

## MUSIC WEEK



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## Cracking Christmas confirmed

FORECASTS FOR bumper sales at Christmas are being surpassed by reality, according to the latest statistics.

Gallup says sales figures rose for almost every format during the 1989 Christmas season compared with the same period in 1988.

The biggest increases were video and compact discs. Video sales went up by 150 per cent overall with this breaking down to an 80 per cent increase for music

video and 180 per cent for other titles.

CD sales went up by 60 per cent from approximately 31/2m to 6m adding another successful year to the format's growth pattern. Album sales increased by 16 per cent from 21m to 25m.

The only format that did not go up in sales was the single (seven and 12-inch) which stayed the same at about 6/2m. During the

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GET STRAIGHT Into The Nineties at Midem. Into The Nineties — Music Means Business is the title of the business oriented seminar hosted jointly by Music Week and sister paper Studio during the Cannes event on the afternoon of January 23.

The topics get right to the heart of the way the music business must operate over the next decade, covering the role of the record producer in the A&R process; where deals can go wrong; the funding of new artists; and the evolving pattern of taxation.

## BPI bites back at CD Which-hunt

A SIMPLE response is being presented this week to the biggest hampering record companies have ever suffered over compact disc prices. To those who say unjustified profits are being made, the BPI replies: they have got it wrong.

## WEA reassesses CD price trial

WEA'S EXPERIMENT with lower CD prices is being curtailed.

Fifteen months ago, the company dropped its dealer price to £6.49 — 80 pence below the current accepted norm. However, in a move decided on before the present future, prices will rise to £6.99.

WEA chairman Rob Dickens says the company had hoped its lower dealer price would be reflected in reduced cost to the consumer and thereby increase sales. He adds: "Our CDs seem to be selling at the same price as most others."

● Details p4.

Major record companies, as represented by the BPI, have been stung and angered by the often-repeated article in Consumers' Association magazine *Which?* in which they were said to be "profiteering" and "milking their customers". After consulting a barrister, the BPI says it believes the original report to be libellous but is making no further comment on the legal aspect because "we wish to discuss the implications".

However, BPI director general John Deacon states: "It's a short-sighted misconception from the Consumers' Association in that they say music should be given away in

the public interest. They were equally short-sighted in opposing us over the home-taping issue.

"This matter is particularly disappointing because people regard *Which?* in a different way to the popular press, but *Which?* is making just the same errors. This report is totally irresponsible."

Deacon counters the *Which?* report by stating:

● record company profits on a CD are around £1 and not £10 as has been suggested;

● the price of CDs has fallen in real terms since the format's launch in 1983 by some 40 per cent;

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## Radio must pay for US product — official

THE UK's independent radio stations have had their hopes of playing American records without paying headline dashed by the Department of Trade and Industry.

The Association of Independent Radio Contractors had argued for a concept called first fixation

whereby US-sourced product would be regarded as remaining American despite being released in the UK by a British-based company. Because no headline is paid in the US, the AIRC contended, no payments should be paid here on such product.



CONVOY LEADER Brian Shepherd (left) gets some coverage from Radio One's Simon Bates whose work will be carrying daily reports of the Rainbow Rovers' progress

## Shep revs up Rainbow Rovers

THE MUSIC industry is taking a leading role in sending a convoy of medical and relief supplies to refugees in Algeria.

The Rainbow Rovers fleet is to

be headed by former A&M managing director Brian Shepherd and, it will be announced later this week, Radio One will be publicising the project on a daily basis.

The station's involvement will give the venture a far higher profile than the first of the convoys had last year and, Shepherd hopes, should produce widespread public support.

Shepherd was involved with Rainbow Rovers before leaving A&M in November but says that since his departure he has been

The research was conducted by

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# Umbrella strategy unfurls

by Nick Robinson

THE NATURE of the independent is that it will do something in a different way to the norm.

But it will not always get credit or even acknowledgment for doing so, particularly if it is an independent record company based outside London.

That was one of the reasons why the Umbrella organisation was set up six years ago. Initially, it was a group of representatives from the independent sector who simply wanted to establish an independent chart — but it soon began looking at many other areas.

As it became apparent that there were more and more issues that needed to be tackled on behalf of the independents, the formative group of Umbrella decided to make it an official organisation.

This was done in 1984 when Umbrella became a limited company with its executive committee consisting of Bill Gilliam of Alternative Tentacles, Iain McNay of Cherry Red, Brenda Kelly of The Catalogue, Chris Williams of Sideline Records, Allison Schnackenberg of Wax-Trawl, David Leader of Quiet Records, Brian Leaf of Berserker and Mike Berry of Breakout.

The organisation now has more than 120 members which include Rough Trade, Mute, Factory, Cherry Red and Situation Two with notable exceptions being Big Life and PWL.

Chairman of Umbrella is Chris Williams and the organisation has a part time membership secretary Janette Garthwaite. Umbrella council meetings are held along with annual general meetings and the umbrella conference/seminar also takes place every year.

But despite having a reasonably high profile, Umbrella feels it is not being given the acknowledgment it deserves from a number of other industry organisations.

According to Umbrella, the independent sector is a £75m a year industry on its own and this figure is rising fast. It claims that the major market share has declined over the last five years from 95 per cent to 80 per cent, while the independents have increased from five per cent to almost 20 per cent.

BPI

"All we want is formal recogni-



UMBRELLA SEMINAR: Brian Leaf, second left, chairs one of the discussions

tion," says Williams. "We feel that in many ways they are unaware of the concerns of the independent area. If the BPI was looking after the whole industry there would be no need for Umbrella to exist."

Leaf comments: "We have been talking to the BPI for more than a year about expanding the seminar into a UK-wide showcase for all the talent that exists and all they have done is not react at all. Every time we meet them they say it is a good idea but it gets budgeted out of their agenda."

Other areas in which Umbrella feels it should be considered include shoring out money it claims the BPI acquires from the import duty stamp system on recordings.

It also says the organisation should be represented on BPI committees relevant to independents — either as observers or advisors. Williams adds, though that Umbrella has nothing but praise for John Deacon and the staff at the BPI.

## Mechanical Copyright Protection Society

"We have a very good relationship with the MCPS. They invite us to meetings at a very high level and in turn they have come to Umbrella meetings," says Williams.

He claims the MCPS has also said it may offer Umbrella members a separate royalty agreement under the new Copyright Act.

"What you have to remember is that although there are 800 to

1,000 independent record companies in the UK, many of them are run for the love of music and not commercial gain," says Leaf.

"Therefore, I think it is only fair that the MCPS should give credit where credit is due in both senses of the phrase."

Umbrella also believes its members should be given significant promotional allowances royalty free.

## Phonographic Performance Limited

"We would encourage every label to join PPL — and VPL — as it can only be to their benefit," says Williams.

## Performing Right Society

"We do not really cross paths with them but as some of our members are publishers as well as being record companies we will probably get more involved with them," says Leaf.

## The future

"We intend to continue to enlarge the Umbrella seminar and try and get representation of some of the international trade fairs," says Williams.

"In general, we will become involved in more and more matters and will expect people to take us more seriously because, despite the lack of resources, manpower and expertise, we are continuing to expand."



