

Collins Classics gets a reprieve



Does anybody want the new radio licence?

A 12-page survey of all the week's charts



Roachford returns to the live scene



# music week

The Business Magazine for the Music Industry

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## Anderson out at RCA

RCA managing director Lisa Anderson is believed to have been made redundant as part of a wholesale restructuring of BMG.

Other jobs are thought to be going, including that of at least one other divisional head.

The company refuses to discuss the details, but BMG chairman John Preston is thought to be returning to take day to day control of the BMG labels.

Preston refuses to comment. Calls to Anderson were referred to his office. Arista MD

Roger Watson was said to be unavailable.

Former PolyGram international marketing director Anderson took over from Preston at RCA MD in April 1989. But the company has not had any major league success since she arrived.

RCA had only one album in the Top 100 of 1990, because of a lack of new product from its biggest artists.

It was, however, successful in achieving Top 40 album hits for The Cowboy Junkies, Candy Dulfer, Caron Wheeler and Dave Stewart's



Anderson: job-hunting

Spiritual Cowboys for the first time.

Anderson appears to have been the victim of the coincidence of a lack of short term

### BMG'S FALLING SHARE OF ALBUM SALES

Year	%
1986	9.0
1987	8.7
1988	7.0
1989	5.8
1990	4.5

Source: Gallup

been under considerable pressure from the German management at BMG to improve the company's performance. BMG's market share in albums and singles has fallen each year since the high point of 1986/87 (see table).

Now he may add day today label management to his corporate role in an attempt to re-peat his undoubted success at RCA.

The departure of Anderson — the first woman managing director of a UK major — is expected to be confirmed within two weeks.

success with the recession. Poor trading forced her to make five redundancies at the company last July.

Preston is known to have

## Classic FM drops out of radio race

Classic FM is withdrawing its bid for the first national commercial radio franchise writes Ken Garner.

The move comes at the same time as the Radio Authority extends the deadline for applications by one month.

Classic FM had campaigned for a popular classical music station for some time. David Astor, chairman, said the consortium withdrew because of the Radio Authority's requirements, including high fees and excessive transmission costs, the cash bidding war, and the general economic climate.

The authority says it has extended the application deadline because of a proposed new tariff issued by PPL which would mean higher copyright payments for the INR licensee than hitherto anticipated."

But Trevor Faure, head of legal affairs at PPL, denies a new tariff has been issued. "We have had initial negotiations with the authority," he says. He claims it will be "a wholly equitable tariff", and adds: "If the authority had anticipated a lower tariff, then that's a matter for them." See Feature, pages 6,7.

## Stores ditch price points

Retailers are set to ditch established price points as a result of current VAT and price increases.

Pricing in shops has been thrown into turmoil with the increase in VAT coming at the same time as EMI's across-the-board dealer price increases.

Major retail chains Ours Price, WH Smith and John Menzies have pledged to pass on the VAT increase to the consumer but have resisted the temptation to raise prices to the next 49p price point. This will result in a £10.24 price tag for videos, £9.19 for a back catalogue LP and £12.25 for a CD.

EMI, however, has increased its trade prices on certain categories by about three per cent, a figure retailers say they cannot absorb.

This is further confused by EMI's new differential pricing for cassettes and vinyl, a move it says will speed up the phasing out of vinyl. This could mean an £8.15 retail price for an EMI cassette and £8.69 for vinyl.

Our Price senior business

manager Steve Gallant says the new prices are the inevitable result of trying to keep costs down.

"With the market in recession we can't raise prices too much. We can only pass on the VAT increases. It means some pretty weird pricing points for records," Gallant says.

Although EMI's decision to raise trade prices was made before the VAT increases, its timing has been criticised by some retailers.

WH Smith's general manager for music, video and games, Jill Tomalin, says: "Obviously at times like these price increases are not smiled upon."

EMI's video subsidiary PMI has already been boycotted by some retailers for increasing its trade price to £7.50, prompting accusations of greed.

Decisions on pricing are expected from most record companies next week. "We are waiting to see what happens," says A&M managing director Howard Brown.

## Date set for formats switch

The new chart ruling which reduces the number of qualifying formats from five to four will come into force on June 3.

Gallup will liaise with individual labels to agree which formats qualify.

While the move has been

generally welcomed, some independents are critical.

Barry Faulkner, MD of Maggie Records, says: "I want more formats because it means more money in my till. I can't compete with multiples on price alone."



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## Computer tills ring true for Woolworths

Woolworths' switch to computerised cash-tills has given the retailer an increased market share figure but the rest of the industry a statistical headache.

The 800-store retailer — which this week reported an annual pre-tax profits up 3.8 per cent to £215m on turnover of £3.12bn — installed its electronic point-of-sale (EPOS)

last November.

The switch has dramatically improved the quality of album and video sales data from Woolworths stores — to such an extent that the albums market appeared to grow by 2.5 per cent, music video by 3 per cent and non-music video by 8 per cent.

Mark Livingstone, a marketing manager in Wool-

worths entertainment business unit, says: "A lot of product wasn't wanted in at peak times. But I'm confident that our market share is now recorded accurately by Gallup."

Woolworths now claims 16.5 per cent of the albums market, 17.2 per cent of the singles market and a huge 32.4 per cent of pre-recorded video sales.

The increased accuracy of the data has forced Gallup to adjust its advice on predicting sales.

In the past Gallup advised multiplying an album panel sale figure by 22 to arrive at actual sales. That has now been adjusted to 21.5.

Now year on year comparisons of panel sales — such as MW's Datafile Update — include a margin of error.

## Geffen in \$4m Roses bid

Geffen has finally, admitted that it is chasing The Stone Roses.

It was revealed in the High Court last week that Geffen had offered the band and manager Gareth Evans a \$4m recording contract.

Bryne Bridenthal, head of publicity at Geffen in Los Angeles, acknowledged the company's interest. "You're in the right place but we have no comment to make," she told *MF*.

Geffen's bid was mentioned during The Stone Roses' court



Stone Roses: received 'very good offer'

battle to free themselves from a recording contract with Silvertone Records.

Speaking as a witness in

court, the group's lawyer, John Kennedy, said The Stone Roses had received a "very good offer" for a contract from

US label Geffen.

But he said the company was being prevented from taking on the group by the court order currently forbidding them from recording.

"The Stone Roses can do live work at the moment, but without records their value would tail off very, very quickly indeed," said Kennedy.

The group would have to get a normal job or go on the dole "like anybody else", he added.

The hearing has been adjourned until April 9.

## Barnes seeks cash boost

Midlands retail chain Music Junction is trying to refinance and may sell its shops.

High profile independent Bob Barnes, owner of the eight-store chain, says he is looking at various ways to bolster the business's financial base.

Outside funding of the chain has reduced recently. But Barnes stresses that the shops, based in the Midlands and the North-west, are not underfunded or in danger of closing down.

"There are various options to consider. We have had an offer for the whole lot which we are looking at," says Barnes.

"But we are also looking at the option of a refinancing package."

Music Junction opened its first store, as Discovery Records, in Stratford-upon-Avon in 1978.

## PolyGram in MTV ad first

PolyGram International has become the first record company to sign a long-term advertising agreement with MTV Europe.

The two-year deal gives PolyGram a fixed number of advertising slots on the music channel which it can use for any number of artists.

All PolyGram subsidiaries can take advantage of the agreement through its international marketing division in London.

MTV Europe will also run two four-week competitions involving PolyGram artists. A three-minute promo will offer

viewers the chance to go on tour with a PolyGram band, and the spot will run daily for four weeks.

MTV Europe's director of advertising sales Bruce Steinberg says such deals are more common with film companies.

"Many of our clients are film distributors who, like record companies, don't know their schedules two years in advance," he says.

"They book the space to get the cheaper rates, and can fill in the specific ads nearer the time of release."

MTV now reaches 21m households in Europe.

## MCPS claim licences are effective

The MCPS has hit back at claims by record companies that a High Court injunction has made its licensing scheme powerless.

Geoffrey Michael was last week granted an injunction to prevent BMG and IQ Records releasing a Wham! megamix single for which the companies had obtained an MCPS licence.

Commercial operations director Graham Churchill says the court decision does not make a licence ineffective.

"We believe that it is absolutely right that composers should be able to exercise their moral rights," he says.

"It is vital that record companies appreciate that they way they wish to."

## Backstage Club keeps punters guessing

Our Price, Virgin and HMV watch out — The Backstage Club is coming to get you.

That's the name of the mysterious new venture which launched with a full page ad in last week's *News of the World* magazine.

Promising to "rock the foundations of the music industry", the company — thought to be US-based — promises an "era

of global unity", providing of course you are prepared to pay.

The ads carry a premium rate 0898 number which readers are invited to ring for further information.

Unfortunately after three minutes the hapless consumer is no wiser and around £1.20 the poorer.

Prospective customers are

asked for £13.99 and their chest size — a bit of a clue, that one — for their bag of "exclusive" but unspecified goodies.

Customers with the temerity to ask exactly what they get for their money are given short shrift.

"The company is not into direct contact with the public," is the curt response.

But isn't it just a wee bit cheeky to persuade people to spend £1.20 on a phone call, then ask them for a further £13.99 and still not tell them what they are getting?

"Rest assured it will be value for money," says a new blustering sales rep. "... But value for money is a very wide ranging statement."

You can't argue with that.



It was inevitable at some stage that the recession would throw the spotlight on the industry's pricing policies. But this week's increase in VAT has proved the catalyst.

Now it seems retailers are preparing to abandon the traditional 99p price points altogether.

That certainly has logic during a recession. Any perception that the industry is seeking to cash in on the Government's poll tax substitute could be disastrous.

In the longer term it raises the question of how the music industry should price its product.

Phil Ames' Opinion column on page 7 highlights one long-term fear of retailers that record companies have held them hostage by the 99p price points.

But as retailers become ever more willing to flex their muscles, record companies can no longer expect them to tolerate such tactics.

Equally, retailers cannot have it both ways. It is not reasonable for them on the one hand to bemoan their declining margins and the straitjacket of price points and yet on the other blast EMI for its annual price increase.

EMI's timing is unfortunate, but its logic is impeccable. Music and video product is underpriced. Differential pricing for cassette and vinyl albums is inevitable.

Rather than simply infighting it would be more profitable to concentrate on persuading the public what value for money our industry's products really are.

The industry's rumour mill was working overtime last week on the subject of BMG.

Interestingly, no one was gloating. Not only is there tremendous sympathy for the popular Lisa Anderson, but there was a strong sense of "there but for the grace of God..."

That's one sure sign of the times.

Steve Redmond

# Sale reprieve for Collins Classics

The parent company of Collins Classics says the label is not for sale despite year-long industry speculation, writes Nicolas Soames.

Last year the classical label was close to going on the market when sales did not match expectations but parent company Harper Collins decided to wait and see.

Harper Collins chief executive Eddie Bell now says: "I feel that the quality of the product coming through now is terrific and I regard the label as part of the ongoing business of the company."

The two-year-old classical

label now remains the only non-book enterprise within the group, but Bell insists that he is committed to it in the long-term. "The potential of the classical market has excited me, and this is also the wrong time to sell," he adds.

Collins Classics managing director Alan Booth reports an upsurge in business over the past six months — it has two titles in the Gallup classical charts.

There has been a particular improvement in overseas sales — crucial to any classical company. "We have met the targets we were set," says Booth.

He also points out that only since the beginning of this year have the results of his A&R policy come into the shops — with the start of major cycles by Peter Maxwell Davies and Shostakovich. Releases based on popular repertoire will form the basis of a new budget line to be launched in September.

"We are intending to make Collins Classics a serious classical label rather than the MOR label it started out as, and our goal is to make it one of our top eight labels in the country in the next few years," says Booth.



Remember the good old days when retail price points gave 33.3 or 36 per cent gross profit and when, way back in history, we had resale price maintenance (RPM)?

Since the abolition of RPM the major video and record companies have put a dealer pricing policy into place that, indirectly, controls the retail price.

They pretend that we are at liberty to set our own retail prices. In reality, the companies work out what RRP point the market will bear and then work backwards to a dealer price, to give a stingy 30 per cent GP on audio and 20 per cent on video.

I contend that this practice bears little relation to actual costs, and any excuse to do with royalties is a convenient red herring.

Other industries work from the correct and opposite direction to ascertain dealer prices. One only has to look at the ancillary lines (blank tapes, T-shirts etc) to see the difference. Also, the "arrangement" of low GP for video was to help the market develop. It has.

From April 1 the increase in VAT tips many of these cosy RRP's over their 20 and 30 per cent GP price points. Retailers now have the opportunity to improve their GP to something a little more sensible by making larger increases than 2.5 per cent.

This may, in the short term, depress sales even more, but as the retail recovery builds and consumers adjust to the new prices, our businesses will strengthen to the good of the whole industry.

Recently a bold lead came from Our Price with its higher chart prices, followed by HMV's annoyance with the low margin on video and a desire to price at more than £9.99. The video and record companies had better not identify the new price points and start the process again — retail is up to retailers.

Philip Ames is MD of the 4-Play retail chain.

# Waterboys get ad blitz

Chrysalis is launching a national advertising campaign to turn Waterboys fans into buyers.

According to the company's research, only one per cent of the group's fans actually own any of their records.

Head of marketing Jason Guy intends to convert them into buyers by launching a national press and possibly a TV campaign to back the release of the band's Best Of... album on April 29.

The Chrysalis survey was conducted by speaking to album buyers. While 36 per cent were aware of The Waterboys and 11 per cent liked the band, only one per cent had actually bought singles or LPs.

"In hard figures, that's about 400,000 people that like them but don't have any of their records. Everyone loves The Waterboys but they have never known what record to buy," says Guy.

He hopes the new Best Of... compilation, which features 12 tracks chosen by main singer/songwriter Mike Scott, will change that.

Guy is spending £100,000 on press advertising and in-store displays from April 22. The



The Waterboys' Mike Scott: hoping to turn fans into buyers

campaign includes joint promotions with HMV, Our Price, WH Smith and Woolworths along with ads in Q and NME.

Depending on the success of last week's re-released single Whole Of The Moon, Guy will decide whether to launch a £150,000 TV advertising campaign in key areas.

Meanwhile The Waterboys, who have left the Chrysalis

label Ensign, are in negotiations with major labels.

A publishing deal for future product has been signed with Sony Music Publishing while Sony Music and Elektra are believed to be the key bidders for the band's recording contract.

The band's manager Peter Leak was unavailable for comment as MW went to press.

# Distributor notches up eight more

Independent distributor Spartan is defying the recession with eight new label signings.

The 13-year-old Wembley-based company has taken over the sales and distribution of the recently launched Posh Music, which plans to make video product as well as TV-advertised record releases, plus DMC's FBI and Stress labels, Paul Hardcastle's Fast Forward, the Portsmouth-based Mafia label and the Revverb, Viceroy and Hypergroove labels.

Spartan has also appointed a new manager, Marie Birch, for its soon-to-be-expanded teleshops line in preparation for busier times.

At the same time Spartan has taken over distribution of Worldwide Fund For Nature's Discovery video product which was previously handled by Pendulum Communications.

Sales and marketing director Dave Thomas claims Spartan has further expansions in the pipeline.

"We have always bucked the trend," he says. "We opened in 1979 when everyone else was closing."

# Jazzie B gives label pledge

Jazzie B's joint venture with Motown, Funki Dred Records, plans to release an album each from five new artists in his first year.

Soul II Soul's frontman signed a transatlantic deal with Motown to gather new UK talent for the label, which at present has two artists, Lady Levi and Kofi. An album from Lady Levi is scheduled for a possible June release.

All product will be launched in the UK before the US.

Funki Dred general manager in the UK Carl Collins says the US market will influence the timing of releases, but adds: "It is dangerous to have simultaneous releases in dance music, because of the different take-up on the US dance scene."