ENERGY ORCHARD'S debut single, *Belfast*, is released by MCA on January 15 to coincide with the band's tour which runs until February 9

## MUSIC WEEK



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## BRIEFS

● **TV ADVERTISING** in support of the Moody Blues Greatest Hits is running throughout January with a national roll out planned later. The 12-track single album on Polydor is also being backed by press and poster advertising.

● **A&M** is releasing a single from Squeeze, *Love Circles*, this week to tie in with the band's UK dates.

● **TIMBUK 3** ARE touring throughout January to promote their new single, *National Holiday*, and album, *Edge Of Allegiance*, both released by IRS on January 29.

● **EPIC** IS releasing a single from The Godfathers, *I'm Lost And Then I'm Found*, on February 12 to tie in with the band's UK dates.

● **HUNTER RONSON** are touring the UK in February to promote their album, *YUI Orta*, released by Phonogram at the end of this month.

● **POLYDOR** IS releasing *The Best Of Van Morrison* to coincide with his UK tour which begins on February 10.

● **A&M** IS planning to release a new album from Suzanne Vega to coincide with her UK tour which begins on April 18.

● **TV AND RADIO** advertising in support of Dionne Warwick's *The Love Songs* is continuing throughout January. Released by BMG Enterprises, the 16-track album includes *Walk On By*, *That's What Friends Are For* and *Heartbreaker*.

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## US product

## ► FROM PAGE ONE

National Economic Research Associates and its conclusions have just been released in a report, Copyright Protection Of Foreign Sound Recordings.

The report states that American records make up 40 per cent of UK airplay and that to remove them from copyright protection would cause a £3m — 50 per cent — cut in income for Phonographic Performance Limited.

The report is careful to add that longer-term effects may be slight, and that the temptation for radio to go over to all-American playlists would be counter-balanced by a possible loss of listeners and advertising. However, the researchers accept that such a loss of income for record companies — for most of whom PPL payments are equal to 13 to 20 per cent of profits — would be likely to mean a rise in the price of records, fewer new records by UK artists and a consequent drop in the UK record industry's foreign earnings.

## Which-hunt

## ► FROM PAGE ONE

Which? has ignored the development and marketing costs faced by record companies; and the CD sales volume shows prices are not a disincentive to consumers.

BPI chairman Terry Ellis complains: "There is an implication that purchasers are somehow forced to pay high prices against their will. CDs provide excellent value and quality and the rapidly growing market indicates that the consumer agrees."

"Prices are pitched by individual record companies to strike the best balance between high volume and economic viability and they are as low as they can sensibly be."

## Rainbow

## ► FROM PAGE ONE

► deduce much more of his time to his role as convoy leader. "I'm working four days a week, 24 hours a day, putting this thing together," he comments.

He adds, though, that despite Radio One's commitment and Island and A&M's sponsorship of one of the fleet Loud Rovers, there is scope for more involvement from the music industry. "Ideally, we would like people to get together and buy another vehicle."

Donations and offers of help can be made to: Rainbow Rovers 90, 80 Norfolk Place, London W2 0JL - 706 4435.

## Christmas

## ► FROM PAGE ONE

before Christmas — the busiest for the whole period — sales of singles hit the 17m mark with albums at 8m.

The biggest sellers for that week were the Phil Collins album... and Sade's "Lovers Rock" single with 200,000 copies.

Gallup's chart manager John Pinder comments: "It certainly has been a great Christmas for the industry and I don't think anyone will be complaining."

## Factory diligence pays off in BPI battle against piracy

VIGILANCE by a compact disc manufacturer has produced a significant victory for the music industry in the battle to prevent CD pirates getting a foothold in the UK market.

The BPI's anti-piracy unit has a continuing campaign to educate factories to be on the look-out for illicit orders and says it is determined to nip in the bud the trade in unlicensed CDs.

Two men involved in that trade have been sentenced by a judge at Isleworth Crown Court in Middlesex following an investigation by the BPI in conjunction with local police.

The BPI anti-piracy unit was

alerted by Damont Audio after the company received an order for 2,000 CD copies of an album titled 'Mandigo Songs For Tribes'. When staff at Damont listened to tapes they had been given, they identified it as Prince's Black album.

The subsequent investigation resulted in the seizure of vinyl, cassette and CD versions of the Black album and vinyl copies of Paul McCartney's Back In The USSR. In court, Tim Smith and Robert Andrews pleaded guilty to charges under the Copyright Act 1926.

Smith, who had already spent a month in custody, was given a four-month sentence suspended for two years and received a forfeiture order for £6,000 found on

him at his arrest. Andrews received a three-month sentence, suspended for two years.

BPI anti-piracy co-ordinator Tim Dabin says the CD element shows pirates are moving with the times. He asks that factories remain vigilant for suspicious orders and states: "We are determined to nip this in the bud."

The case was the first involving pirate CDs to appear before a British court.

## WEA remains cheapest after CD price rise

WEA is putting up its compact disc prices after a year and a quarter — but they will still be lower than average for majors.

The company said in the autumn of 1988 that it was reducing the dealer price of its full price CDs to £6.99 — still lower than the accepted standard price of £7.29.

Other price increases, all of which take effect from January 29, are: LPs and cassettes — mid price to £2.69, full price £4.49; TV advertised and Nonesuch £4.70; mid-price doubles £5.20; and full-price doubles £6.30.

With a new product, mid price is up to £4.99; TV advertised £7.29; doubles (two discs) £12.99; and doubles (one disc) £9.99.

## Recordable CD — yours for £200

A RECORDABLE compact disc facility is being offered to record companies as an alternative to digital audio tape.

The Tape One Studios mastering house in London will put up to 60 minutes of a master tape onto a CD at a cost of around £200 to the record company.

Topic One claims the service is perfect for anyone who needs to hear product on CD as soon as possible, particularly record company executives, A&R staff and artists.

The CD Ref disc can also be used for promotion, especially for DJs who do not have a DAT machine but need to play material up front. Bill Foster, of Tape One, claims the service has great potential.

"It is principally a system that will appeal to musicians and producers who want to hear their work in its finished quality before they send it out to the pressing plant," he says.

"The universal acceptance of CD as opposed to the limited availability of DAT also means a huge potential for radio and club promotion."

He adds that the cost of getting a CD copy or buying the copying machine — which costs £40,000 — and limited availability — will deter CD pirates.



## Channel 4 moves to Rock Steady beat

A NEW rock music TV series aimed at album buyers is being commissioned by Channel Four.

The 16-part series — due to begin on February 20 — is expected to feature concert performances, interviews and jam sessions by artists popular within the album and compact disc market.

The decision to go ahead with the programme — titled Rock Steady — came after Channel Four had researched the market. "This show has been set up to fulfil what we see as a very specific need in the British market," says Channel Four's commissioning editor

of music, Avril MacRory.

"These are artists who don't do Saturday morning shows. The support we're getting from both the artists and the record companies is amazing," she adds.

The series, expected to cost £2m, will be shown at 10.30pm on Tuesday nights and will include album reviews as well as a weekly album chart compiled by Rock Steady in conjunction with a sponsor.

A companion radio programme is also planned as well as a number of TV specials next autumn. More details next week.

## Our Price/Record Tokens dispute still deadlocked

THE DISPUTE between Our Price and Record Tokens is no nearer resolution this week with no talks planned between the two sides.

"At present, no Record Tokens business is being done in the chain. This follows Our Price's decision in the summer to stop selling the vouchers and to promote its own gift tokens. In December, Record Tokens said it would not reimburse the chain for the tokens it presented to the company at which point Our Price stopped redeeming Record Tokens in its shops."

Both sides say earlier reports

that Our Price unilaterally came to the decision to stop redeeming the tokens are incorrect.

► More details next week.

FORMER POLYGRAM US president and chief executive officer Dick Asher is re-establishing links with the company in a consultancy role.

He has signed a long-term agreement to become a non-exclusive consultant to PolyGram International. Asher left PolyGram US last December.

## Hollywood BRIEFING

HOLLYWOOD: Vinyl is "well below five per cent" of the pre-recorded music market, says CBS Records' Paul Smith. He is reported to have said that vinyl is "strongest in jazz, black and new releases. New releases on vinyl run about six per cent and catalogue comes in at about four per cent." Past CBS year-end estimates have come close to the official breakdowns released by the Recording Industry Association of America later in the year. CD sales, says Smith, "are taking the sales away from vinyl but there is no indication that CD has impacted cassette sales which now account for over 60 per cent of all sales." Warner Bros executive Lou Dennis says cassettes singles now account for 85 per cent of the singles format with 12-inches dominating the rest of sales. Seven-inch singles are distributed primarily to jukebox operators and cassette singles instituted a no returns policy for retailers ordering the format.

VIENNA: PolyGram Austria is claiming to have sold more than 40,000 compact disc videos during the past six months. It says the biggest sales have been of the French format of which there is no most repertoire available. PolyGram's marketing policy for Austria has been concentrated on only 125 of the 2,000 retail outlets in Austria. So far, no other majors have entered the CDV market.

LOS ANGELES: The National Academy of Recording Arts and Sciences will present lifetime achievement awards to Paul McCartney, Nat King Cole, Miles Davies and Vladimir Horowitz as part of February 21 Grammy Awards television broadcast.

NASHVILLE: Jimmy Bowen has been appointed President of Capitol/Nashville. He will report directly to president and chief executive officer Capitol — EMI Music Inc. Joe Smith. The artist roster of Bowen's dissolved Venture Records label will be combined with Capitol's current Nashville roster. The new label will be distributed by CEMA Distribution.

LOS ANGELES: MCA Music Publishing has purchased Mayday Mediators Music, a publishing company that controls Dan McLean's catalogue among others. It has also established a co-publishing agreement with Urban Grooves Music.

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# Sell through: a beginner's guide to the boomtime

THE RATE that sell through videos are flying out of shops these days is proof that the format is close to fully establishing itself in the retail sector.

Only last month, British Association of Record Dealers chairman Andy Gray commented that one wholesaler had told him he had shipped more copies of Sleeping Beauty than of the NOW cassette.

But it is not only the multiples that are making the most of video's booming profile. The indies are also getting in on the act. But for those of you yet to take the plunge, Video Collection managing director Paddy Toomey has some advice.

Having been a buyer at Woolworths and now working for a video company, he has a good background within the industry to know how indie dealers should go about entering the video market.

"Firstly, if an independent retailer is going to get involved with video then he should take it seriously and do it properly and not

just stock a few videos just because everyone else is," says Toomey.

"I believe that there are many indie record shops that are not taking the video business seriously and that is really a big mistake because all that happens is that they are just giving business to the multiples simply because they cannot compete."

Toomey says the small indie dealer should not go over the top when stocking videos and should rely on one of the quality wholesalers for help and advice.

"The best way to start is to set up a spin rack or a four foot section and concentrate on such things as the big feature films and the fitness tapes," says Toomey.

"You cannot really expect to carry the whole range because it will stretch you to your limits. If you do it properly you will find that the space given will pay its way well and truly."

Many indie record dealers will want to stock music videos as well but this must be done with a lot of

thought, adds Toomey. "The answer is that music videos should not be promoted with the other music product," he says.

"That presumes that the record buyer is always the same as the video buyer but we all know from experience that when people go into the multiples they go either straight to the record counter or the video counter."

"I also don't think there is any sense in having just music videos. I don't think the indie dealer is taken seriously if that is all he stocks. Our Price started down that road but have now branched into all areas because sell through has really caught on and the customer now looks for a variety of things that he wants," says Toomey.

In general, Toomey believes that anyone thinking of stocking videos should either really go for it or not do it at all. "Ideally, they should have done so about four weeks ago but the business at the moment is a continuing bouncing ball so get involved as soon as you can."



EMI Music Publishing has signed an exclusive administration agreement with the US film company Orion Pictures. Pictured at the signing of the deal are (left to right) Martin Bandler (vice chairman EMI Music), Stu Cantor and Murray Deutsch (Orion Pictures) and Charles Koppelman (chairman and chief executive officer EMI Music).

## Lucky breaks

THE DENNIS Waterman television sit-com *Stay Lucky* has brought good luck to songwriters Mike Price and Danny Chang who both wrote and produced the theme song to the series. A single, *No Turning Back*, will be released this month.

Chang and Price have just completed their first year as part of the Zomba Music stable, and Price says that it has been a highly successful one.

"We have a track on the new album by Chris Norman as well as three songs in a Hanna Barbera cartoon film."

Keep Your Distance is the song recorded by ex-Smoke singer Norman, whose album, already

out in continental Europe is due for UK release by PolyGram early this year.

Price says the animated film, *The Endangered*, is based on an ecological theme and is due for a June release in the US. He and Chang are discussing the possibility of involvement in a future Hanna Barbera movie project.

Meanwhile, Price and Chang have been producing a young Cardiff band, *Pleasure Principle* at Bristol studio *The Coach House*.

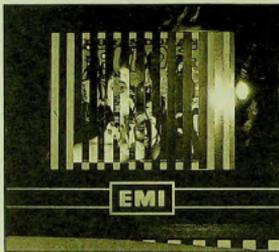
"There's beginning to be a good interest in the band, with a video currently being shot," says Price. "And *HTV Wales* is centring a 30-minute programme around the band."

## Before your very eyes . . .



EMI is promoting a new way of making albums disappear off shelves. It is an in-store display unit which can illustrate six different album sleeves by changing from one to another in a way that looks as though one piece of artwork dissolves into the next.

The unit is mains-powered and is being offered ex-



clusively by EMI to independent dealers, the company claims. EMI's album salesforce is already installing 250 units at indie stores across the country.

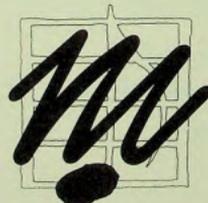
The current unit features sleeves for the latest Brother Beyond, Tina Turner, Cliff Richard, Kate Bush, Durandurand and Whitesnake albums.

## Back on Eurovision trail

THESE ARE some familiar names among the eight finalists for this year's Song For Europe. The performers will include Les McCaown (of Bay City Rollers fame) and former Opportunity Knocks singer Stephen Lee Garden. The contest will be televised by BBC-1 during March with the winner going forward to the final in Yugoslavia.