# Rack launch ends format hassles

Retail display specialist Norank Murrell has launched a new racking system to help record shops cope with varying formats.

The Suffolk-based company's new system enables the retailer to change a rack from vinyl to video and CD without

removing the whole panel. Individual shelves can be slotted in or removed.

Marketing director Ken Jones says the system was developed with independent retailers in mind. "Unlike the major chains, many independents still rely on vinyl and

they aren't sure of how their needs will change. This system enables them to adapt more easily," he says.

The Norank system has already been installed in Musiczone in Wigan, and was used as part of Virgin Retail's redesign.

Norank Murrell will launch the listening towers used by Virgin Retail to independent outlets.

Designed by 20:20 as part of Virgin's new look, the posts enable consumers to listen to a CD through headphones set on free-standing towers.

## Scottish chart receives a mixed reception

The new official Scottish chart, which has its first airplay on BBC Radio Scotland today (April 1), has met with a positive reception from independent stores and labels in the country.

Most independent retailers agree that the Scottish chart will prove useful for re-ordering of stock because it gives such an accurate picture of what Scots are buying and listening to.

But multiples Our Price Music and the Scotland-based

John Menzies, both say they will continue to use their own album sales charts in stores in Scotland.

Manager of Tom Russell's Music Centre in Bishopbriggs, Glasgow, Jim Crawford, says the chart is long overdue and that he will refer to it regularly for re-ordering.

"It will be particularly advantageous for our DJ customers, because they will know what people want to hear in the clubs and on the radio," he says.

MD of easy listening/traditional Scottish independent label Scottish, Dougie Stevenson is also enthusiastic about the chart, because some of the Scottish acts will probably chart in the Scottish Top 50 as opposed to floating around the bottom of the top 100 albums chart for the UK as a whole.

Yet not all Scottish retailers are as positive about the concept.

John Richardson who runs Beat City Records in Edin-

burgh says: "It is a complete and utter waste of time. The chart that most people are really interested in is the Gallup one that's on Radio One and Top Of The Pops.

"On a cynical level it is all a bit of parochial nonsense. You don't have a British chart which excludes US acts. When you come to the argument about, helping with ordering, people are already used to the differences in what sells in Scotland and what sells in the UK as a whole," he says.



EMF: up for an Ivor

## New talent in Novello bid

EMF and New Order are among the nominees for this year's Ivor Novello Awards.

EMF's unbelievable hit up for best contemporary song and New Order's World In Motion for best selling A-side.

Other nominees include Kim Appleby and Craig Logan for Don't Worry, Adamski for Killer, Elton John and Bernie Taupin for Sacrifice and Erasme for Blue Savannah.

This year's awards categories include best song musically and lyrically, best TV or radio theme, best film theme or song, PRS most performed work, international hit of the year and songwriter of the year.

The awards, which are sponsored by PRS and administered by BASCA, will be held at London's Grosvenor House Hotel, on May 2.

## Indie Nation takes on the might of Jackson

A UK indie dance label is taking on the might of Michael Jackson and Sony to prevent the star using the title Nation Records.

Independent UK dance label Nation Records is threatening legal action to prevent Michael Jackson using the name for his own label.

Jackson signed a multi-million dollar cross-media deal with Sony in the US last month which includes movie contracts as well as the setting up of his own label called Nation Records. He has been recording with the EMI label for

the last 15 years.

The UK Nation Records label was formed in 1988 and although it has only released four albums and six singles to date, MD Aki Nawaz is determined to stop Jackson from using the name.

"We can't let him mess up our release schedules here and in the US. We have a licensing deal with 4th & Broadway in the US and Canada," says Nawaz.

Publisher Warner Chappell which handles Nation is also concerned by the name clash, according to Nawaz.

Nation's legal representative Alexis Grower of Seifert Sedley Williams has written to Epic's head of business affairs Mark Schwarz. No reply has yet been received.

"If we don't hear back that something is going to be done, then we will push ahead with legal action," Nawaz says. "Michael Jackson must have good people working for him and he should have checked something like this out. He can't use the Nation name."

At the time of going to press Schwarz was unavailable for comment.

## Music at heart of Virgin's C3 bid

Virgin's joint venture bid for two Channel 3 licences would provide a boost to music programming if successful.

Richard Branson's Virgin Broadcasting is making the bid with David Frost's Charterhouse Paradine company, under the name CPV-TV, for the TVS and Thames regions of the network.

Virgin Broadcasting managing director Charles Levison, the prospective MD of CPV-TV, says no details about programming can be revealed until May 15, the closing date for applications for the franchise.

However, he does say: "You can expect to see some commitment from Virgin to music and

youth TV programming."

CPV-TV faces competition for the licences from the Carlton Group, SelectTV and TVF groups.

Industry observer Alan Wright, says: "I expect it to be very tight. The rewards for the winners are very attractive, but if your bid fails you get nothing."

The Musicians Union, The Producers Association and the Independent Programme Producers Association are to renew talks on a working agreement on the employment of producers.

EMI Classics is launching VMI, a new label for classical recordings on VHS video and laserdisc. Initial releases during April include pieces by Wagner, Beethoven and Vivaldi featuring Nigel Kennedy.

The independent radio sector has managed only 15 nominations out of 69 for this year's Sony Radio Awards. The 15 nominations span only 10 of the 26 award categories, "a disappointing showing" according to Association of Independent Radio Contractors director Brian West.

Castle Communications has appointed Julian Paul a director of the company. Paul was previously with Guinness Mahon Bank handling business in the media and entertainment sector.

Music monthly *Select's* converted Factory Records cassette has netted the magazine its highest sales figure since its launch—100,000 copies of the April issue. The May issue of *Select* will carry a free cassette featuring Island artists.

Paradise's manager Raymond Bennerman is setting up his own company RON Records and a sister company RON publishing.

Elektra is re-releasing the 1972 hit You're So Vain by Carly Simon on April 8 to tie-in with the Dunlop TV ad.

Former BPI founder and CBS, WEA and EMI managing director Richard Robinson has died aged 59. He was working most recently as a consultant to the IFPI.

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# National radio

With seven weeks to go before the application deadline for the Independent National Radio franchise, Ken Garner examines the prospective bidders and finds out what turned one of broadcasting's biggest catches into a potential dodo

They are beginning to think the unthinkable at the Home Office: "Maybe Hanson won't bid?"

After last week's withdrawal by the well-fancied Classic FM, senior civil servants are reportedly shocked to hear from radio industry insiders that Lord Hanson may yet choose not to apply for the first Independent National Radio franchise. When the man who wants everything considers turning his back on what you're selling, then surely you have bled.

"I'll give you five bob for it," radio moguls are quipping. The application procedure for the UK's first national commercial FM radio station is a test case for Government policy, being the first to use the cash bid system. Yet interest in the franchise is so low that some suggest the successful cash bid could be a nominal one pence, from a sole applicant.

With seven weeks to go to the extended closing date for applications on May 22, not one group says it will definitely bid, not even Hanson's. And this after the then shadow Radio Authority received 35 letters of intent from would-be INR FM bidders last year. Something, somewhere, has gone wrong.

The record industry puts the blame firmly at the feet of the "non-pop" rule. Excluding music because most people like it is an unusual ruling, coming from the defenders of the free market. Perhaps the then broadcasting minister David Mellor did not want to go down in history as the man who gave listeners yet more pop. Or perhaps the rule stems from local radio apprehension about the damage a pop INR could inflict on IRL advertising revenues.

But that's only half the story. There's another reason why INR is being viewed as such a cock-up.

In the words of one senior radio executive, the Government has been too greedy. Costs imposed on applicants by the Radio Authority have been called "punitive".

Potential bidders need backers willing to give away up to £50m over the first three years (see chart), and all because there is no guarantee of making profits fast.

"The City will regard INR as venture capital," says Peter Burton, chairman of Chiltern Radio and leader of the PromNet consortium. "Unlike commercial television, it is a product area which is unproven, and therefore regarded as a much higher risk."

"This may force bidders to seek industrial investors, used to longer-term risks, rather than institutional backers."

"It seems pretty doubtful that anyone is going to make any money out of it," says Janet Robson, media analyst at UBS Phillips and Drew.

Venture capitalists don't expect a return for three to four years but are likely to insist on an equity stake: a factor which, in Robson's view, might deter already publicly-quoted media

## HOW MUCH IT WILL COST

<b>Transmitters</b>	<b>£4m</b>
<b>License fee</b>	<b>£1m annually</b>
<b>Annual fee paid in advance to Radio Authority</b>	
<b>Operating costs</b>	<b>£5m annually</b>
<b>Annual estimate based on Jazz FM's £3m a year costs for London-wide broadcast.</b>	
<b>Launch and promotion</b>	<b>£10m annually</b>
<b>Publishers plough £5m into women's magazine launches; a national tabloid's annual promotional budget is around £15m.</b>	
<b>Cash bid</b>	<b>Unknown</b>
<b>Annual sum paid in advance to HM Treasury</b>	
<b>Percentage of revenue</b>	<b>Unknown</b>
<b>Four per cent of qualifying revenue (before tax) is paid annually to HM Treasury. Described as the most serious cost issue facing applicants by Chiltern's Peter Burton.</b>	
<b>Source: Radio Authority and industry estimates</b>	

groups from bidding. In other words, those investors which have become accustomed to their glamorous media holdings turning in regular dividends are likely to be disappointed by INR 1.

The need for a longer term view favours the big bucks of a Hanson over Capital, Clyde and Music FM, hence the sense of resignation among the bidders. Some, like Classic FM, are now wondering why they should bother to proceed.

Immediately after the specification announcement in January, apparent ambiguities in the pop/non-pop definition opened the door for a contemporary easy-listening service. But this was slammed shut last month by the "further clarification" from the authority. Suddenly no single since 1960 was eligible, whether it was a hit or not, and "distinctive or pronounced" electric instruments were barred.

One bidder, who was confident of navigating a path through the authority's definition of non-pop and emerging on-air with a "winner of a format" was Music FM. After receiving its clarification letter it was not so sure.

"We are sucking our fingers at the moment," says Tim Schoonmaker, MD of EMAP Radio and a key figure behind the Music FM bid. "The new definition is highly restrictive. It makes it extremely difficult to form an effective station audience — INR 1 needs a mass audience and the ability to pull listeners from TV."

Schoonmaker describes revenue projections for the new station as the \$64,000 question and admits that any bid consortium would have to be "really big" to pull in a sufficiently large audience. Music FM's audience would fall within a 35 to 55 age range but, according to Schoonmaker, the format would lean towards that of Melody.

"Melody's problem is revenue-driven," he says. "Two-thirds of its listening hours come from C2DEs, and two-thirds of their hours come from over-55s. That's a pretty unappealing audience for advertisers."

Classic FM chief executive David Maker, who until last week was confident of his chances, claims the non-pop stipulation is now so tight as to make only a very golden oldies format or orchestral easy listening an acceptable alternative to classical.

"It can be done, but the audience must surely then be as old if not older than Melody's," he says.

In his view, the problem with broadcasting to elderly people is that they are heavy TV viewers, so there is nothing unique or exclusive about them which might persuade advertisers to choose radio.

Maker had argued that Classic FM could win an elusive, exclusive audience: the ABCs advertisers can only otherwise reach via the colour supplements.

He was adamant that Classic was as bankable as other bids. But last Tuesday his consortium blamed the cost of the Radio Authority's requirements and the poor economic climate for its decision to pull out.

With each bidder and format facing equally high start-up costs, and uncertainty over when profits may arrive, speculation about huge cash bids has given way to the view that the bid isn't important at all. Given that this is supposedly the only criterion, barring "exceptional circumstances", governing who gets the licence, the extent to which HM Treasury may have been "too greedy" becomes clear.

PromNet's Peter Burton explains the bidders' dilemma: "Do you plan a massive promotion campaign and, anticipating having to finance several months' losses, decide to enter a low cash bid, or do you trim back the campaign and put in a bigger bid?"

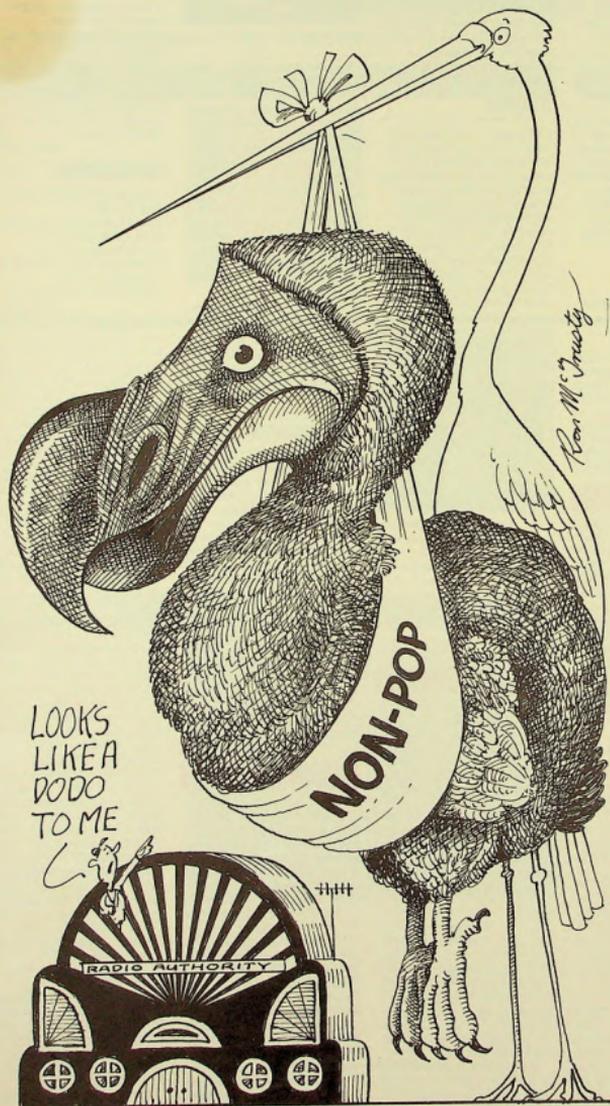
The fact that everyone recognises the problem, including the authority, means that the cash bid will probably come down, if not to one pence, then to a level that makes the gap between bidders that much smaller. The political consequences of the authority's eventual decision could then be much more explosive. One can only speculate how the consortium that misses out by £100,000 in a bid of £5m is going to react. It is unlikely to be happy with the result.

Any market will only stand a certain price, and HM Treasury may have priced itself out of the market.

To have just one or two bids in for a major development such as INR would seem to suggest a crisis of confidence in the radio industry.

But, according to insiders, such an outcome expresses contempt for the confused notions of value, both financial and cultural, that the Government is foisting on the media.

# : the great turn-off



## THE DECLARED RUNNERS



### MELODY RADIO

**FORMAT:** Unknown. Will only reveal that plans are for "middle-of-the-road radio".

**BACKERS:** Hanson plc.

**PERSONALITIES:** Lord Hanson (left), chairman, Hanson plc; Michael Shea, MD, Melody Radio.

**BACKGROUND:** The prospective bidder with the shortest track record in radio, although this may be compensated by Hanson's pre-tax profits of £1.285m in the year to September 30, 1990. May join up with Clyde's consortium.

### CLASSIC FM

**FORMAT:** Light classical music.

**BACKERS:** Daily Telegraph, Carlton Communications, Really Useful Group, Rosc Holdings.

**FINANCIERS:** N M Rothschild & Co.

**PERSONALITIES:** David Astor, chairman; David Maker, chief executive; Robin Ray, artistic director.

**BACKGROUND:** Bid for London FM licence in 1989 but has now decided not to pursue its claim to INRI.

### RADIO CLYDE HOLDINGS

**FORMAT:** Unknown.

**BACKERS:** Unknown save the enlarged, recently-merged Clyde and Forth Group.

**PERSONALITIES:** James Gordon, chief executive; Richard Findlay, MD, Radio Forth.

**BACKGROUND:** Clyde runs Melody for Hanson under a management contract, has a stake in Birmingham's Buzz FM and, after the merger with Forth, is the third largest radio group in the UK.

### MUSIC FM

**FORMAT:** "Easy-listening for the Nineties."

**BACKERS:** EMAP, Allied Entertainment Group, Yorkshire TV and one other secret backer.

**PERSONALITIES:** David Lucas, former MD of Southern Radio Holdings; Tim Schoonmaker, MD of EMAP Radio; David Hepworth, editorial director of EMAP Metro; Ed Simon, chairman of Allied Entertainment.

**BACKGROUND:** Sent in a letter of intent last year as Rock FM, prior to non-pop stipulation. A question mark now hangs over its intention to bid.

### PROMNET

**FORMAT:** Light classical music.

**BACKERS:** Three directors of Chiltern Radio plus notable names from the music world.

**PERSONALITIES:** Peter Burton, chairman of Chiltern.

**BACKGROUND:** Applied for London FM licence in 1989. Uncertain bidders, perhaps now unlikely.

### CAPITAL RADIO

**FORMAT:** Unknown.

**BACKERS:** Capital Radio, unknown others.

**PERSONALITIES:** Capital management team.

**BACKGROUND:** Had interests in several London FM bids. Industry gossip anticipates Capital holding back this time, perhaps being more likely to bid for INR2 AM next year.



# Music week

# datafile

The Information Source for the Music Industry

6 APRIL 1991

## CHART FOCUS

**C**hesney Hawkes remains at the top of the singles chart for a second week, but James are eating away at his lead, and could well challenge his supremacy next week. Rod Stewart holds at number three, but both he and Roxette — who inch up a notch to number four with Joyride — are actually beginning to lose ground, and pose no threat. The Pet Shop Boys whose medley of 'Where The Streets Have No Name and Can't Take My Eyes Off You' peaked at number four — the same position as the hit versions of the songs by U2 and the Boys Town Gang respectively. The top American act in this week's chart is Snap, whose Mega Mix climbs three notches to number 10. Last week there were no Americans in the Top 10 for the first time since 12 March 1988. The week's highest new entrant, as it so often has been recently, is a reissue, the Waterboys 'The Whole Of The Moon', which originally



peaked at number 26 in 1985. Meanwhile, the Simpsons follow up their chart-topping debut Do The Bartman with Deep Deep Trouble, which enters the race at number 22 — a much better showing than Enigma's Mea Culpa. The follow-up to their number one hit Sadness, Mea Culpa dips on its debut position of number 55 to number 58 this week. Another artist in deep, deep trouble is Rick Astley, whose string of eight consecutive Top 10 hits comes to a crashing halt as his latest single, Move Right Out, slips from its entry position of number 58 to number 64.

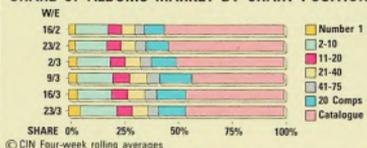
Black Box are more fortunate. Strike It Up is the fifth hit off their introductory album Dreamland, but still makes quite an impact, bowing in at number 26. Over on the album chart, Eurythmics' Greatest Hits has another bumper week, its sales still proving more than a match for the rest of the top five added together. The Doors film soundtrack makes its expected high debut at number 11, while Nigel Kennedy's latest, a version of Brahms Violin Concerto, arrives a little disappointingly at number 16. Shock of the week is the chart debut of a new act from Brazil. Hitherto better known for the jazzy rhythms of Astrud Gilberto and Azymuth, and balladeer Morris Albert, the country's latest gift to the charts are Sepultura, a thrash metal band. Their fourth album Arise has been unanimously acclaimed by metal magazines, and enters the chart this week at a highly respectable number 40.

Alan Jones

## UPDATE

Index of top sales: 103=weekly average in 1990	SALES			
	Last week	This week	% diff	This week last year % diff
Albums	85	99	+16	+18
Singles	103	103	-1	+1
Music Video	82	96	+17	+60

## SHARE OF ALBUMS MARKET BY CHART POSITION



EVERGREENS	
1 RUNAWAY HORSES, Belinda Carlisle, Virgin (56)	6 THE BEST OF UB40 VOL 1, UB40, DEP International (173)
2 THE ROAD TO HELL, Eric Burdon & The Animals (73)	7 LABOUR OF LOVE II, UB40, DEP International (69)
3 SOUL PROVIDER, Michael Bolton, Columbia (56)	8 ... BUT SERIOUSLY, Phil Collins, Virgin (70)
4 VIVALDI FOUR SEASONS, Nigel Kennedy/EMI (178)	9 FOREIGN AFFAIR, Tina Turner, EMI (78)
5 THE BEST OF ROD STEWART, Rod Stewart, WEA (71)	10 SLIPPERY WHEN WET, Bon Jovi, Vertigo (224)

Albums must have appeared in the Top 200 artist chart for 52 weeks or more. Bracketed denote weeks in chart. Compiled from Gallup data. Based on Top 200 album charts 25 February to 22 March.

## ANALYSIS

**T**here has been much comment recently about the apparent lack of UK-signed artists in the US charts. Industry executives bemoan the lack of career artists in the UK who can be sold across the Atlantic. On the face of it, however, as our table shows, there is little to worry about. British acts are performing relatively well in the US compared with 1990, with more than twice as many singles hits as last year and one more album hit. However analysis of the kinds of artists hitting in the US indicates that the situation may worsen. All four of the UK artists which have scored in the US album charts so far this year operate in the mainstream adult-oriented pop area. Among the singles successes reliable MOR tinged warhorses like Steve Winwood and Robert Palmer are the order of the day. Given the current state of the UK singles charts in which traditional songwriting is in

## US TOP 30 HITS BY UK SIGNED ARTISTS

SINGLES	
1990	1991
SOUL II SOUL	STING
JIVE BUNNY & THE MASTERMIXERS	CATHY DENNIS
ROB PALMER	DEK ASTLEY
LISA STANSFIELD	GEORGE MICHAEL (2)
	DNA featuring SUZANNE VEGA
	USA80
	ROBERT PALMER
	STEVE WINWOOD
	OLETA ADAMS
ALBUMS	
1990	1991
SOUL II SOUL	STING
TEARS FOR FEARS	GEORGE MICHAEL
JIVE BUNNY	LED ZEPPELIN
Compares weeks 1-18 in 1990 and 1991. Source: Billboard	OLETA ADAMS

decline, it is no wonder the record industry is worried about the implications for international earnings. PWL director Tilly Rutherford is particularly critical. "Our chart acts are laughed at around the world," he says. "There are too many dance acts and one-offs which are hits but have no chance of international success." The corollary of course is that there are British acts

with the potential for US success who have not yet cracked the home market. Take Polydor singer Cathy Dennis, for instance. She has now enjoyed three US Top 10 hits, despite failing to crack the UK charts. It seems that if UK consumers fail to provide a springboard to the US, there's nothing left for record companies but to build a market from scratch.

## MUSIC WEEK IVOR NOVELLO AWARDS SUPPLEMENT

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# NEW RELEASES: ALBUMS

Week commencing 8 April 1991-12 April 1991 — 209 Year to date: 3,075  
 \* Impact \*

Send new release details to general manager  
 Graham Walker, ERA, 23-27 Tudor City Street,  
 London EC9 0HR. Tel: 011-583 991. Fax: 011 583 0595.

## HIGHLIGHTS

ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	LAST 3 CHART PLACINGS	COMMENT
LAW, The	The LAW ATLANTICAST BEST LP	LPMIC	760190/151789/2	£59.98/136/16	4 307 37 (40)	Rock		Frank Papp Rogers returns with Kenny Jones to US style AOR
LOCORON	THE ALVING LIVING ESSENTIAL LP	ESLP	ESLP/1000	£55	ESD/145	Rock	108	Spain's finest bands, faithful in always dependable, but touring will help.
SHAKY FEELS	SONGS FROM THE MARCH GARDEN VIRGIN LP	VM	26427/2642	CDV 2642 (F)		Rock	12	Top 10 number of single's success is any judge.
SMILEY, Angela	LIVE VIRGIN LP	VM	26607/2660	CDV 2660 (F)		Rock	1	A clear number one.
YES	LIVE ARISTA LP	MIC	21555/41558	CD 21555 (MG)		Rock	17	The title reflects the LP: all band members and associates re-unite for solid sales.

ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	ARTIST	TITLE	LABEL	CAT NOS	DEALER PRICE	(DISTRIBUTORS)	CATEGORY	
ADOLESCY, Cannonball	AT THE LIGHTHOUSE LANDMARK	LPMIC	LP 1305/LM 1305	CD 1302 £2 (F)		Jazz	JONES, Jay	Jay AT THE CAFE MONTEA 313/AS/PA/AN/LAN/LIT/LIT	FRESH SOUNDS	CD-FS 142			Rock	
ADOLESCY, Cannonball	CANNONBALL IN EUROPE LANDMARK	LPMIC	LP 1307/LM 1307	CD 1302 £2 (F)		Jazz	JONES, Alan	PE JESU KROKODIL	CD-VVFD 100				Country	
ADOLESCY, Cannonball	CANNONBALL TAKES CHARGE LANDMARK	LPMIC	LP 1306/LM 1306	CD 1302 £2 (F)		Jazz	JONES, Joyce	TRUSTWORTHY LITTLE SWEETS/ARTIST/ARTIST	LPMIC	INT 3446/INT 3064	CD 3442			Jazz
ADOLPH, Cannonball	THE POLL WINNERS LANDMARK	LPMIC	LP 1304/LM 1304	CD 1304 £2 (F)		Jazz	JOURNEY	BAIRD ON RADIO COLUMBIA	CM 4678/24	4678/22	£ 2.74 (30/50)		AOR	
ALEXANDER, Texas	TEXAS ALEXANDER VOLUME 1	3193/30 MATCHBOX	LP M 250	2 CD 130		Blues	JUDAS	PRETAINED GLASS COLUMBIA	CM 4622/20	CD 4620	£ 2.74 (30/50)		Rock	
ALLEN, John	THE ALVING LIVING ESSENTIAL LP	ESLP	ESLP/1000	£55	ESD/145	Rock	LEPP, Mickey	AS THE YEARS GO BY ON THE BEACH	LP-FM 20	CD-FM 20	£ 3.39 (50/50)		World	
AMBERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 1	TCM	CD TCMC 2036	£5		Rock	KEATEN/KANE	KA DEBS	LP-HD 242	£ 4.05 (15/15)			World	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 2	TCM	CD TCMC 2067	£5		Rock	KANOUTE, Kenning	FARINATA KROK	LPMIC	12413/12413	CD 32413	£3		World
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 3	TCM	CD TCMC 2068	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 4	TCM	CD TCMC 2069	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 5	TCM	CD TCMC 2070	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 6	TCM	CD TCMC 2071	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 7	TCM	CD TCMC 2072	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 8	TCM	CD TCMC 2073	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 9	TCM	CD TCMC 2074	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 10	TCM	CD TCMC 2075	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 11	TCM	CD TCMC 2076	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 12	TCM	CD TCMC 2077	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 13	TCM	CD TCMC 2078	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 14	TCM	CD TCMC 2079	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 15	TCM	CD TCMC 2080	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 16	TCM	CD TCMC 2081	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 17	TCM	CD TCMC 2082	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 18	TCM	CD TCMC 2083	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 19	TCM	CD TCMC 2084	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 20	TCM	CD TCMC 2085	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 21	TCM	CD TCMC 2086	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 22	TCM	CD TCMC 2087	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 23	TCM	CD TCMC 2088	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 24	TCM	CD TCMC 2089	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 25	TCM	CD TCMC 2090	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 26	TCM	CD TCMC 2091	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 27	TCM	CD TCMC 2092	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 28	TCM	CD TCMC 2093	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 29	TCM	CD TCMC 2094	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 30	TCM	CD TCMC 2095	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 31	TCM	CD TCMC 2096	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 32	TCM	CD TCMC 2097	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 33	TCM	CD TCMC 2098	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 34	TCM	CD TCMC 2099	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 35	TCM	CD TCMC 2100	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 36	TCM	CD TCMC 2101	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 37	TCM	CD TCMC 2102	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 38	TCM	CD TCMC 2103	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 39	TCM	CD TCMC 2104	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 40	TCM	CD TCMC 2105	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 41	TCM	CD TCMC 2106	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 42	TCM	CD TCMC 2107	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 43	TCM	CD TCMC 2108	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 44	TCM	CD TCMC 2109	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 45	TCM	CD TCMC 2110	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 46	TCM	CD TCMC 2111	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 47	TCM	CD TCMC 2112	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 48	TCM	CD TCMC 2113	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 49	TCM	CD TCMC 2114	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 50	TCM	CD TCMC 2115	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 51	TCM	CD TCMC 2116	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 52	TCM	CD TCMC 2117	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 53	TCM	CD TCMC 2118	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 54	TCM	CD TCMC 2119	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 55	TCM	CD TCMC 2120	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 56	TCM	CD TCMC 2121	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 57	TCM	CD TCMC 2122	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 58	TCM	CD TCMC 2123	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 59	TCM	CD TCMC 2124	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 60	TCM	CD TCMC 2125	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 61	TCM	CD TCMC 2126	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 62	TCM	CD TCMC 2127	£5		Rock	KIAN, Niamh	Stash An Hour Of Stash (H) REMIXED	STAR CD-OSR 21	558/21	£ 2.95 (25/25)		Shangri	
AMERSON, Louis	THE LIVING ARCHIVE CONNECTION VOLUME 63													



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I N T E R N A T I O N A L



## TOP 75 SINGLES

THE OFFICIAL **music week** CHART

<b>1</b>	<b>THE ONE AND ONLY</b> <input type="radio"/> CHRYSALIS Cherney Hawkes	Florida
<b>2</b>	<b>SIT DOWN</b> 7 James	Warner Brothers
<b>3</b>	<b>RHYTHM OF MY HEART</b> 3 Rod Stewart	EMI
<b>4</b>	<b>JOYRIDE</b> 5 Foxette	Parlophone
<b>5</b>	<b>SECRET LOVE</b> 16 Bee Gees	Mercury
<b>6</b>	<b>WHERE THE STREETS.../...SERIOUSLY</b> 4 Pet Shop Boys	Virgin
<b>7</b>	<b>LET THERE BE LOVE</b> 6 Simple Minds	Mercury
<b>8</b>	<b>IT'S TOO LATE</b> 8 Quanz introducing Dina Carroll	London
<b>9</b>	<b>THE STONK</b> 2 Hair & Paper And The Stonkers	Arista
<b>10</b>	<b>SNAP MEGA MIX</b> 13 Snap	Ensign
<b>11</b>	<b>THE WHOLE OF THE MOON</b> 11 The Waitresses	Capitol
<b>12</b>	<b>I'VE GOT NEWS FOR YOU</b> 14 Feistyn Sharkey	Virgin
<b>13</b>	<b>SHOULD I STAY OR SHOULD I GO</b> 9 The Clash	Parlophone
<b>14</b>	<b>HUMAN NATURE</b> 25 Gary Clail On-U Sound System	Parlophone
<b>15</b>	<b>LOVE &amp; KISSES</b> 21 Danni Minogue	MCA
<b>16</b>	<b>THIS IS YOUR LIFE</b> 16 Bandages	London
<b>17</b>	<b>WEAR YOUR LOVE LIKE HEAVEN</b> 17 Definition Of Sound	Clea
<b>18</b>	<b>BECAUSE I LOVE YOU (THE POSTMAN SONG)</b> 11 Steve B	Polidor
<b>19</b>	<b>ATHTEM</b> 19 N-Joi	deConstruction
<b>20</b>	<b>SHE'S A WOMAN</b> 24 Scotti Phair (feat Shabba Rank) (1)	Virgin
<b>21</b>	<b>HERE WE GO</b> 21 C & C Music Factory feat Freedom Williams	Columbia
<b>22</b>	<b>DEEP TROUBLE</b> 22 The Simpsons	Geffen