The full list of finalists is: Ball And Chain by John Griggs (Music Tracks) sung by Les McCaown; Better Be Good To Me by John Spangale (Southern Music) sung by Kelly; Face In The Crowd by

David Reilly (Dick James Music/PolyGram Music) sung by Simon Spiro; Give A Little Love Back To The World by Paul Curtis (Film Away Ltd) sung by Emma; Never Give Up by Thom Hardwell (Trinigold Music) sung by Thom Hardwell; Sentimental Again by Mo Foster and Kim Goody (Northpond Music/Cover Music/Mingles Music) sung by Kim Goody; That Old Feeling Again by Mike Moran (Filmtrax) sung by Stephen Lee Garden; Where I Belong by John Miles and Michael Pratt (Orange Publishing) sung by John Miles.



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Best Music Week Advertisement Award  
Best Consumer Press Advertisement Award  
Best British Music Promo Video Award  
The Marketing Award For Records, Cassettes & CDs

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Top Dance Album Award  
Top Dance Single Award  
Top Indie Distribution Album Award  
Top Indie Distribution Single Award  
Top Compilation Album Award  
\*Top U.K. Recording Studio Award  
Top Publisher (Individual) Award  
Top Publisher (Corporate) Award  
\*Top Producer (Albums) Award  
\*Top Producer (Singles) Award  
Top Music Video Award  
Top Sell-through Video Award  
Top Full Price Classical Album Award  
Top Mid-price/Budget Classical Album Award  
Top Crossover Classics Album Award  
Top Country Album Award

The Strat Award For Exemplary Service To The Music Industry

**SPECIAL VOTING ARRANGEMENTS**

The Leslie Perrin Award for PR (judged by a panel of music journalists - PRs notified by the editor)

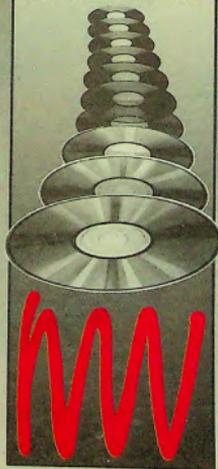
Pluggin' Of The Year (Radio) Award (special poll of radio producers)

Best Record Distributor Award (special poll of retailers)

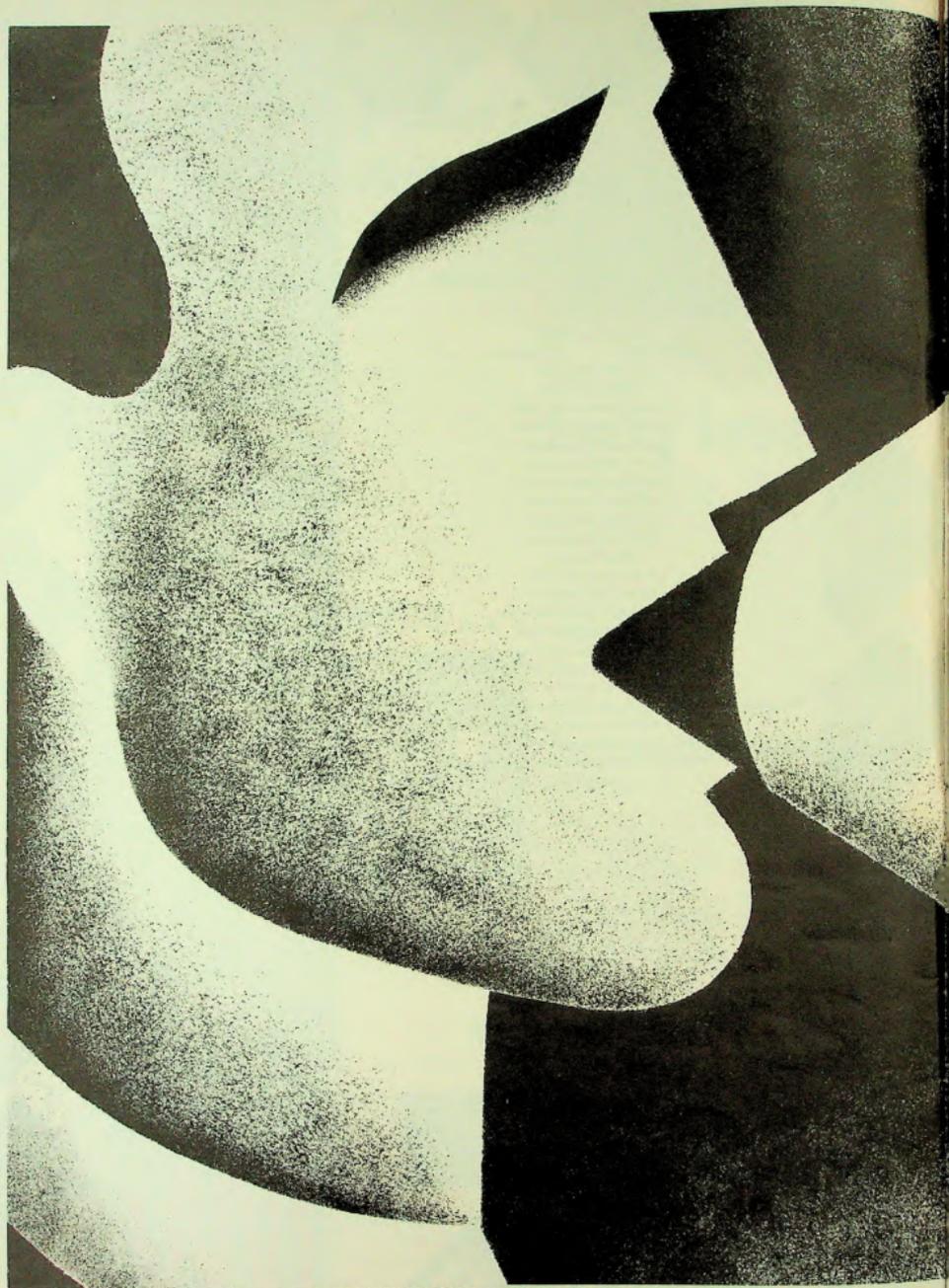
\*Best Recording Engineer (judging process overseen by Studio magazine)