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# Gloria Estefan

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<b>36</b>	<b>NEW</b> RING MY BELL Morrie Love vs Adava	Coollongo
<b>37</b>	<b>LOOSE FIT</b> 21 Happy Mondays	Factory
<b>38</b>	<b>NEW</b> HYPERREAL The Shamen	One Little Indian
<b>39</b>	<b>WHERE LOVE LIVES (COME ON IN)</b> 44 Alison Limerick	Arista
<b>40</b>	<b>WHO? WHERE? WHY?</b> 28 Jassus Jones	Food
<b>41</b>	<b>BOW DOWN MISTER</b> 28 Jassus Loves You	More Proem
<b>42</b>	<b>BY MY SIDE</b> 43 INXS	Mercury
<b>43</b>	<b>I WANNA GIVE YOU DEVOTION</b> <input type="radio"/> 27 Norrod featuring MC Mikee Freedom	Rainour
<b>44</b>	<b>ALWAYS ON THE RUN</b> 41 Larry Kravitz	Virgin America
<b>45</b>	<b>COWBOYS AND ANGELS</b> 59 George Michael	Epic
<b>46</b>	<b>NEW</b> I'M ALRIGHT Katherine E	Dead Dead Good
<b>47</b>	<b>I'M GOING SLIGHTLY MAD</b> 20 Queen	Parlophone
<b>48</b>	<b>BEN CAUGHT STEALING</b> 24 Jane's Addiction	Warner Brothers
<b>49</b>	<b>SEMPA UNA DONNA (WITHOUT A WOMAN)</b> 54 Zucchero featuring Paul Young	London
<b>50</b>	<b>I LOVE YOU</b> 51 Vanilla Ice	SBK
<b>51</b>	<b>SAILING ON THE SEVEN SEAS</b> 66 OMD	Virgin
<b>52</b>	<b>NEW</b> WICKEDEST SOUND Rebel MC (featuring Tenor Fly)	Deafie
<b>53</b>	<b>PLAYING WITH KNIVES</b> 45 Bizarre Inc	Vinn Solution
<b>54</b>	<b>NEW</b> SHE'S GOT ME GOING CRAZY 2 In A Room	SBK
<b>55</b>	<b>SAY HELLO WAVE GOODBYE '91</b> 30 Soft Cell/Almond	Mercury
<b>56</b>	<b>HAANGAR 18</b> 21 Megadeth	Capitol
<b>57</b>	<b>NEW</b> HEAVEN Chris Rea	East West
<b>58</b>	<b>MEA CULPA PART II</b> 55 Enigma	Virgin International
<b>59</b>	<b>SONS OF THE STAGE</b> 41 World Of Twist	Clea
<b>60</b>	<b>ALRIGHT</b> 40 Urban Soul	Coollongo
<b>61</b>	<b>SAME SONG</b> 52 Digital Underground	Big Life
<b>62</b>	<b>TOO WICKED (EP)</b> 61 Aysada	Mango
<b>63</b>	<b>OVER RISING</b>	



# TOP 30 MUSIC VIDEO

THE OFFICIAL **musicweek** CHART

Rank	Artist	Title	Label
1	NEW EURYTHMICS	Greatest Hits	BMG Video
2	DEBORAH HARRY/BLONDIE	Very Best Of	Chrysalis
3	PAVARTOTTI/DOMINGO/CARRERAS		PolyGram Video
4	MADONNA	The Immaculate Collection	WMV
5	STATUS QUO	The Anniversary	Castle Music Picture
6	NEW CLIFF RICHARD	Rock In Australia	Music Club/PMI
7	MADONNA	Justify My Love/MTV Vogue	WMV
8	INXS	Greatest Video Hits ('80-'90)	PolyGram Video
9	NEW VIXEN	Revved Up!	PMI
10	NEW PHIL COLLINS	At Perkins Palace	Music Club/PMI
11	PHIL COLLINS	Seriously Live...	MCEG Virgin Vision
12	ELTON JOHN	The Very Best	PolyGram Video
13	MC HAMMER	Please Don't Hurt 'em	PMI
14	TINA TURNER	Live From Barcelona	PolyGram Video
15	DANIEL O'DONNELL	An Evening With	Ritz
16	NEW MARC BOLAN & T. REX	Born To Boogie	PMI
17	LUCIANO PAVARTOTTI	Music Club/Video Col	MC 2003
18	THIN LIZZY	Dedication-Very Best Of	PolyGram Video
19	NEW GENESIS	A History	Virgin
20	SKID ROW	Oh Say Can You Scream	WMV
21	NEW DEBBIE GIBSON	Live Around The World	WMV
22	CLIFF RICHARD	From A Distance	PMI
23	DANIEL O'DONNELL	Thoughts Of Home	Telstar
24	R.E.M.	Tourfilm	WMV
25	CLIFF RICHARD/SHADOWS	Thank...	Music Club/PMI
26	NEW COUNTRY'S GREATEST HITS		Telstar
26	NEW JEAN MICHEL JARRE	China Concerts	PolyGram Video
28	NEW KID KIM ON THE BLOCK	Step By Step	SMV
29	DANIEL O'DONNELL	TV Favorites	Ritz
30	RED HOT CHILI PEPPERS	Positive...	PMI

# TOP 15 VIDEO

Rank	Artist	Title	Label
1	THE RESCUERS		Walt Disney
2	ROADHOUSE		Warner Home Video
3	THE ROCKY HORROR PICTURE SHOW		Foxvid
4	ROSEMARY CONLEY'S WHOLE...		BBC
5	BACK TO THE FUTURE PART II		CIC
6	NEW EURYTHMICS	Greatest Hits	BMG Video
7	LICENCE TO KILL		Warner Home Video
8	PRETTY WOMAN		Touchstone
9	LADY AND THE TRAMP		Walt Disney
10	GULF WAR - THE COMPLETE STORY		Video Collection
11	UNDER THE SEA		Walt Disney
12	LIZZIE & JOGGY BEAR		Video Collection
13	DEBORAH HARRY & BLONDIE	Very ...	Chrysalis
14	PAVARTOTTI/DOMINGO/CARRERAS		PolyGram Vid
15	RAB C NESBITT	Drink/Ofski/Holiday	BBC

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23	12	The Source featuring Grand Station	Turbonegro
24	19	LOSING MY RELIGION REMIX	Warner Brothers
25	18	DO THE BARTMAN • The Simpsons	Geffen
26	NEW	STRIKE IT UP Black Box	deConstruction
27	15	MOVE YOUR BODY (ELEVATION) Xpansions	Arista
28	22	OVER TO YOU JOHN (HERE WE GO AGAIN) Jive Bunny & The Mastersixers	Music Factory
29	29	HIGHWIRE Rolling Stones	Rolling Stones
30	35	KARAVAN Inspiral Carpets	Cow
31	20	UNFINISHED SYMPATHY Massive	Wild Bunch
32	17	LOVE REARS ITS UGLY HEAD Living Colour	Epic
33	35	CAN YOU DIG IT? The Mock Turtles	Siren
34	23	CRAZY FOR YOU (REMIX) ○ Madonna	Sire
35	28	WORD OF MOUTH Mike & The Mechanics	Virgin

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1	1	SIT DOWN James	21	v	ALRIGHT Urban Soul
2	NEW	ATTNEM Pay Ship Box	22	z	LET THE BELT OFE Brenda
3	1	WHERE THE STREETS L... Pay Ship Box	23	x	THIS IS YOUR LIFE Massive
4	2	HUMAN NATURE Gay Call (On-U) Sound System	24	1	UNFINISHED SYMPATHY Massive
5	1	SMAP MEGA MIX Smap	25	h	LOOSE FIT Kings
6	1	STYLOU LATE Digital Underground/Dual Central	26	h	SMILE SONG Digital Underground
7	1	HERE WE GO C & C World featuring/mission Williams	27	11	IMOVE YOUR BODY ELEVATION Xpansions
8	11	WHERE LOVE LIVES (COME...) Ashton Underhill	28	8	CAN YOU DIG IT? The Roots/Tones
9	NEW	TVA ALRIGHT Ashton Underhill	29	NEW	PLAYERS ON THE RUN SWEET SENSATION
10	NEW	WICKERST SOUND Ruffe! MC featuring/here fly	30	NEW	SWEET SENSATION Sweat Sensation Of rhythm
11	NEW	THE WHOLE OF THE MOON The Waterboys	31	z	RHYTHM OF MY HEART Red Street
12	NEW	STREET UP Black Box	32	x	SHE'S A WOMAN Sista/Sista/Black
13	NEW	STREET BELT New Yorks Funky Address	33	NEW	ESQ SLAVES New York Funk
14	11	THE ONE AND ONLY Christy Tnalian	34	x	JOYRIDE Roc-A-Fella
15	1	PLAYING WITH KNIVES Blaster Inc	35	NEW	RAPPIN' IS FUNDAMENTAL Rappin' Is Fundamental
16	NEW	HYPERREAL Blaster Inc	36	NEW	SO YOU GOT THE GOING CRAZY The Roots
17	8	WEAR YOUR LIME HEAVEN Deleesha Of Sound	37	z	BACK BY DOPE DEMAND King Bee
18	1	YOU GOT THE LOVE The Source feat/Grand Station	38	z	SONS OF THE STAGE Moe'N'West
19	1	KARAVAN The Roots	39	11	BEEN CAUGHT STEALING The Roots
20	NEW	USE THE NEEDLE Maggie Tamm	40	h	I WANT YOU YOU DON'T Normal feat/ MC Mike Davidson

64	36	The Charlatans	Station Two
65	NEW	MOVE RIGHT OUT Rick Astley	RCA
66	NEW	PRODUCT OF THE WORKING CLASS Little Angels	Polydor
67	NEW	IT WON'T BE LONG Alison Moyet	Columbia
68	NEW	MORE: The Light	London
69	42	ALL RIGHT NOW Free	Island
70	46	TODAY FOREVER (EP) Ride	Carrion
71	NEW	REMEMBER THE DAY Impudence	Comptone
72	46	WIDE THE NEEDLE Ragga Twins	Shut Up And Dance
73	NEW	CHERRY PIE Warrant	Columbia
74	44	SEAL OUR FATE Gloria Estefan	Epic
75	42	GOLDEN BROWN The Stranglers	Epic
		GO FOR IT! (HEART AND FIRE) Rocky V/Dovey Bellis & Tyneeta Hare	Burst

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# TOP 75 ARTIST ALBUMS

## THE OFFICIAL music week CHART

# TOP 20 COMPILATIONS

6 APRIL 1991

This Week Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CD/LP
1	<b>GREATEST HITS 1 &amp; 2</b> Van Halen (Van Halen)	RCA PW 14885 (BMG) PW 14884/F 14856
2	<b>EVANGHOLIN HEART</b> Robert Palmer RCA/Street (Street/Atlantic)	Warner Bros/WX 4802/9050902 (MCA) RW 4828/9050901 (MCA)
3	<b>OUT OF TIME</b> IN.S.M. (Earl M. Joffe)	Warner Bros/WX 4842C (MCA) 793054962/WX 404
4	<b>RESPECTOR MORSE - ... TV SERIES</b> Barrington Irving (Walker)	Virgin VTM 2 (P) VTCO 23VTL7 2
5	<b>ALBERGUE</b> Chris Rea (The Kellys)	East West WX 4813C (MCA) 503172802/1817 4
6	<b>THE COMPLETE PICTURE ...</b> Dennis Haysi & Brenda Russell	Chrysalis ZCRH 1417 (E) CCD 1817CHR 1817
7	<b>LISTEN WITHOUT PREJUDICE VOL 1 + 2</b> George Michael (Michael)	Epic 484295 (MCA) 4876224/487252
8	<b>THE IMMACULATE COLLECTION * 5</b> Madonna (Various)	Sire WX 330C (MCA) 793054040/WX 329
9	<b>THE BEST OF ELTON JOHN * 5</b> Elton John (Dagge & Thomas John/Franks/Walt)	Capitol 948074 (E) 948074/2569471
10	<b>THE CURE</b> The Cure (The Cure)	Futon FINHC 11 (F) FXCD 11F10N 11
11	<b>THE DOORS (OST)</b> The Doors (Jim Morrison/Vanarian/Rothchild/Various)	Eletre EKT WX (MCA) 793051647/EKT 85
12	<b>THE SIMPSONS SING THE BLUES</b> The Simpsons (Loren)	Geffco 793054080 (MCA) 793054080/793943081
13	<b>SPARTACUS</b> The Film (Magnum)	Producer MML/MCA (P) MMLCD 1MML4LP 1
14	<b>WICKED GAME</b> Chris Isaak (Lipscomb)	Reprise WX 404C (MCA) 7939250/329WX 402
15	<b>DOUBT</b> Jesse Jauch (Jauch)	Food FOOD07 5 (E) FOOD07 5/FOOD07 5
16	<b>BRAHMS VIOLIN CONCERTO</b> Nigel Kennedy/Paul Krumpholtz	EMI TCNVC 3 (E) CNVCE 3/NVCE 3
17	<b>THE VERY BEST OF ...</b> John Amaratunga/Libbie Amaratunga/Lylian de Gethin/Gary	ABC 33112/29121/33112/3121/21 (P) John Amaratunga/Libbie Amaratunga/Lylian de Gethin/Gary
18	<b>INJENUO * 4</b> Queen (Queen/Richards)	Parlophone CPCS 115 (E) CPCS115/PCS115 2
19	<b>GREATEST HITS 1977-1990</b> The Stranglers (Various)	Epic 487541 (MCA) 487541/3247541
20	<b>THE STORY OF THE CLASH</b> The Clash (Various)	Columbia 482044 (MCA) 480244/4820441
21	<b>UP TO THE LIGHT</b> Guns N' Roses (Eastman Casan/Ostrow)	Epic 487824 (E) 487824/4878241
22	<b>EX-108</b> 808 Stars (Innocent)	ZTT 271 6C (MCA) 9017227/920721 6D
23	<b>IN ROCKET * 4</b> Luciano/Pavese/Ricci/Bonino/Jacques/Raffaelli	Decca 4304344/434321 (P) 7939250/329WX 417 434321
24	<b>HIGH CIVILIZATION</b> Various	Warner Bros/WX 471C (MCA) 7939250/329WX 417
25	<b>THE WHITE ROOM</b> The K.L.F. (The K.L.F.)	KLF Communications JAMS/DC 106 (P) JAMSCD 066/JAMS/P 066
26	<b>CIRCLE OF DANCE</b> Orchestra D'Annunzio	Fonitona 847244 (F) 847244/8472441
27	<b>THE BEST OF THE BEE GEES * 4</b> The Bee Gees (Globe/Globe/Various)	Polydor 847394 (F) 847394/8473941
28	<b>SERIOUS THINGS... LIVE! * 3</b> Paul Simon (Colin/Coby)	Virgin PMSX 1 (P) PMSX 1/PMSX 1
29	<b>DEDICATION ... BEST OF THIN LIZ</b> Thin Lizzy (Various)	Virgin 948194 (E) 848192/8481921
30	<b>MCMA 4.0</b> Enigma (Enigma)	Virgin International MDVR 1 (F) MDVR 1/LPVR 1
31	<b>TIMS 'UP</b> Living Colour (Stewart)	Epic 486200 (MCA) 486200/486201
32	<b>PHILIP 'N' THRILLS AND BURNING * 2</b> Philip 'N' Thrills and Burning (Various)	Capitol FACT 20C (P) FACT 20C/FACT 20C 2
33	<b>PLEASE HAMMER DON'T HYPERC * 2</b> MC Hammer (MC Hammer/Enigma)	Capitol TCS2 120 (E) TCS2 120/EST 2120
34	<b>FREE</b> Roy Hayek (Stevenson/Natley)	RCA PW 14884 (BMG) PW 14884/F 14856
35	<b>HISTORY REVISITED - THE REMIXES</b> Talk Talk (Fraser/Greer)	Parlophone TPCS 134 (E) CPCS 134/PCS 134
36	<b>LOOK SHARPE</b> Roulette (Overman/EMC)	EMI TCNMC 351 (E) 7938025/EMC 351
37	<b>THE BEST OF FREE - ALL RIGHT NOW</b> Free (Free/John Kelly/Stevens)	EMI UNCTV 7 (E) UNCTV 7/UNCTV 7
38	<b>X</b> IXYS (Thomas)	Mercury 846844 (F) 846843/846841

This Week Last Week	Title Artist (Producer)	Label/Cassette (Distributor) CD/LP
39	<b>EARTH INFERNO</b> Rise (The Neptun/F.D.N.Jackson)	Begins BRCM 102 (MCA) BEG 1002/BEG 101
40	<b>NEW</b> Sepultura (Barro/Sestruction)	Roadrunner RO 9154 (P) RO 9320/RO 9321
41	<b>22</b> SOUL DESTRUCTION The Almighty (Taylor)	Philips 417624 (MCA) 417624/4176241
42	<b>22</b> THE ESSENTIAL JOE CARRERAS Joe Carreras (Various)	Philips 417624 (MCA) 417624/4176241
43	<b>NEW</b> A DREAM FULFILLED Will Downing (Downing/Eastman/Brathwaite)	4th-B-Virgin BRCA 361 (F) BRCD 3660/BR 361
44	<b>20</b> THE SINGLES COLLECTION 1984/1990 Jimmy Somerville/Bonnie Bass/Communications (Various)	London 80206 (F) 80206/802061
45	<b>NEW</b> CARRYING A TORCH Tommy James (Redwood/Morison)	Dove 220 20 (E) CD 20/20 2
46	<b>30</b> I'M YOUR BABY TONIGHT * Whitney Houston (Warner)	Atsja 417619 (BMG) 7939250/11929
47	<b>NEW</b> HOLLYWOOD GOLDEN CLASSICS Joe Casona (MCA)	East West WK 4813C (MCA) 9011733/9011 4C
48	<b>30</b> MUSIC FROM TRIN PEAKS * Angelo Badalamenti/John Cusack/Vanessa Lynch/Badman (Various)	Warner 80206 (F) 80206/802061
49	<b>43</b> ALL TRUE MAN Abraham O'Neal (Jimmy Jam/Love/Various)	Tony 48580A (MCA) 48580A/2569821
50	<b>48</b> THE ROAD TO HELL * 4 Chris Rea (Rea)	East West WY 317C (MCA) 246232/WY 317
51	<b>30</b> THE INCREDIBLE SOUND MACHINE Marianne Faithfull (Various)	Capitol TCS2 213 (E) TCS2 213/EST 213
52	<b>4</b> THE BEST OF ROD STEWART * 2 Rod Stewart (Various)	Warner Bros/WX 471C (MCA) 7939250/329WX 417
53	<b>17</b> TO THE EXTREME * Stryper (Stryper/E)	SBK 1887 (MCA) SBK283/1887LP 1
54	<b>50</b> SOUL PROVIDER * 3 Michael Borter (Orion)	Polygram 89533A (MCA) 89533A/895341
55	<b>NEW</b> IN DREAMS Beverly Crutcher (Will/Am)	Polygram 89533A (MCA) 89533A/895341
56	<b>NEW</b> WHEN YOU'RE A BOY Susanna Hoffs (Orion)	Polygram 487204 (MCA) 487204/487201
57	<b>42</b> RUNAWAY HORSES * Belinda Carlisle (Newline)	Virgin TV 238 (P) Epic 238/99 238
58	<b>41</b> PEGGY SUICIDE Joking Jack (Sire)	Island 8271 937 (F) CD 8271 937/8271 937
59	<b>16</b> ROCKING ALL OVER THE YEARS * 2 Status Quo (Various)	2Vergo 846794 (F) 846794/28467941
60	<b>6</b> NO MORE GAMES: THE REMIX ALBUM New Kids on the Block (Newco)	Columbia 487484 (MCA) 487484/4874841
61	<b>NEW</b> THE LAW The Law (Various)	Atlantic 7967199A (W) 7967199A/79671991
62	<b>57</b> VIVALDI FOUR SEASONS * 2 Nigel Kennedy/CS (Nonesu)	EMI TNVC 3 (E) CNVCE 3/NVCE 3
63	<b>NEW</b> TRUCK OR TREAT Paul Taylor (Various)	Fonitona 848454 (F) 848454/8484541
64	<b>4</b> KILL UNCLE * Morpheus (Langley/Mataniels)	HMN TCS2 139 (E) TCS2 139/CD 3788
65	<b>NEW</b> LET'S GET IT STARTED M.C. Hammer (M.C. Hammer)	Capitol TCS2 214 (E) TCS2 214/EST 214
66	<b>41</b> SLINKY The Brothers Bratton (Mogart)	AMI 20545 (F) 20545/205451
67	<b>52</b> THE COLLECTION * Barry White (Various)	Mercury BYTVC 1 (F) 847930 28MTV 1
68	<b>54</b> CHOKE * The Beautiful South (Hedger)	Capitol 820324 (F) 820324/8203241
69	<b>6</b> YOUNG GODS Rage Against the Machine	Polydor 473484 (F) 473484/4734841
70	<b>53</b> THE SOUL GAGES Silly Putties (Sire)	AMI 28645A (F) 28645A/286451
71	<b>67</b> STRAY NIGHT * Julija Gajdos (Hammond)	Columbia 478244 (MCA) 478244/4782441
72	<b>46</b> 30 SOMETHING Carter (The Unstoppable Sex Machine Sex Machine/Parson)	Rough Trade R 2011704R 20 11707 (MCA) R 2011704R 20 11707 (MCA)
73	<b>45</b> NIGHT RIDE HOME Jon Mitchell (Klone)	Griffin GEP 24010 (BMG) GEP 20200/GEP 4300
74	<b>RE</b> ONE YESTERDAY * 3 Carpenters (Various)	AMI AMC 1850 (F) CD 1900A/AMC 1850
74	<b>RE</b> WORLD POWER Phat 3 (Snags)	Arista 148081 (BMG) 200622/148081
74	<b>42</b> THE SOUND OF THE OPERA * 3 Original Cast (LyricWeb)	Real Gone Music CD 12 (P) PLH 12P/CD 12

This Week Last Week	Title Artist	Label/Cassette (Distributor) CD/LP
1	<b>NOW THAT'S WHAT I CALL MUSIC 19</b> Various	EMI/Virgin/PolyGram TCN9 19/CDN9 19/NOV 19
2	<b>3</b> THIN ICE - THE FIRST STEP Various	Teletar (BMG) Teletar STC 25007/25007A/ST 2500
3	<b>2</b> HARDCORE PRETORIA Various	Dino DINAM 20 (P) DINCD 20/DINTV 20
4	<b>7</b> UNCHAINED MELODIES Various	Teletar STC 2480 (BMG) CD 2480/ST 2480
5	<b>2</b> SOFT METAL BALLADS Arcade ARC 933054 (MCA) ARC 933054/ARC 933054	
6	<b>NEW</b> THAT LOVING FEELING VOL IV Various	Dino DINAM 20 (P) DINCD 20/DINTV 20
7	<b>5</b> SOUL REFLECTION Various	Heart & Soul 845334A (F) 845334/8453341
8	<b>4</b> AWESOME!! Various	EMI TCNMT 58 (E) CDMTY 58/EMTV 58
9	<b>28</b> THE LOST BOYS (OST) * Various	Atlantic 7817674 (F) 7817674/7817671
10	<b>8</b> MISSING YOU 2 AN ALBUM OF LOVE * Various	EMI TAMT 57/CDMTY 57/EMTV 57 (E)
11	<b>42</b> PRETTY WOMAN (OST) * Various	EMI USA TCM2L 1052 (E) CDML 1052/ML 1052
12	<b>30</b> THINKING OF YOU... Various	Columbia MOODC 15 (MCA) MOODC 15/MOOD 15
13	<b>4</b> KARAOKE PARTY 2 Various Unknown	Trax TXXVC 1 (BMG) TXXVCD 1/XTXV 1
14	<b>6</b> GREASE Original Soundtrack	Polydor 8179984 (F) 8179984/8179981
15	<b>13</b> DIRTY DANCING (OST) * 5 Various	RCA (BMG) 8K 86930/86930L/86930
16	<b>NEW</b> PURE LOVERS VOL 3 Various	Charm CD 103 (E) CD 103/CD 103
17	<b>NEW</b> HAPPY DAZE VOL 2 Various	Island ICTV 3 (F) CD 3/PLTV 3
18	<b>2</b> EVERYBODY DANCE NOW Various	Columbia 668050A (MCA) 668050/4860501
19	<b>3</b> DON'T STOP...DOOWOP Various	Teletar STC 2485 (BMG) CD 2485/ST 2485
20	<b>NEW</b> TOP GUN (OST) * 2 Various	Columbia 4870296 (MCA) CD 70296/70296

## ARTISTS A-Z

ABBA	22	JONES, Tom	45
ADAMS, Ollie	26	K.L.F. The	25
ADRIANO PANICHI	41	KENNY, Nigel/FROSTEN, Ted	16
AMATEUR TRAMP	36	L.A. The	37
ASLEY, Rod	34	LITTLE ANGELS	69
BALMAINI, Angelica/Ricciardi	68	LOVE	69
BALMAINI, Angelica/Ricciardi	68	M.C. HAMMER	65
BEAUTIFUL SOUTH, The	68	MADONNA	54
BEE GEES, The	27	MANTOVANI	37
BELMONT, The	24	MARQUESS OF DORSET	69
BOSTON, Michael	54	MICHELLE, Jan	72
BREWER, The	27	MORROW ON THE BLOCK	66
CAMPBELL, Steve	47	N.E.W. (New Edition)	69
CARRERAS, Joe	41	O'NEAL, Amanda	69
CARTER, THE UNSTOPPABLE SEX	73	PHANTOMS OF DOORNO	73
CHOCHE	52	J. GARBERA	65
COLE, Linda	52	PHANTOMS OF DOORNO	73
COLEMAN, Brenda	28	QUEEN	10
COPE, Linda	10	REAL CHANCE	53
CORNING, Neil	43	REXHA, Tara	52
DOORS, Jim Morrison/Various	10	RIKITT	52
DORNING, Neil	43	ROCKETS	52
EMERSON, The	28	SANCTUARY	52
ENTWICHLER, E.	31	SEPHIRA	52
FAIR, The	28	SIMPSONS, The	17
FIELDS OF THE NEPHEW	39	SNAP	34
FINDLEY, Mark	28	SOUNDWAVE, Johnny/BROOKS, Beat	34
HAPPY MONDAY	44	STEIN	52
HARRIS, Graham & RONNIE	4	STEWART, Rod	352
HOPES, Susanna	46	STRANGLERS, The	19
HOUQUET, Whitney	54	TALK	38
IGLESIA, Julia	56	TEN YOUTH	22
INXS	28	THE ANKLES	69
ISAAK, Chris	14	THE BROTHERS	29
JAY-Z, The Black	16	WORTH, Barry	69
JONAS, John	9		

\* Platinum **◆** Gold **◆** Silver **◆** New  
 † Includes reissues of 50 to 99% new recordings with a greater price of £1.99 or below  
 ‡ Includes reissues of 100% or more new recordings with a greater price of £1.99 or below

# TOP 40 CLASSICAL ALBUMS

Rank	Artist	Title	Composer	Label
1	VIVALDI: FOUR SEASONS	EMI	CD: CDNGE 2/MC: TGN26 1 E	
2	ORCHESTRA	Si	CD: 4386383/MC: 430384 F	
3	MENDELSSOHN/BRUCH/SCHUBERT	HMV	CD: 4291732/MC: EL7490 1 E	
4	ELGAR: CELLO CONCERTO/SEA PICTURES	HMV	CD: 4213423/MC: TCS456 1 E	
5	ELGAR: CELLO CONCERTO/ENIGMA VAR	Columbia Masterworks	CD: MK 7052/MC: 409329 1 E	
6	HOLST: THE PLANETS	Deutsche Grammophon	CD: 400293/MC: 332919 F	
7	TCHAIKOVSKI: THE SLEEPING BEAUTY	Decca	CD: RH04 003/MC: R04MC 903 1 (R)	
8	VIVALDI: FOUR SEASONS	L'Oiseau Lyra	CD: 411262/MC: 419764 1 E	
9	PUCCHINI: MADAMA BUTTERFLY (HIGHLIGHTS)	Decca	CD: 4213423/MC: ACET 609 1 F	
10	LUCCI: LA BOHEME	Decca	CD: 4213423/MC: ACET 609 1 F	
11	ALBINONI: ADAGIO/PACHEBEL: CANON	Deutsche Grammophon	CD: 413050/MC: 413204 F	
12	BETHOVEN: SYMPHONY NO 5	Deutsche Grammophon	CD: 413932 1 F	
13	SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO	HMV Ruffax	CD: 4291732/MC: 487176 1 E	
14	ELGAR: CELLO CONCERTO	Philips	CD: 416343/MC: 416344 1 F	
15	ESSENTIAL HIGHLIGHTS OF SWAN LAKE	Royal Opera House	CD: 4291732/MC: 487176 1 E	
16	SMYTH: MUSIC FEATURED ON THE SOUTHW BANK SHOW	Ginnel	CD: CD04999/MC: 1565789 1 (R)	
17	SIBELIUS: VIOLIN CONCERTO IN D MINOR	BIS	CD: BISCD 560 1 (R)	
18	BIZET: CARMEN (HIGHLIGHTS)	Deutsche Grammophon	CD: 413050/MC: 413204 F	
19	ESSENTIAL HIGHLIGHTS OF NUTCRACKER	Royal Opera House	CD: RH04 002/MC: RH04C 002 1 (R)	
20	LLOYD WEBER: REQUIEM	HMV	CD: CD04741 403/MC: TCA5W 1 E	
21	MONTEVERDI: VESPRI DELLA BEATA	Deutsche Grammophon	CD: 429565/MC: 429564 F	
22	BERNSTEIN: IN BERLIN: BEETHOVEN	Deutsche Grammophon	CD: 4297732/MC: 429778 F	
23	BETHOVEN: MASS SOLENNIS IN D MAJOR	Deutsche Grammophon	CD: 429861/MC: 429861 F	
24	MOZART: PIANO CONCERTO IN C	Philips	CD: 4163 1 (R)	
25	TCHAIKOVSKI: 1812 OVERTURE	Deutsche Grammophon	CD: 413050/MC: 413204 F	
26	PROKOFIEV: PETER AND THE WOLF	Deutsche Grammophon	CD: 429396/MC: 429394 F	
27	RACHMANINOV: PIANO CONCERTO NO 2	Decca	CD: 4146752/MC: 414475 1 F	
28	VIVALDI: FOUR SEASONS	Philips	CD: 4268472/MC: 426847 1 F	
29	FAURE: REQUIEM OP48	Decca	CD: 4214402/MC: 421440 1 F	
30	MOZART: REQUIEM	Decca	CD: 4112732/MC: 411724 F	
31	MOZART: REQUIEM	Decca	CD: 4112732/MC: 411724 F	
32	20 NEW YEARS CONCERT FROM VIENNA	Deutsche Grammophon	CD: 427368 1 F	
33	PUCCHINI: MADAMA BUTTERFLY	Deutsche Grammophon	CD: 427368 1 F	
34	PACHEBEL/ALBINONI/BACH/PURCELL	Deutsche Grammophon	CD: 429396/MC: 429394 F	
35	CHOPIN: PIANO CONCERTOS NOS 1 & 2	Sony Classical	CD: SC 44023/MC: SC 1482 1 (R)	
36	A VENETIAN ORNATION 1995	Virgin Classics	CD: VC 7911103/MC: VC 791110 1 (R)	
37	ORFF: CARMINA BURANA	EMI	CD: CDC 7540542/MC: EL 754054 1 F	
38	BRUCKNER: SYMPHONY NO 3	Philips	CD: 420417 1 F	
39	VAUGHAN WILLIAMS CONCERTO	Algo	CD: 4149352/MC: 4296 1 (R)	
40	WALKER: RESURRECTION	Imp. Classics	CD: DPCD 9190/MC: CMP 919 1 (R)	