\*Award in association with Studio

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# TOP DANCE SINGLES

13 JANUARY 1990

COMPILED BY MUSIC WEEK FROM GALLUP DATA. BUBBLERS ARE FROM OUTSIDE THE TOP 50 ON THEIR WAY UP

THIS WEEK	LAST WEEK	WEEKS ON CHART	
			<b>WWW</b>
1	3	4	<b>GO TO HAVE YOUR LOVE</b> 4 Mantrona Feat Wandress Capitol - (12/CLS59) (E)
2	3	4	<b>20 SECONDS TO COMPLY</b> Silver Bullet Tem Tem 7111 019 (TTT 019) (PAC)
3	25	2	<b>PUP YOUR HANDS TOGETHER</b> 2 Mob Feat Nu'Jazz Hfr/London F(X) 124 (F)
4	4	5	<b>GOING BACK TO MY ROOTS</b> 4 FPI Project/Rich In Paradise Rumour RUMAT(1) 9 (PAC)
5	2	5	<b>GET A LIFE</b> 5 Soul II Soul 10/Virgin TEN(X) 284 (F)
6	1	4	<b>THE MAGIC NUMBER/BUDDY</b> 6 De La Soul Tommy Boy/Big Life BLR 14(T) (U/R/T)
7	49	1	<b>HERE AND NOW</b> 4 Luther Vandross Epic LUTM(7) 13 (C)
8	2	4	<b>DESTINY/AUTUMN LOVE</b> 2 Electro Hfr/London F(X) 121 (F)
9	47	2	<b>THE BADMAN IS ROBBIN'</b> 4 Hiphop Rhyme Syndicate/CBS 655517 (C)
10	3	4	<b>TOUCH ME</b> 4 Years 4th + W/Island (12)BRW 157 (F)
11	NEW		<b>SET ME FREE</b> Sterling Void/Brightledge DJ Int 6555227-1655226 (C)
12	8	7	<b>DEEP HEAT '89</b> 7 Lofino Wave Deep Heat (12)DEEP 10 (BMG)
13	15	5	<b>RIGHT BEFORE MY EYES</b> 5 Peñiti Day Debut/Precision DEBT(X) 2088 (PAC)
14	NEW		<b>WELCOME TO THE TERRORDOME</b> Public Enemy Def Jam -4473135 (Imp)
15	16	4	<b>BEAUTIFUL LOVE</b> 4 Adele Columbia/Chrysalis COOL(X) 195 (C)
16	14	4	<b>HITMIX (OFFICIAL BOOTLEG...)</b> 4 Alexander O'Neal Toto 6555047 (12-6555046) (C)
17	32	2	<b>HEAVEN</b> 7 The Chimes CBS 6554327 (12-6554326) (C)
18	NEW		<b>I CALLED U</b> 13 Louis & The World Hfr/London F(X) 123 (F)
19	NEW		<b>DEKTRIOUS</b> Kluge/Konion On Wax Warp/Outer - (WAP 2) (I)
20	7	2	<b>INNA CITY MAMMA</b> 7 Neek Cherry Circa/Virgin YR(T) 42 (F)

21	19	4	<b>TAINTED LOVE</b> 4 Impedance Jumpin' & Pumpin' (12)TOT 4 (PAC)
22	NEW		<b>AIN'T NO STOPPIN' US NOW</b> Big Daddy Kane Cold Chillin' W 2635(T) (W)
23	11	7	<b>GO T O T</b> 7 Rob 'n' Raz feat Leslie K Arista 11266 (6)12696 (BMG)
24	19	5	<b>WAIT AND WAIT</b> 5 Sydney Youngblood Circa/Virgin YR(T) 40 (F)
25	22	11	<b>THE '900 NUMBER</b> 11 King Dance Trax DRX 9(12) (BMG)
26	23	11	<b>ENCORE</b> 7 Tongue 'N' Cheek Syncoptic/EMI (12)53 32 (E)
27	12	2	<b>EVERYDAY</b> 2 Jon Machine deConstruction/RCA BR 43299 (BMG)
28	17	3	<b>FK</b> 3 Jay Collard Gerald Subscope/CBS AGCG(T) 1 (C)
29	10	4	<b>THE THEME</b> 4 Unique 3 10/Virgin TEN(X) 285 (F)

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**REGGAE CHART**

THE BEST REGGAE DISCO CHART

1	(1)	WICKED IN BED	Shabba Ranks	Digital 128(1)
2	(4)	YOU AND ME AND SHE	Winston Wonder	White Label Pac 39
3	(5)	PIRATES ANTHEM	House Of Voodoo 1	Greenbushes CBED 357
4	(3)	NIGHT AND DAY	Winston Wonder	Saba SP 51
5	(7)	DOWN IN JAMAICA	Red Eye 4	Hipoblasts
6	(2)	DREAD A WHO SHE LOVE	Maxwell 8	Small Talk
7	(8)	ZIG IT UP	Anger & Happiness	White Label Pac 30
8	(9)	GIRLS YOU CAN'T DO	Been, Tony Gold & Central	Blackout/IMP 072
9	(6)	EVERY TIME YOU GO AWAY	House Of Voodoo 1	Blackout BMD 072
10	(14)	NUMBER ONE	GI-HE	Bunny Bases
11	(16)	I NEED YOUR LOVIN'	House Of Voodoo 1	Blackout/IMP 072
12	(15)	BE FOR REAL	Richard Palmer	White Label EXT 11
13	(19)	NEW TALK	Sweetie Ice & Joe 90	Alamo 3140 720
14	(11)	I'M GONNA MISS YOU	Ice & Joe 90	Top Priority Top 2
15	(2)	EMERGENCY	Associators	Greenhouse & Quarter CBQ 307
16	(13)	REPORT TO ME	Gregory Isaacs	Greenbushes CBED 356
17	(10)	PROPHET	Frankie B	Greenbushes CBED 356
18	(21)	LET'S START LOVE OVER	Winston & Frankie Paul	Fusion FAD 504
19	(23)	SEND ME THE PILLOW	Scally	White Label D 7
20	(22)	I BELIEVE IN YOU	Fresh Splence	Fine Style FS 234
21	(24)	NO TO DRUGS	Prokster	Sleazy & Cheeze SC 3
22	(26)	BULL BUCK	Charles Jones	White Label 81
23	(28)	BINKING SOMETHING	Prokster	Greenbushes CBED 360
24	(20)	YES WE A BLOOD	Deady Family	Fusion FAD 504
25	(18)	DREAMERS	Prokster Collection	Mella & Murphy 211

30	NEW		<b>I'LL BE GOOD TO YOU</b> 4 Quincy Jones/Charles Knox Quest/Warner Bros W287(17) (W)
31	25	3	<b>ITALO HOUSE MIX</b> 3 Rocca Mercury/Phonogram MER(X) 314 (F)
32	46	3	<b>RITTY CASH</b> 3 Adventures Of Stevie V Mercury/Phonogram MER(X) 311 (F)
33	13	7	<b>THE EVE OF THE WAR (REMIX)</b> 7 Jeff Wayne CBS 655126 (6) (12-655126) (6)
34	NEW		<b>JUICY</b> Wricks-N-Effekt Motown ZB43295-ZT43299 (Imp)
35	NEW		<b>JAM IT JAM</b> 3 She Rockers Jive JIVE(T)233 (BMG)
36	29	6	<b>STORIES</b> 6 Jati Perfecto/Hfr/London F(X) 122 (F)
37	28	8	<b>LAMBADA</b> 8 808 State ZTT/WEA ZANG (1) (W)
38	20	7	<b>KAOMA</b> 7 Kaoma CBS 6550117 (12-6550118) (C)
39	21	11	<b>ALL AROUND THE WORLD</b> 11 Lisa Stansfield Arista 112693 (12-612693) (BMG)
40	27	5	<b>IT'S OVER NOW</b> 5 Ultra Nate Eternal/WEA ZT 440(T) (W)
41	21	8	<b>WHATCHA GONNA DO WITH MY LOVE</b> 8 Inner City 10/Virgin TEN(X) 290 (F)
42	4	7	<b>LET'S PARTY</b> 4 Jive Bunny/Mastershatters Music Factory MFD(T)700 (BMG)
43	31	2	<b>P.R.S.</b> 2 P.R.S. Hysteria HYST(X) 100 (E)
44	NEW		<b>HOUSE OF CALYPSO</b> 7 K-Tronics Ensemble Citybeat CBE 1246 (W)
45	30	7	<b>IT'S GONNA BE ALRIGHT</b> 7 Ruby Turner Jive RST(7) 121 (F)
46	NEW		<b>YOU MAKE ME FEEL (MIGHTY REAL)</b> Jimmy Somerville London LO(X)249 (F)
47	NEW		<b>YOUR LOVE</b> Frankie Knuckles Treat/Radical TRANT(3) 5P
48	36	5	<b>FOR THOSE WHO LIKE TO GROOVE</b> 5 Twin Trupe Profile - (PROF) 270 (F)
49	50	7	<b>RONI</b> 7 Bobby Brown MCA MCA(T) 1384 (F)
50	34	4	<b>LISTEN TO YOUR HEART</b> 4 Sonia Chrysalis CHS(12) 3465 (C)