# DISTRIBUTION: INDIE SINGLES\*

Rank	Artist	Title	Label
1	LOOSE FIT	Major Recordings	Factory FAC 3127 (FAC 312) (F)
2	MINA GIVE YOU DEVOTION	Norman Mc Mann Records	Rowan RUMAT1 25 (F)
3	CARAVAN	Freebird	Cow DUNG 1371 (R)
4	PLAYING WITH KNIVES	Beare Inc	Vinyl Solution STORM 25 (SR)
5	SAME SON	Digital Underground	Big Life BLR 4011 (R)
6	TODAY FOREVER (EP)	Creation - (CRE 100) (F)	
7	OVER RISING	The Chaldeans	Situation Two SIT 7611 (R)
8	PEARL	Chaparrone	Dedicated STONE 9011 (R)
9	BACK BY DOPE DEMAND	King Bee	1st Base TRUF 6X (RUFF 6X) (R)
10	FIND TEM FOOL 'EM FORGET 'EM	11 Wares	Rhythm King SEXY 6011 (R)
11	GIMME SOME	Fat Duck	PWL PWL11 75 (F)
12	BLINDFOLD (EP)	Cave	Ankusa ANK11 27 (F)
13	EVERYBODY (ALL OVER THE WORLD)	Rowan RUMAT1 25 (F)	
14	TAKE ME AWAY	Real Fun	Network NWK11 20 (F)
15	I AM ETERNAL	KCF Communications	RFC 05051 (R)
16	BETTER OFF WITHOUT YOU	Revel Dean	Lison L0201 19 (F)
17	ICE	Vinyl Solution - (ISTORM 22) (SR)	
18	KILL YOUR TELEVISION	Chapter 22 (12)CHAP 48 (R)	
19	MY BACK IN TIME	Rico	SPF SMOX1 21 (F)
20	WAITING FOR A STAR TO FALL	Box Music Ltd	Hollywood HWF 3011 (R)
21	FUNKY FUNK FUNK	Network - (NWK 23) (F)	
22	I'M READY	Cevem	Profile PROF11 330 (F)
23	THE INGREDIENTS EP	New Atomic Station	Chapter 22 (12)CHAP 47 (R)
24	LITTLE THINGS IN LIFE	Green On Red	China WOK11 2001 (F)
25	NASTY RHYTHM	Motus	Stress SST1 315 (F)
26	JACK	Hut - (HUT 3) (F)	
27	WHAT DO I HAVE TO DO	Kylie Minogue	PWL PWL11 72 (F)
28	ONE MORE TRY	Dino 1121MT 1 (F)	
29	LOLITA	Aprilo 48	Reverb RVB11 001 (SP)
30	UNTIL YOU FIND OUT	New Atomic Station	Chapter 22 (12)CHAP 48 (R)
31	UNDER SIEGE	Squid	Readsaver RD 24246 (F)
32	MAGIC	Imaginary MIRAGE 0211 (AEP)	
33	N-R-CEE	Joe's Juice	D-Zone - DANCE 007 (SR)
34	THINK! ABOUT YOUR BODY	Mad	Big Life BLR 3111 (R)
35	ALL TOGETHER NOW	The Fall	Production MIL 10311 (F)
36	TO HERE KNOWS WHEN	Freebird	Rowan RUMAT 8111 (F)
37	CRIME STORY	Gunsbot	Vinyl Solution - (ISTORM 24) (SR)
38	MORNINGRIDE	Creation - (CRE 88) (F)	
39	ANIMAL SHOUT	Quzer Rhythme - (RMAN 21) (F)	
40	WALK AWAY	Del Shannon	Silverstone SIL 024 (F)

# DISTRIBUTION: INDIE ALBUMS\*

Rank	Artist	Title	Label
1	HARDCORE UPROAR	Various	Dino DINTV 29 (F)
2	SPARTACUS	The Fall	Produce MILK 11 (F)
3	THE WHITE ROOM	KCF Communications	JAMSPL 006 (R)
4	PILLS 'N' THRILLS & BELLYACHES	Kellychances	Factory FACT 320 (F)
5	STRANGE FREE WORLDS	11 Wares	One Little Indian TFLP 119 (R)
6	SOMETHING	Carthage/Unpleasant Sea...	Rough Trade R 26112711 (R)
7	THE REAL RAMONA	Thriving Mush	44C DAD 1024 (R)
8	NOWHERE	Kylie Minogue	Creation CREP 11 (R)
9	RHYTHM OF LOVE	Kylie Minogue	PWL HF 18 (R)
10	THE STONE ROSES	The Stone Roses	Silverstone CREP 8 90 (R)

# COUNTRY ALBUMS

Rank	Artist	Title	Label
1	SWEET DREAMS	Patty Clark	MCA/MCCG 8003 (F)
2	NECK AND NECK	Cher & Brian Augus & Koszberg	CBS 467434 (C)
3	THE LAST WALL	Daniel O'Donnell	Ritz RTZCD 0058 (PBT)
4	FROM THE HEART	Daniel O'Donnell	Telstar STAC 2327 (BMG)
5	I NEED YOU	Daniel O'Donnell	Ritz RTZCD 0058 (PBT)
6	DO NOT FORGET TO REMEMBER	Daniel O'Donnell	Ritz RTZCD 104971 (PBT)
7	THOUGHTS OF HOME	Stacie Orrital	Stacie STAC 2327 (BMG)
8	NO FENCES	Gamb Brooks	Capitol 12457 1 (R)
9	FAVOURITES	Decca (D) Donnell	CEEST 12165 51 21 (R)
10	THE MYSTERY OF LIFE	Johnny Green	Mercury 848514 (F)
11	PUT YOURSELF IN MY SHOES	Cinn Brook	RCA PK 8544 (BMG)
12	TWO SIDES OF DANIEL O'DONNELL	Daniel O'Donnell	PO 9544F 1 9544 (F)
13	TRUE LOVE	Don Williams	RCA PK 8538 (BMG)
14	UNTOLD STORIES	Fanny Mattes	PO 9503F 1 9503 (F)
15	THE HARD WAY	Steve Earle & The Dukes	Mercury 848574 (F)
16	COPPERHEAD ROAD	Steve Earle	MCA/MCCG 8036 (F)
17	LOVE STAR STATE OF MIND	Nanci Griffith	MCA/MCCG 8036 (F)
18	SHADOWLAND	Wagner Bros WX 171C (W)	
19	EXIT O	Steve Earle And The Dukes	MCA/MCCG 8037 (BMG)
20	ONE FAIR SUMMER EVENING	Nanci Griffith	DMC 3459M/C 3426 (F)

# FOLK/ROOTS

Rank	Artist	Title	Label
1	THE RHYTHM OF THE SAINTS	Paul Simon	Warner Brothers WX 340C (W)
2	WATERMARK	Enya	WEA WX 714C (W)
3	GRACELAND	Faith No More	WEA WX 714C (W)
4	THE HEALER	John Lee Hooker & Friends	Mercury 848574 (F)
5	ONCE IN A LIFETIME - LIVE	Rising	Chrysalis ZCHR 1895 (R)
6	ROOM TO RDAM	Ensign	Ensign ZCHN 18 (R)
7	FISHERMAN'S BLUES	The Waterboys	Ensign ZCHN 18 (R)
8	SEARCHLIGHT	Richy Valenz	RCA/CBS 1713 81 (R)
9	ANAM	Clannad	Chrysalis WX 74762 (BMG)
10	HELL'S DITCH	The Pogues	Pogue Mahone WX 866C (W)

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## TOP 60 DANCE SINGLES

## THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist	Label (12") (Distributor)
1	NEW	WICKEDEST SOUND	Rebel MC feat Tenor Fly	Desire WANTX 40 (P)
2	4	WHERE LOVE LIVES (COME ON IN)	Alison Limerick	Artist 614208 (BMG)
3	NEW	ANTHEM	N-Joi	de/Construction PT 44446 (BMG)
4	2	PLAYING WITH KNIVES	Bizarré Inc.	Vinyl Solution STORM 25 (SRD)
5	1	ALRIGHT	Urban Soul	Cooltempo COOLX 231 (E)
6	NEW	WIPE THE NEEDLE	Ragga Tenz	Shut Up And Dance SUAD 12 (P)
7	NEW	RING MY BELL	Monie Love Vs Adava	Cooltempo COOLX 224 (E)
8	3	HUMAN NATURE	Gary Clail On-U Sound	Perfecto PT 44402 (BMG)
9	NEW	GOT YOU WHERE I WANT	Marva Hicks	Wing WINGX 11 (F)
10	NEW	ESQ/SLAVES	Rum And Black	Shut Up And Dance SUAD 13 (P)
11	16	HOLD YOU TIGHT	Tara Kemp	Giant W 0020T (W)
12	5	HERE WE GO	C&C Music Factory	Columbia 6567556 (SM)
13	NEW	SWEET SENSATION	Shades Of Rhythm	ZTT ZANG 18T (W)
14	NEW	STRIKE IT UP	Black Box	de/Construction PT 44460 (BMG)
15	NEW	I'M ALRIGHT	Katherine E	Dead Dead Good GOOD 2T (W)
16	15	IT'S TOO LATE	Quartz introducing Dina Carroll	Mercury ITM 312 (F)
17	3	REMEMBER THE DAY	Innocence	Cooltempo COOLX 226 (E)
18	7	SAME SONG	Digital Underground	Big Life BLR 40T (RT)
19	2	SNAP MEGAMIX	Snap	Artist 614169 (BMG)
20	12	INSIDE LIFE	Incognito	Talkin Loud TLXK 7 (F)
21	21	BACK BY DOPE DEMAND	King Bee	1st Bass RUFF 6X (P)
22	20	THIS IS YOUR LIFE	Banderas	London LONX 290 (F)
23	NEW	HYPERREAL	Shamen	One Little Indian 4B PT12 (P)
24	18	TAKE ME AWAY	True Faith With Final Cut	Network NWKT 20 (P)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
25	16	WE SHOULDN'T HOLD HANDS IN THE	Nikki D	A&M AMY 755 (F)
26	13	FUNK FUNK FUNK	Reese	Network NWKT 23 (P)
27	6	UNFINISHED SYMPATHY	Massive	Wild Bunch WBRT 2 (F)
28	26	RAPPIN' IS FUNDAMENTAL	RAPPIN' IS FUNDAMENTAL	A&M AMY 751 (F)
28	23	WEAR YOUR LOVE LIKE HEAVEN	Definition Of Sound	Coca YRT 61 (F)
30	NEW	I LEFT MY WALLET IN EL SEGURO	A Tribe Called Quest	Jive JIVET 720 (BMG)
31	30	SERIOUSLY?/WHERE THE STREETS	Pat Sharp Boys	Parlophone 12R 6285 (E)
32	17	YOU USED TO SALSA	Richie Rich Vs Salsa House	ffr FX 156 (F)
33	27	POSSESSED	Awsome 3	A&M AMY 734 (F)
34	NEW	SHE'S GOT ME GOING CRAZY	2 In A Room	SBK 125BK 23 (E)

This Week	Last Week	Title	Artist	Label (12") (Distributor)
35	19	DADDY'S LITTLE GIRL	Nikki D	Def Jam 6567346 (SM)
36	48	AROUND THE WAY GIRL	L Cool J	Def Jam 6566088 (SM)
37	NEW	APPARENTLY NOTHIN'	Young Disciples	Talkin Loud TLXK 5 (F)
38	22	LOLITA	Apollonia 440	Reverb RBVT 061 (SP)
39	22	YOU GOT THE LOVE	Sourful feat Candy Station	TrueLove TLOVE 1 (BMG)
40	11	LOVE OR NOTHING	Diana Brown & Barrie K. Sharpe	ffr FX 152 (F)
41	33	SHE'S A WOMAN	Scotti Pollitt (feat Skabba Ranks)	Virgin VST 1333 (F)
42	34	STONE COLD GENTLEMAN	Ralph Tresvant	MCA MCA1 1521 (BMG)
43	31	DON'T GO MESSIN' WITH MY...	Mantronix	Capitol T2CL 608 (E)
44	14	SPICE	Eon	Vinyl Solution STORM 22 (SRD)
45	25	IT NEVER RAINS (IN SOUTHERN...)	Tony! Toni! Tone!	Wing WINGX 10 (F)
46	50	GET IT TOGETHER	Redhead Kingpin & The FBI	Ten TENX 361 (F)
47	NEW	RESPECT FOR THE FEW	Scotti Desire	Vinyl Solution STORM 26 (SRD)
48	34	EVERYBODY (ALL OVER THE WORLD)	F.P.I. Project	Rumour RUMAT 29 (P)
49	36	FIND 'EM FOOL 'EM FORGET 'EM	S'Express	Rhythm King SEXY 02T (RTD)
50	43	KISSAWAY	Wop Bop Toronto	Ten TENX 363 (F)
51	43	THROUGH	Victoria Wilson-James	Epic 6566556 (SM)
52	NEW	LADIES WITH AN ATTITUDE	Epitome Of Hyde	Pure Bhoemie SOX 002 (RTD)
53	28	SONS OF THE STAGE	World Of Twist	Coca YRT 62 (F)
54	29	ADRENALIN (EP)	N-Joi	de/Construction PT 44344 (BMG)
55	4	NEW JACK HUSTER	Ice-T	Giant W 0013T (W)
56	45	LOST IN MUSIC	Stereo MC's	4th + B-way 12BRW 198 (F)
57	34	LOVES HEARTBREAK	Lisa M	Polydor PZ 125 (F)
58	41	MOVE YOUR BODY (ELEVATION)	Xpansions	Artist 613883 (P)
59	42	WHAT IS THIS THING CALLED LOVE	Alexander O'Neal	Tabu 6567316 (SM)
60	48	CAN YOU DIG IT	Mock Turtles	Siren SRNT 136 (F)

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## TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label/Piccasette (Distributor)
1	4	A DREAM FULFILLED	Will Downing	Island (USA) 848279V - (Import)
2	NEW	IN PURSUIT OF THE 13TH NOTE	Galliano	Talkin Loud 9484931/9484934 (F)
3	5	THIS ICE - THE FIRST STEP	Various	Telstar STAR 2500/STAC 2500 (BMG)
4	1	THE INCREDIBLE SOUND MACHINE	Mantronix	Capitol EST 2139T/CEST 2139 (E)
5	2	TRY MY LOVE	Wooton Brothers	A&M 533125/53314 (F)
6	4	MARVA HICKS	Marva Hicks	Polydor 8472091/8472094 (F)
7	6	HARDCORE UPROAR	Various	Dino DINTV 20/DINMC 20 (P)
8	3	TRULY BLESSED	Teddy Pendergrass	Elektra EKT 82/EKT 82C (W)
9	NEW	PARADISO!	Various	Rumour RAID 503Z/CRAID 503 (P)
10	NEW	RALPH TRESVANT	Ralph Tresvant	MCA MCG 6120/MCGC 6120 (BMG)

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## REGGAE CHART

This Week	Last Week	Title	Artist	Label
1	(4)	CANT WAIT	Sanchez	Blue Mountain BMD 112
2	(2)	MOVIE OVER	Inda/Apache Indian	City-city Sureco 001
3	(1)	WE NO LOTION MAN	Capleton	Charm CRT 47
4	(1)	STRONG LOVE	Vivian Jones	Virgo Stormch VG 024
5	(5)	SET ME FREE	Gregory Isaacs & Ninjaman	BMD 111
6	(7)	LENGTH AND STRENGTH	Super Berry	Charm CRT 49
7	(8)	LOVE ME HAF FI GET	Curly Ranks	Greensleeves PH 84
8	(15)	IDONT WANNA ...	Tenor Spooks & Frankie P	MDD 034
9	(14)	100% OF LOVE	Barris Hammond	Charm CRT 52
10	(11)	GAL GORDON	Ischo General	Mask Street MS 006

## ADVERTISEMENT

## REGGAE ALBUM CHART

11	(13)	COMING DOWN TO SEE ME	Carl	White Label ARI 118
12	(10)	LITTLE MISS	Reggae Stepper	Steely & Clevie SC2 23
13	(12)	RUSSIA AND AMERICA	Curly Ranks	Penhouse PHR 21
14	(27)	LAMBADA	Wayne Wonder & Curly Ranks	Penhouse PH 87
15	(21)	COOL DOWN	Curly Ranks	Charm CRT 50
16	(17)	TELL ME NOW	Suggy Ranks	Shelly's SRO 026
17	(6)	SHE WANT IT	Sweetie Irie	Mango 12MNG 772
18	(9)	KNOW HOW FE WORK	Capleton	Mv Doo MDD 031
19	(22)	THE GOING IS ROUGH	Curly Ranks, Cocoa T. Home T. Cnd 295	
20	(23)	GOLDEN RULE	Gospel Fish	White Label JSO 001

1	(-)	PURE LOVERS VOL 3	Various	Charm CIP 103
2	(1)	SUNSPASH	Ninjaman	Pickup P1CLP 14
3	(2)	AT HIS BEST	Frankie Paul	Techniques PRH 26
4	(5)	WAYNE WONDER	Wayne Wonder	Penhouse DGLP 20
5	(9)	GUILTY OF LOVING YOU	Gregory Isaacs	Jonny JMLP 005
6	(4)	WAYNE WONDER & SANCHEZ PT2	Curly Ranks	Penhouse DGLP 21
7	(11)	DIE HARD ...	Curly Ranks & Tony Rebel	Penhouse DGLP 22
8	(8)	ALL THE HITS	Bob Marley	Robb RRP 7757
9	(7)	MOONLIGHT	Dean Fraser	Greensleeves GREL 154
10	(3)	THE STOPPER	Curly Ranks	Fashion FADP 020

FOCUS

WOGAN

**Programme:** Wogan  
**Timing:** 7pm, Monday, Wednesday and Friday  
**Length:** 30-45 minutes  
**Audience:** 6-7m average  
**Age profile:** All ages — family entertainment show  
**Sex profile:** 50/50 M/F  
**Key staff:** Executive producer — Peter Ertell, Researchers — Jane O'Brien, Graham Owens  
**Presenter:** Terry Wogan  
**Music policy:** Covers a broad spectrum with an emphasis on "good" chart music. "We decide whether it's good or not. We're not bound by the charts — everyone knows singles are a waste of time now. We're under enormous pressure from the record business. We have bands on when they're breaking, who are quite low in the charts. Our policy is to have them first: before *Top Of The Pops* and at the same time as the *Chart Show*." Peter Ertell  
**Typical guests:** The Beautiful South, Tom Jones, Rick Astley, Rita MacNeil, Tanita Tikaram  
**Promotions view:** "Good vehicle for promoting artists like Tanita Tikaram or Chris Rea, who appeal to the over-25s, not for bands like KLF or The Farm. We wouldn't offer a band like Five Thirty — their fans would think they had sold out." Alan McGee, director of press and promotions, East West.  
 "When it's a ballad or an established artist, the sales figures do respond after Wogan, although it's not an active record buying market. It wasn't easy to get Celine Dion on." Terri Doherty, head of regional promotion, Sony Music Entertainment.

# The missing misses

Pity the record company with an act which appeals to young women — they are a difficult market to communicate with.

Female music fans make up less than 20 per cent of the readership of *Vox*, *Select* and *NME* and, according to a 1990 National Readership Survey, 74 per cent of 15- to 24-year-old women never read the music press.

Both statistics add weight to the argument that teenage girls give up pop for boys, make-up and clothes.

But although young women only account for 36 per cent of record buying in the 15- to 24-year-old age group, as shown by a BMRB Target Group Index report from 1990, they still plough around £160m a year into the record market. The problem facing the record industry is how to reach them.

Publishers of titles for women over 15 believe their magazines cater for some of pop's most dedicated fans. EMAP Metro's *Young Women's Group* has seen increased sales across all its titles with reviews and fashion features such as "How To Look Like Betty Boop" a mainstay of their editorial policy.

Group publisher Rita Lewis says: "We like to celebrate how girls can fall in love with pop stars. Music is desperately important to them."

Neil O'Brien, who is assistant group publisher of IPC's *Miz* and *19*, agrees. "We



Sturley: can rarely afford to target women

could never leave music out," he says.

But despite such enthusiasm, the higher costs and potential wastage of advertising in women's magazines, particularly those catering for older readers such as *Elle* or *Cosmopolitan*, prohibits their inclusion in many press advertising campaigns. A full-page ad in *Cosmopolitan* costs £8,590 — nearly twice as much as a page in *NME*.

Fiona Sturley, group head at the London Media Company, says she can rarely afford to target women in campaigns for new artists or dance material.

"With a lot of dance stuff you often only have a budget of £3,000 or less, so you have to go for your core market — the music press — even if girls don't see them."

Sturley adds that many artists who specifically appeal to

women, such as George Michael, are often backed by larger TV and press campaigns. "That will fill in any gaps," she says.

Although sharing reservations about using the women's press for music advertising, WEA marketing manager Tony McGuinness believes the problem of pinning down record buyers through ads isn't restricted to women.

McGuinness points out that even though ads in *Melody Maker* might seem a direct route to Sisters Of Mercy fans, research revealed that just eight per cent of people who said they might buy the next Sisters album read *MM*.

Unfortunately for the record industry, its core market of 15- to 24-year-olds are notoriously light media consumers. Pinning them down is never an easy task, whatever their sex.

Selina Webb

EXPOSURE

MONDAY APRIL 1

**In Concert featuring**  
 The Rolling Stones, Radio One: 7.30-8.30pm

**All Around The World**  
 featuring Lisa Stansfield, Channel Four: 7-8pm

TUESDAY APRIL 2

**The Concert featuring**  
 Martin Stephenson, ITV: 2-3am (regions vary)

WEDNESDAY APRIL 3

**Wogan featuring Gloria Estefan, BBC1:**  
 7-7.35pm

**Rapido featuring David Halliday, Lenny Kravitz, Ziggy Marley and Joni Mitchell, BBC2:**  
 7.40-8.10pm

THURSDAY APRIL 4

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

FRIDAY APRIL 5

**Rave featuring Green Gartside of Scritti Politti, Radio Five:**  
 10.10-11.10pm

**Please Hammer Don't Hurt 'Em featuring MC Hammer, Channel Four:**  
 11pm-12am.

SATURDAY APRIL 6

**The ITV Chart Show:**  
 11.30am-12.30pm

**In Concert featuring Julee Cruise and Throwing Muses, Radio One:**  
 10-11pm

**Sound Stuff, new series, featuring gypsy guitarist Django Reinhardt, Channel Four:**  
 7-8pm

SUNDAY APRIL 7

**Maestro, last in the series, featuring Venetian music, Channel Four:**  
 8-9pm



## COVERSTAR SURVEY

Bananarama top MW's latest coverstar survey after appearing on more than 5m copies of the *News Of The World's Sunday Magazine* published on February 24.

Runner-up for the four weeks to March 23 was Janet Jackson who appeared on the cover of the *Sunday People*

magazine (2.5m). Completing the top 10 were Elaine Paige (1.9m), Joni Mitchell (1.1m), Chesney Hawkes (773,000), Michael Jackson (683,000), Dannii Minogue (611,000), MC Hammer (607,000), REM (513,000) and New Kids On The Block (454,000).  
 Source: Media Shadowfax

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 12" - DEB TX 3109  
 MC - DEB MC - 3109  
 CD - DEB CD 3109

**ADDAMS & GEE**  
 'CHUNG KUO (REVISITED)'

7" - DEBT 3108  
 12" - DEB TX 3108  
 MC - DEB MC - 3108  
 CD - DEB CD 3108



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## FOCUS



Venue: Nottingham Polytechnic, Byron House, Shakespeare Street, Nottingham NG1. Capacity 740 standing. Last five acts: Wycliffe, Donovan, Railway Children, Carter, Throwing Muses.

**Typical concert:** "The days of students standing around in raincoats listening to gloomy indie bands are over. We book bands that will attract all sectors of society." Bill Redhead, Gigs n Things, Nottingham Polytechnic. **Manager's view:** "The acoustics aren't brilliant, but apart from that it's a good gig. It's well organised too. We had a happening time when we played there." Anthony Baggiano, manager, Inspirational Carpets.

**Promoter's view:** "One of the better venues on the college circuit because they are really well organised. The venue itself is not great, only two small dressing rooms from which you have to go outside to get on stage! The place itself is basically a refectory, so it's not much to look at." Pete Donaldson, promoter, SJN Concerts for Throwing Muses.

**Merchandising:** Flat fee charged for individual tour merchandisers. **PA:** In-house PA with 8K capacity, used by most bands. **Security:** In-house team of 20 people rather than "rented gorillas".

**Nottingham Polytechnic in 1990:** 72 concerts in academic year September 1989-June 1990 to a total of 53,280 people. Average ticket price: £5.

Roachford is back in business, says Belinda Buckley

# Comeback in style

Taking the stage after a two-year break is a daunting task for any band — especially if that time has been spent recording the "difficult" second album.

But not, it seems, for Roachford.

The rock funk group, dubbed by some as the UK's Living Colour, are very much a live band. Extensive gigging throughout 1987 and 1988 built up a live following which saw chart success for the debut album, Roachford, in July 1989.

Now a series of three low-key, but carefully planned, comeback performances is aiming to repeat that formula for the new Columbia LP, Get Ready, out in May.

One week before the band's first single since March 1989, Roachford opted to play small venues in Crawley and Wolverhampton, then returned to London's The Marquee, where they had built a loyal fan base throughout 1988.

All three gigs were promoted on a small scale through local press and leafleting, being designed purely as warm ups for the band and their fans.

Manager Laurence Ronson of MIA Entertainment says: "The Marquee was a 'hello, we're back' gig."

"The band needed to fine tune playing live again and alleviate the boredom of continuous rehearsals."

Ronson adds that the small venues were chosen because it would be "stupidly ambitious" to go for something bigger after such a long break and then present an audience with a brand new set.

Pete Nash of Monster Talent, booking agent for the concert, says: "The two provincial gigs were really nothing more than live dress rehearsals, just to check that the



band were still rocking."

But he adds that the warm up which culminated in the Marquee gig had "exactly the desired effect."

Ronson admits the album recording took longer than had been planned, with Roachford spending most of last year writing and recording Get Ready and trying out a string of studios.

"I honestly thought they were researching a studio directory. But I was not worried at all, because the fans are not

fickle," he says.

The Marquee sold out in just over a week despite the lack of publicity. But as Robert Hayden of Phil McIntyre Promotions points out: "The whole idea was just to gauge the reaction of fans and the media before the album release and a full tour," he says.

An 18-date UK tour is currently being pencilled in for June. Details have yet to be confirmed, but Phil McIntyre is likely to be at the helm. Nash adds that the promotion of the tour will be a complete reverse in style to the softly, softly approach of the comeback dates.

The band plans to go back to its live roots and will run a heavy touring schedule, setting off for Europe in September after performing as part of the Wembley one-off in July headlined by INXS (See Round-Up last week).

Judging by the Marquee gig, Roachford will have few problems selling tickets.

As Ronson confirms, Roachford are very much a live band and anticipate a successful return to the road. "You name the place, they've played it," he says.

## BACKSTAGE

**Booking agent:** Pete Nash, Monster Talent  
**Promoter:** Phil McIntyre Promotions

**Production manager:** Stephen Roachford  
**PA:** Marquee's in-house equipment

**Lighting:** Entec Sound And Light

**Merchandising:** Bravo! Merchandising Services

**Venue:** The Marquee

**Capacity:** 850

**Ticket price:** £7.50  
**Potential gross:** £6,375  
**approx (one night)**

## ROUND-UP

The closure of Dingwalls in London does not signal the end for the club. Dingwalls management has decided to go ahead with plans to open a new venue under a new name on the other side of the Camden Lock site which is being redeveloped. Deputy manager Mark Elliott expects an autumn opening. The new club will be returning more to the original live emphasis of Dingwalls, which in recent years has been more dance orientated... **Metropolis Music** is promoting two London dates by Siouxsie And The Banshees at the Town & Country Club on June 29 and 30, the only dates so far scheduled for the band... **Metropolis** is also promoting three of the seven date tour by Transvision Vamp in Manchester (June 17), Portsmouth (June 20) and Brixton (June 21)... **MCP** is handling the others in Edinburgh (June 18), Birmingham (June 16), Nottingham (June 22) and Newport (June 23)... **Phil McIntyre** is promoting 10 dates in five cities of Julian Cope's first UK tour for two years. Cope is playing from April 17 starting off in Cambridge (promoted by The Junction) then moving to Coventry and Leicester (promoted by Dave Howarth), taking in Birmingham, Norwich, Newcastle, Sheffield, Derby and London. **Dance Factory** has the Scottish dates... **TDP** is promoting the first ever UK tour by the Isley Brothers. They play 11 dates from May 16 to 28 kicking off in Wolverhampton and ending at Brighton... The Pixies have added three dates to their visit to UK promoted by MCD in Dublin, **Dance Factory** in Glasgow and **Phil McIntyre** in Manchester on June 19, 21 and 22 respectively.

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200 years after his death, Mozart is bigger business than ever with a host of new releases sustaining momentum throughout the year, says Nicolas Soames

# Rebirth of the maestro

The 200th anniversary of the death of Wolfgang Amadeus Mozart has prompted the record companies into an orgy of hype and overkill. But the public are not complaining.

Mozart is the UK's top-selling composer, with the exception of sales oddities like the Four Seasons. Well before Amadeus, well before Elvira Madigan, Mozart was the composer to whom people retreated most frequently.

Nevertheless Amadeus took Mozart to a wider audience more effectively than any designer campaign could have done. It created a groundswell of interest

at just the right time. And the majors, with an eye to their bulging archives, have flexed their new marketing muscles and got down to business.

It could prove one of the most sustained campaigns in the history of the classical record industry, with most of the main back catalogue items already available, and the big new releases making peaks during the year.

Mozart Year is, it must be said, largely the preserve of the majors, though some of the independents have individual items.

The giant of the year is the Mozart Edition issued by Philips.



It professes to be complete — containing virtually every note written by Mozart, and the content of the edition — 200 hours, 180 CDs, 45 volumes, 2.5 metres of shelf space and a retail cost of over £1,400 — has been well catalogued.

But what has surprised specialist dealers is the way it has been selling. The MDC chain in London has already attracted well over 150 subscribers with its incentives of a facsimile of the score of Mozart's Requiem and a portable CD player. And that was before the erection of the main Mozart display with illuminated

signs, a cut-out life-size figure and other paraphernalia.