## TOP 10 ALBUMS

1	7	1	<b>WARE'S THE HOUSE</b> 7 Various Shylus SMR 977/SMC 977 (STY)
2	6	1	<b>AFFECTION</b> 6 Lisa Stansfield Arista 1010379/(4)10379 (BMG)
3	5	2	<b>3 FEET HIGH AND RISING</b> 5 De La Soul Tommy Boy/Big Life DLSL P 1 (I)
4	3	3	<b>CLUB CLASSICS VOL. 1</b> 3 Soul II Soul 10/Virgin DIX 82/CDX 82 (F)
5	6	5	<b>LIVE AND DIRECT</b> 5 Adomki MCA MCL1900/MCLC1900 (F)
6	4	2	<b>PUMP UP THE JAM</b> 4 Technocrat Swanwood SYRL P 1/SYRMC 1 (BMG)
7	2	4	<b>DEEP HEAT '89-FLIGHT THE FLAME</b> 4 Various Telstar STAR2380/STAR2380 (BMG)
8	NEW		<b>NINETY</b> 808 STATE ZTT/WEA ZTT2/ZTT2C (W)
9	2	1	<b>BEST OF LUTHER VANDROSS</b> 2 Luther Vandross Epic 4658011/4658014 (C)
10	NEW		<b>BACK ON THE BLOCK</b> Quincy Jones Quest WX313/WX313C (W)

## TOP 10 BUBBLERS

1	1	1	<b>LADIES FIRST</b> 9 Quincy Jones/LaToya Love Gee Si GEE(T) 23 (I)
2	1	1	<b>LET THERE BE HOUSE</b> 2 Deshae First Base/Big One (V)VBIG19 (I)
3	1	1	<b>LADIES (LET'S GO)</b> 1 Top Reo/Son BERT(1) 50 (F)
4	1	1	<b>JUST A TECHNOGROOVE</b> 4 Dow Jones Cyrnet CYG(T) 1 (BMG)
5	1	1	<b>LET IT TAKE CONTROL</b> 5 Livingstomers XU/Citybeat XL57 - (XL7) 7 (F)
6	1	1	<b>LIVING A WHITE LIE</b> 6 MC Juice Production House PNT 001 (PAC)
7	1	1	<b>ALL OF MY LOVE</b> 7 Crisp Band Capitol (12)CLS58 (E)
8	1	1	<b>HEARTSTEALER</b> 1 Loinatha Howell Saturday - (SDY 11) (PAC)
9	1	1	<b>PLANET E (REMIX)</b> 9 Crisp RCA PB49403 - (PT49404) (BMG)
10	1	1	<b>LOVE OR PHYSICAL</b> 10 Grand Aisha/T Topsh Persian - (PER) 1 (J)

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Records to be featured on this week's Top Of The Pops (WEEK 1)

Panel sales compared to last week -5%

TITLES A-Z (WRITERS)

Table listing song titles and their writers. Includes entries like '30 Because It's Simple', '31 (I Wanna) Take It Up to Myself', etc.

everything but the girl driving 7-12-cd-mc-neg 40/cd/c mc blancie y negro

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THE NEXT 25

Table with 10 columns: Rank, Artist, Title, Label, and other details. Includes songs like '76 SET ME FREE', '77 I'M A MAN', '78 I'M A MAN', etc.

Table with 10 columns: Rank, Artist, Title, Label, and other details. Includes songs like '55 SMOKE ON THE WATER', '56 THE BADMAN IS ROBBIN'', '57 DIFFERENT AIR', etc.

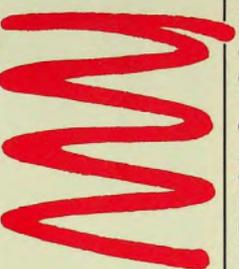
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# TOP • 75 • ARTIST • ALBUMS

## MUSIC WEEK

13 JANUARY 1990

INCORPORATING LP, CASSETTE & CD SALES



<b>No1</b>	1 ... BUT SERIOUSLY ***** CD Paul Collins Virgin V230
<b>2</b>	3 ENJOY YOURSELF ***** CD Kylie Minogue PWL 189
<b>3</b>	2 JIVE BUNNY - THE ALBUM ***** CD Jive Bunny & The Modelmakers Telstar STAR 270
<b>4</b>	5 FOREIGN AFFAIR *** CD The Terriers Capitol ETCU 103
<b>5</b>	4 TEN GOOD REASONS ***** CD Jason Donovan PWL 187
<b>6</b>	8 HANGIN' TOUGH • CD New Kids On The Block CBS 666841
<b>7</b>	6 AFFECTION * CD Lisa Stansfield Arista 11029
<b>8</b>	7 THE ROAD TO HELL ***** CD Chris Kea WEA STAR 317
<b>9</b>	9 HOLDING BACK THE RIVER * CD Wet Wet Wet Meridian Org/Phonogram 6420111
<b>10</b>	10 LIKE A PRAYER *** CD Madonna Sire WA 329
<b>11</b>	17 THE RAW AND THE COOKED *** CD Fiona Young/Cornish London E280491
<b>12</b>	13 THE BEST OF ROD STEWART * CD Rod Stewart Werner Rankin WA 314
<b>13</b>	15 CLUB CLASSICS VOL ONE ** CD Soul II Soul 10/Virgin DR 82