According to Paul Hutt of MDC, customers are also buying individual boxes from the Mozart Edition, which is doing better than its rivals such as Decca's The Mozart Almanac, or Deutsche Grammophon's 3D. MFP's budget line Mozart 91 is also turning over well.

Mozart's Requiem is one of the most popular individual recordings with more interest in the Hanover Band version on Nimbus and the John Eliot Gardiner on Philips than anyone else's. Other works leading the Mozart demand are the late symphonies, operas such as Don Giovanni and Così Fan Tutte; and the perennial Eine Kleine Nachtmusik.

"People seem to be more prepared to buy box sets of Mozart than ever before," according to Matthew Quinn of the classical department, Tower Records, Piccadilly.

The British Library is holding a major exhibition of autographed manuscripts, portraits and keyboard instruments under the title Mozart — Prodigy of Nature (August 30-January 12). Meanwhile Leading Mozart scholars gather in the Purcell Room from August 26-30 for talks on Mozart's life and work in sessions open to the public.

## BICENTENNIAL PRODUCT

The main Mozart reissues are: **The Mozart Edition** (Philips); **The Mozart Almanac** (Decca); **3D** (Deutsche Grammophon); **Mozart Edition** (EMD, Compact Mozart (Sony Classical) and **Mozart 91** (Music For Pleasure).

Among the smaller box sets are: **Mozart Anniversary** (Nimbus, four CD box); **The Piano Concertos** (Deutsche Grammophon) and **Operas Conducted by Harnoncourt** (Teldec).

The current Mozart best-seller is the sampler from Philips' Mozart Edition. Called **Introducing The Mozart Edition** (CD 426 7352). It has been consistently high in the mid-price charts.

Other best sellers include a number of versions of **Mozart's Requiem** by Franz Welser-Moog (EMI), Emanuel Christoffer Hogwood (Decca), Olegu Lyubly, Frubbeck de Burgos (CFP), and Karajan (DG).

There are in total more than 40 different recordings of Mozart's Requiem available. *The Penguin Guide* selects Gardiner's version on Philips as the best recording on period instruments, and Karajan on DG for the best on traditional instruments. *Gramophone* opts for Peter Schreier's version on Philips.

However, there is no doubt that the task of sustaining Mozart throughout the year is being given to the new releases.

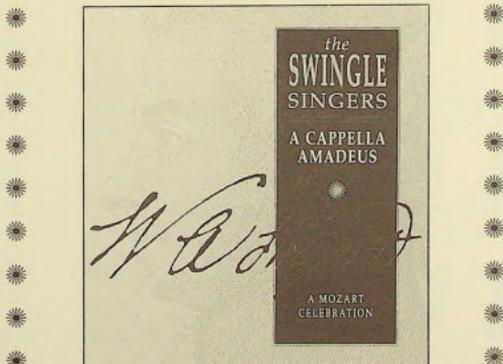
And, not surprisingly, it is principally opera that shoulders the burden. Here is what to expect in the coming months:

**Don Giovanni**: VPO conducted by Muti on EMI (August). **Don Giovanni**: BPO, Barenboim, Erato (November). **Don Giovanni**: ASMF, Marriner, Philips (September). **Idomeneo**: EBS, Gardiner, Deutsche Grammophon (May). **La Clemenza di Tito**: EBS, Gardiner, Deutsche Grammophon (November). **Così Fan Tutte**: Concertgebouw, Harnoncourt, Teldec (September). **Die Zauberflöte**: LCP, Norrington, EMI (September). **La Nozze di Figaro**: Metropolitan, Levine (no fixed date). **The Late Symphonies**: Concertgebouw, Harnoncourt, Teldec (October). **The Piano Sonatas**: Maria João Pires, Deutsche Grammophon (August). **C Minor Mass**: Bernstein, DG (October). **Haydn Quartets**: Emerson String Quartet, Deutsche Grammophon (November). **Violin Concertos 1, 2, 4**: Van Keulen, Philips (October). **Symphonies Nos 40, 41**: EBS, Gardiner, Philips (September). **String Quartets K428, K458**: Alban Berg Quartet, EMI (June). **Symphonies Nos 39, 41**: LCP, Norrington, EMI (April). **Piano Concertos Nos 24, 25**: Tan, LCP, Norrington, EMI (no fixed date). **50 Years of Mozart Singing On Record**: EMI (April).

The most unusual Mozart recording of the year so far is *A Capella Amadeus* by the Swingle Singers on Virgin Classics. *Symphony No 40*, the *Canzonetta* from *Don Giovanni*, *Un'aura Amorosa* from *Così Fan Tutte* and the *Rondo Alla Turca* are sung in abbreviated arrangements by eight voices but with magical clarity. String bass and snare drum effects add extra spice. Great fun for all. (VC 7 91208-2).

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# The experts' Amateurs

Nicolas Soames asks three Mozart experts what the music means to them

The music of Mozart is a constant thread in the celebrations marking the 10th anniversary of the London-based Chamber Orchestra of Europe. The COE will play mainly Mozart in their birthday concert at the Barbican on April 29. And the COE have been chosen to play Mozart symphonies in the Musikverein in Vienna on the day of the composer's death—a singular honour.

## THE PIANIST

"Mozart's solo piano music contains most sides of his genius," says Japanese pianist Mitsuko Uchida (pictured).

"You have to look for it though. The Concertos are so obviously inspired whereas the sonatas are much more private. The listener must get into the private world of Mozart to appreciate them.

"Mozart's sound world is very special, different from any other composer, and when you are playing lots of it you become so involved, mentally and physically.

"I was born in Japan but moved to Vienna at the age of 12. It was there, the territorial heart of Mozart, that I spent my formative teenage years and became steeped in Mozart tradition, while at the same time learning to look beyond the notes on my instrument.

"Mozart's vocal and instrumental inspiration are inseparable.

"A special kind of technique is required. I have to say I was blessed with very fast fingers."



## THE PRODUCER

Philips' Mozart Edition was put together by Classics producer Erik Smith, formerly A&R director of the label. He is deeply committed to the composer: "I know more about Mozart than anything else," he says.

"He is the easiest composer to love and the most universal. My first experience of magic was hearing the overture to the Marriage Of Figaro as a small boy. The magic survived when I

found out how it was done. The love may have changed in some respects, but has never diminished.

"He is also the most universal of composers, certainly in the wide humanity displayed in his operas, but more obviously in the great range of genres which he attempted and in most cases excelled at. No other composer could be presented in anything like such a range, no other creative artist, one is tempted to add, except Shakespeare.

"When I produced the recording of Dances with members of the Vienna Philharmonic, I warned them at the start that for the sake of completeness we would have to do some of the weaker works as well. At the end, 49 sets of dances later, some of its musicians came to ask me they were supposed to be the weak works. Yes, certainly, everything by Mozart is worth listening to."

## THE CONDUCTOR

John Eliot Gardiner directed the first recorded cycle of Mozart's piano concertos on

period instruments and a six-year project covering the late stage works is the linchpin of his contract with Deutsche Grammophon. The recordings of Idomeneo (Mayland La Clemeza di Tito (November), are likely to be highlights of the year.

Yet the festivities don't mean much to him. "To hell with the Mozart anniversary, I just wanted to do these works now. It is the right time. We've done the piano concertos with Malcolm Bilson and that's been a marvellous apprenticeship which has helped us sort out all sorts of problems of Mozartian speech and articulation and speech.

"The period instruments are helping us to put back a sense of colour and a sense of style. They make such a difference. To hear the real thing is such a thrill. I'd hesitate to use the word raw, but there's a reality and an immediacy which I find tremendously exciting.

"So I feel impatient to get on with it now; and the English Baroque Soloists (Gardiner's orchestra) are at exactly the right stage."

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SYMPHONIES  
Nos. 38 (Prague), 39  
COLLEGIUM AUREUM  
VOL.8 CD, VD 75929, MC, VK 75929

SYMPHONIES  
Nos. 40, 41 (Jupiter)  
COLLEGIUM AUREUM  
VOL.9 CD, VD 75933, MC, VK 75933

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MARCH K237  
COLLEGIUM AUREUM  
VOL.10 CD, VD 75939, MC, VK 75939

SERENADE NO.10 K361  
(Gran Partita)  
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VOL.11 CD, VD 75940, MC, VK 75940

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COLLEGIUM AUREUM  
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VOL.14 CD, VD 75952, MC, VK 75952

VIOLIN SONATAS II  
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SCHROEDER, VAN IMMERSEEL  
VOL.15 CD, VD 75956, MC, VK 75956

PIANO CONCERTOS I  
Nos. 8, 23, 26  
DEMUS, COLLEGIUM AUREUM  
VOL.17 CD, VD 75969, MC, VK 75969

PIANO CONCERTOS II  
Nos. 21, 27  
DEMUS, COLLEGIUM AUREUM  
VOL.17 CD, VD 75969, MC, VK 75969

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COLLEGIUM AUREUM  
VOL.18 CD, VD 75968, MC, VK 75968

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K251, 563  
COLLEGIUM AUREUM  
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HARMONIEMUSIK  
GALIMATHIAS MUSICUM K332  
COLLEGIUM AUREUM  
VOL.20 CD, VD 75976, MC, VK 75976

CORONATION MASS K317  
VESPERAE SOLAE LITANIAE K109  
TOLZER KNABENCHOR  
COLLEGIUM AUREUM  
VOL.21 CD, VD 75980, MC, VK 75980

REQUIEM K262  
TOLZER KNABENCHOR  
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VOL.22 CD, VD 75984, MC, VK 75984

MISSA (SOLEMNIS) K139  
(Waisenhausmesse)  
KNABENCHOR LIANNOVER  
COLLEGIUM AUREUM  
VOL.23 CD, VD 75988, MC, VK 75988

PIANO TRIOS I  
K496, 498, 502  
MOZART TRIO  
VOL.24 CD, VD 75992, MC, VK 75992

PIANO TRIOS II  
K542, 548, 554  
MOZART TRIO  
VOL.24 CD, VD 75992, MC, VK 75992

TRIO SONATAS  
K10-15  
MOZART TRIO  
VOL.25 CD, VD 75996, MC, VK 75996

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## THE LAST RECORD I BOUGHT ... by RICHARD PARK



"I have been in the fortunate position to be on the receiving end of free copies of everything for some time now, so the last record I bought was last year in the States. I Beg Your Pardon by Kon Kan. I just heard it on the radio in Miami and went out and bought it.

"The first single I bought at the age of eight was Cliff Richard's Move It and my first album was the first Elvis album with Heartbreak Hotel on it.

"I am a real vinyl junkie and my favourite format is the old seven-inch 45."

Richard Park is programme director of Capital Radio.



The Steash: pure jeans

## Clash ditty mockers

It seems that not everyone is happy to see The Clash back in the charts.

In fact, long-time fans and fellow former punks The Headcoats decided to put their feelings on vinyl.

Under the name The Steash, they have recorded a mono and seven-inch only version of Should I Stay Or Should I Go that takes a dig at the use of the song in the latest Levis ad.

With lines such as, "CBS let me know, should I suck or should I blow," it's surprising that Alan Pilsworth, who signed the band to his Shakin' Street Records label, doesn't expect any legal action.

"I hope that The Clash will remember their punk rock roots and take it in the spirit it was intended," he says.

"The band are cheesed off at



Advertising agencies clearly have a voracious appetite for recycling classic songs at the moment, as the success of The Clash and Free testifies.

But the agencies don't know their Joe Strummers from their Mozarts, according to former Island business affairs manager Tony Orchudesch (31), who has just set up a company, Torchlight, to service them. It was Orchudesch who organised BBDO's use of Free's All Right Now for the Wrigley commercial, a

move which led to the creation of his company.

Orchudesch, whose name is derived from ancient Hebrew, says agencies are often clueless as to which songs should be used and sees his job as "gently pushing them in the right direction". He will hear of an ad and suggest a piece. Then, of course, he has to seek permission from an artist: "What some people don't realise is that a band can say no if they don't like it."

Not many bands object to a revival of an old song

which can bring it to a new audience, but some elitist fans themselves take objection, says Orchudesch.

"I think it's a good thing because it opens up new areas for music, even if it does piss off Clash fans."

Isn't the whole exercise just a cynical example of media nostalgia? "I'm sure that's true," says Orchudesch, "who knows, in 20 years time there might be an ad for washing powder with Kylie and Jason singing in the background." Heaven forbid.

The 49-year-old drummer had wanted to work with Parker since the age of 13. So five years after Bird's death, he compiled a book of drawings about Parker, called *Ode To A High Flying Bird*.

It was published in 1964 to minimal attention but now, 27 years later, Watts has been persuaded to come up with a second edition — and a musical version — of the book.

With the help of his part-time band the Charlie Watts Quintet, the drummer has recorded an album of new and old songs in memory of Bird.

It seems his passion for Parker will never die. "This is a holiday, something I love," he says.

He hopes people will also pick up on the music of Charlie Parker. "I think that's a good thing to hope for," he says.



Freddy Krueger

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Yehudi Menuhin

Has anybody noticed the remarkable similarity between famed fiddler Yehudi Menuhin and Nightmare On Elm Street star Freddy Krueger? People wonder if they are by any chance related. We should be told.

Mick Jones of The Clash for allowing the song to be used in advertising. They just wanted a laugh at his expense."

Pilsworth adds that someone involved with the original Clash version appears on the new record but is not willing to say who.

"That would definitely ensure a writ," he says.

## Yet another darling Bud

First there was Buddy Holly. Then came Buddy's Song which provided a number one hit for Chesney Hawkes.

Now there's Buddy's Boy — a BBC documentary about a young guitarist called Alistair Cherry (no relation to Don Neneh), due to be shown next month.

Cherry, 14, has been strumming since the age of four and had his first "live appearance" busking in Looe in the West Country. He was brought to the music world's attention after hob-nobbing it with Buddy Holly's widow Marie-Helene and then scooping the Buddy Holly Scholarship at London's Guitar Institute.

"She freaked out over my playing and persuaded the executives of Fender to listen to me and they decided to make me a guitar," he says.

Cherry says his musical

# music week

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## DIARY

Maybe Virgin chief Jon Webster was wrong when he said the Now! compilations were more popular than archival Hits. When a BMG product manager had her car broken into last week, of the 40-odd cassettes she had left in it, only Now 19 wasn't stolen... MTV Europe boss Bill Roedy is doing his bit once more to precipitate the fall of communism. Roedy, who happened to be in Berlin the day the Wall came down, has now been to Lithuania to visit the republic's President Landsbergis, apparently a keen music fan. What next, MTV in the Kremlin?... I here that James Brown is planning some UK dates now he is out of gaol... You can't keep a good man down; former Chrysalis A&R chief Peter Robinson has been on the blower to tell me that he is about to tie up a couple of deals as consultant to various unnamed companies...

Carly Simon once said that if you've So Vain ever went to number one, she would tell what (or who?) it was all about. With its re-release on the back of the Dunlop TV Ad, perhaps we will finally discover the secret...

It sure didn't take long for the "hush-hush" changes at BMG to get about. Can we now expect a mole hunt?... Poor Jeremy Lascelles: the 10 Records chief with the regal connections was sporting a right royal shiner last week after attempting a particularly ambitious header in a football match against Abbey Road Studios. Never mind, the Virgin side won 9-1... They can't blame the recession for this one: video production company Vivid was apparently "still busy" when it had to call in the receivers...

Woolworths commercial director Mike Sommers, now elevated to the Kingfisher board, will say only that he is working on "secret things". So there... As Hein van der Ree's Hollywood Records label secures a UK distribution deal with Sony Music and prepares to launch its first release next week to another new label, Terry Ellis' Imago, is also putting out its first record...

Tom Doherty

ABC

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