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**YOUR LOVE - FRANKIE KNICKLES**  
**3AM ETERNAL - THE KLF**

<b>35</b>	35 VIVALDI FOUR SEASONS • CD Nigel Kennedy/ECO EMI NICE2
<b>36</b>	27 THE SENSUAL WORLD * CD Kate Bush EMI EMD 1016
<b>37</b>	24 THE TWELVE COMMANDMENTS OF DANCE * CD London Boys Telstar WEA WA 270
<b>38</b>	30 RUNAWAY HORSES * CD Binhia Carlisle Virgin V 299
<b>39</b>	44 THE STONE ROSES • CD The Stone Roses Shirley/Weaver ORED 202
<b>40</b>	37 RAW LIKE SUSHI * CD Neneh Cherry Glen/Virgin CBEK 4
<b>41</b>	35 THE HEART OF CHICAGO • CD Chicago Reprise/Warner Bros W5728
<b>42</b>	42 THE SINGLES 1974-1978 CD The Cooperators A&M MAIL 17948
<b>43</b>	39 GREATEST HITS * CD Billy Ocean J&R 810711
<b>44</b>	41 WE TOO ARE ONE * CD Eurythmics RCA N17251
<b>45</b>	40 MOSAIC • CD Gipsy Kings Telstar STAR 270
<b>46</b>	36 THE TIME • CD Bros CBS 665918
<b>47</b>	47 FEELING FREE • CD Sister Sledge Glen/Virgin CBEK 4
<b>48</b>	38 DANCE! ... YA KNOW IT! • CD Bobby Brown MCA/MCA 6474
<b>49</b>	49 ASPECTS OF LOVE * CD Original Cast Kendy/Dunbar/Phonogram 641261
<b>50</b>	45 THE LOVE SONGS OF ANDREW LLOYD WEBBER • CD Richard Clayderman Capitol Special 6917151
<b>51</b>	43 ADEVA • CD Adeva Columbia/Orionel ETR 13
<b>52</b>	52 WHEN THE WORLD KNOWS YOUR NAME ** CD Deacon Blue CBS 643211
<b>53</b>	51 APPETITE FOR DESTRUCTION ** CD Guns N' Roses Glen/Virgin W573

RECT DE LITTRE VANNOGEC - RECT DE LOUVE

# Li to the trip

by Dave Henderson

AS IF the world wasn't getting enough of a Guy Called Gering, a new single on his own Subscope label through CBS, bootleg copies of some Peel Sessions tracks circulating and a single from his old company Rhino, there's also a five track cassette soundtrack available as part of the Avenrus Press publication of Trip City, the first novel by Mancunian author Trevor Miller. For just under 13 quid the package contains a hard-bound version of Miller's tale of designer drugs, industrial espionage, clubbing and everyday life, complete with a cassette featuring five Gerald originals, including a version of the current Subscope/CBS single FX.

Conceptually the idea of a soundtrack to books along one's Walkman while you peruse the pages of Miller's semi-autobiographical diatribe is well-aimed and perfectly delivered. Better still, the least cut Thru City is a descendant of Gerald's huge 1989 hit Voodoo Ray. In a period where UK dance music is not merely taking off but flourishing its original environment, mainly due on both sides of the Atlantic, then such packages can only be admired.

Like those halcyon days when punchy paperback like *Skinhead*, *Suedehead* and the like introduced the world to fast sex, violent lifestyles and severe haircuts, Trip City travels into a futuristic Bladerunner style environment, mainly due to the quantities of the drug FX, a nifty green crystal, which people consume.

As with beatnik and hippy prose from about 25 years ago, the storylines rebound around the current music trends, Miller's dialogue, which centres around the embarrassingly named central character Voleine, even kick off with the line "It was a blue Monday." Just how much more contemporary can you get?

Told in short sharp sentences with spaced out scenes and surreal passages, the story is stimulating and only assisted by Gerald's wandering, acidic music. That such mind-blowing graphic images are summoned up immediately suggest an eventual celluloid version which would be a fitting epitaph to the first logical step in audio books since Richard Burton read Under Milk Wood. As for potential directors, Ridley Scott and David Cronenberg should be honking after the film rights if there's any joy in the world.

But, like the small scale roots of the book and soundtrack so far, it would be an ideal big screen debut for videolan's Tam Pope — an eccentric in search of a suitable bizarre tale to tell. Next stop Trip City? Just put the pill on your tongue and read.



THE SLOWEST CLOCK: winding up for action

## Clockwise

by Paul O'Mahony  
DESCRIBED BY Dave Henderson last September as a "classic of wandering bass, aggressive guitars and breathy vocals", *The Slowest Clock's* first LP, *2 Car Garage* re-introduced to the music scene an Irish band whom many had forgotten after a lengthy silence.

Now they have another EP, titled *No Hand Signs* (Bewilder/Southern Records). So why the previous lack of profile? "We were mainly doing demos for our ears only," explains bassist Brian Neovyn. "We also changed drummers and when we did he broke his arm just before we were due to do a Liz Kersh session for BBC Radio One. We were the recording! Then we got ourselves a manager and started to plan what's happening now."

As the track *Mothers Of America* from the 2-Car EP, TSC continuing their philosophy of getting things in control by doing a video for under £100 using a Philips Explorer camera. It had several airings on RTE television, the band are about to do something similar for *Millennium Train* from the new EP. That said, TSC reject accusations of the band being in an indie ghetto. "We're not indie for indie's sake — we'd love someone to pay our bills," states Neovyn.

Anticipating media labelling, TSC have come up with the description *Freekbeat* for their brand of music. "If you take the more manic element of trashy garage rock," says Neovyn, "and blend in a type of souped-up beat music, then that's the closest we can get to describing where we're at."

The Slowest Clock plan to back-up their music with a high-gigging profile as well as London dates in the coming year.

## Those were the days...

by Dave Laing

"LOOKED back to my schooldays for songs," says Mary Hopkin of her current Trax album, *Spirit*. "We sang *Four's Requiem* and other melodies from operas and classical pieces". The result is a collection of what Hopkin calls "light classical" songs, with *Ave Maria* as the centrepiece. "I see it as related to the situation in Europe," she explains. "I always think of that when I sing it."

The album, her first recording since the book part in George Martin's *Under Milk Wood* project, is produced by Benny Gollagher

who has been a friend since both were under contract to Apple in the early Seventies. The synthesizer-based backing feature Dave Strails keyboardist Alan Clark and former Cliff Richard sideman Alan Park. Admitting that she's not a trained singer, Hopkin says that "the point of the album is to take away the mystique of opero singing, which can leave you cold emotionally."

Spirit does not, however, herald a full-time return to the music business for Mary Hopkin, whose last major project was the 1984 group *Oasis* with Peter Skellern. She is currently writing both songs and wordless vocal pieces with a new age flavour.

Then there is a plan to do a Celtic album. "I've been doing research into some of the more obscure Welsh music," says Hopkin. "Too often Welsh songs are badly represented by Welsh singers. And I'd like to use synthesizers instead of the Welsh harp."

Meanwhile, interest in Hopkin's work remains a constant feature. Negotiations have been completed for a Japanese album of previously unreleased tracks made in the early Eighties with her ex-husband Tony Visconti and "it's possible that Mary will eventually release my early work". And Mary's mother, once the secretary of the fans club "still gets loads of letters from fans, especially from the US."

## Ziggy comes of age...

by Ian Watson

ZIGGY MARLEY has a lot to feel happy about. With a new single, he's in the middle of a successful world tour, and he released an excellent LP for AVI last September. Finally people are starting to ask more questions about his music than his legendary father's. Much of this has been prompted by the maturity shown in *One Bright Day*, not only in the music itself but also in the way it was produced.

"The more we grow in the music business, the more the music becomes as we really want it to be in the sense of sound and mixing and making the point that we want to be heard in the music," explains Ziggy. "We wanted this album to be more roots album, more our vibes, our style, Jamaica style."

Indeed Ziggy has more than a healthy concern for the music business in Jamaica with his own Ghetto Youth United Label. The label gives him an opportunity to discover new talent and also to practise his own production skills. "In Jamaica the music business isn't as open as it used to be," says Ziggy. "The only people who are

getting the opportunity to make music in Jamaica are known artists who have already established themselves. But if I produce a guy and he's good, then for the next five years I produce him."

Ziggy's attentions range much further than the Caribbean however. Many of his songs deal with world peace and unity, something which Ziggy is very concerned about. One song in particular, *Block My Story*, has generated a lot of interest:

"That song it deal with the past pains Ziggy," because the first part that's the black-my-story not history and the second part is African glory. Talk of African glory, talking of the economics of Africa. Africa is the most likely the richest place on Earth. It has everything as a mass of land, but yet there is so much suffering in Africa. The problem with Africa is that they have the wealth; but the people don't have nothing. What it takes for a change to happen is education, and education come through the music."

At the end of this tour Ziggy will have been on the road two years straight, so it is no surprise then that now he's thinking about taking it a bit more easy. He's designated 1990 "charity year" with the *Melody Makers* doing as many benefits as possible. Whatever his plans he's got a lot to look forward to and a lot to be proud of. It's been a long adolescence, but finally, Ziggy Marley's come of age.

## Timbuk 3: working their ass off

by Ian Watson

"I THINK we've still seen as a husband and wife boombox act even here in London," says Pat MacDonald. "We were at a little party shop and somebody said 'aren't it music Timbuk 3', and we said 'yeah', and she said 'where's the donkey?' I think a lot of people are still basically wondering, where's the donkey?"

Like so many bands before them, the MacDonalds made one big mistake — they had a hit single

(*Future's So Bright...*) and now all people think of when they hear the name Timbuk 3 is a television laden rock animal and a rather witty line in American cynicism. Quite a lot has happened since that fatal global success however. January 29 sees the release of their third IRS LP *Edge Of Allegiance* and the start of a three week English tour, the first of many visits to these shores scheduled for 1990. The LP itself represents quite a progression for Timbuk 3, appearing more as a complete piece rather than a simple collection of songs.

"All the songs were written around the same time period within about two months of each other, so they're all new songs," says Barbara. "It's more serious fun because of the state of mind we were in."

Lyrical Edge Of Allegiance continues Timbuk 3's policy of dealing with politics and love in a subtle yet unnerveing caricature fashion. Don't they ever feel like doing a song just for fun? "We're not really silly people," says Barbara. "It's more serious fun, I have fun singing the songs even though some of them are pretty serious. You can deliver serious songs in a humorous way which I think is more entertaining."

"In the States a lot of it is filling the void," adds Pat. "In Austin, Texas there's not a lot of songs that deal critically with the government or religion."

Apart from brushing up on their social observations a lot of the couple's time has been taken up creating a studio workshop in their own home, a set up which allows them unlimited tracking and the added advantage of DAT recording. Now that the technology has finally been installed and mastered, Pat hopes that the next LP will be a lot more experimental.

Live they've also changed with Barbara taking on a lot of percussion and the addition of a drummer for roughly two thirds of the songs. In general Timbuk 3 are moving further and further away from their original image embracing the ideas of sampling and the naturalness of live percussion. But what about the donkey?

"We usually tell people that the donkey is helping new bands get started in the third world countries, doing important work elsewhere." As a stupid question...



TIMBUK 3: new LP, sans donkey

# Point taken

EXPECTATIONS were incredibly high in Dublin the week before **U2's** homecoming Christmas concert.

Naturally, the most eagerly-awaited of the four performances at **The Point** was the New Year's Eve gig with the local press hyping the possibility that guests might include Dylan and Springsteen.

The outcome was certainly enough to keep everyone who witnessed the gig happy but at the same time it wasn't the event of the decade that many had predicted — U2 not at their best are a knock-out none the less.

Maybe it was the group's sheer exhaustion and the familiarity of old material that made the first five songs after the countdown at midnight seem slightly lacklustre.

But if that was the case, then the newer songs starting with the God Pt II and Desire gave U2's performance a firm kick up the backside giving the band a renewed enthusiasm and commitment.

While there were still moments when the set lost some of its old sparkle, songs like *Bad* and *Pride* were as emotive and convincing as before and tracks from *Rattle And Hum* — including a rousing *Angel Of Harlem* and *All Along The Watchtower* — found the band in full flow.

After playing most of the crowd's favourites and winding up with the anthemic *40*, U2 closed another chapter on their amazing career and with the band due back in the studio in about a month's time, the future looks set to be just as exciting.

● Mention must be made of the excellent facilities that **The Point** venue offers. By designing the interior of the 7,000 capacity hall with both style and colour it has become one of the few arenas that can create an intimate atmosphere.

NICK ROBINSON



U2 CELEBRATED the new year with 7,000 revellers at Dublin's excellent new venue, **The Point**

Hogarth has been accepted to openly by the faithful is a credit both to his contribution to Seasons End, and the unflinching faith placed in the music of Messrs Kelly, Trewhas, Rothery and Mosely, by a following who have been reviled in the murky media nearby as often as their heroes.

The self-opener, *King Of Sunset Town*, is a fine example of how Marillion have tempered their earlier excesses, as the other outstanding new pieces, *Easter*, *Holloway Girl*, *Seasons End* and *The Uninvited Guest* found Hogarth indulging in some very Fishy theatrics.

As well as possessing a fine voice, which slayed the pace of a demanding set, Hogarth also contributed keyboard backing. His approval has now allowed the spotlight to drift slightly away from centre stage and linger longer on Steve Rothery, one of the finest melodic lead guitarists you could wish.

The choice of pre-Hogarth material was somewhat dubious, and although the inclusion of *Kayleigh* was understandable, uncertain performances of *Heart Of Lothian* and the irritating *Incommunicado* were not.

The singer would have been better off chancing the more admissible and less personal melodramas from the past such as *Jigsaw*, *Chelsea Monday* and *He Knows You Know*.

Yes, it's been a difficult season for Marillion, but a bit of fresh blood in the ranks still finds them winning more than they lose. Definitely life contenders for the new decade.

GARETH THOMPSON

# Seasons greetings

WERE **MARILLION** going to let the little matter of finding a new singer/lyricist/speaksman interfere with their natural progress? Frankly chaps, no. And while the resulting debut LP with Steve Hogarth, *Seasons End*, veered erratically from the downright beautiful title track to the deadly boring single *Hooks In You*, the new man announced his arrival in tones of crystal clear enunciation and made us wonder where on earth he'd been hiding all these years.

There was a time when Marillion performed for a solid week **Hammer-smith Odeon**. Only one night this time around, although the speed with which it sold out (three days) must have given encouragement. The fact that

# Head bangers

WHILE IT'S true that two heads are better than one, both **Thunderhead** and the supporting **Motorhead** produced performances in their own right at **Hammer-smith Odeon** that oughtured well for the future.

It's still very early days for **Thunderhead** but the Germans

(plus American vocalist *Tab Bulet*) delivered an intense and scorching rapid fire attack, drawn from their debut *Behind The Eight Ball* album, and surely won a few friends in the process.

For **Motorhead** it was simply a case of proving the cynics wrong yet again. Their initial impact in the late-Seventies came from personifying the Heavy Metal ultimate, subsequently inspiring a multitude of thrash bands over the last decade who themselves have perhaps taken over their inspire's role.

Yet **Motorhead** have concentrated on doing exactly what they do, without feeling pressured into competing, emerging as a lovable monument to rock and roll excess.

The message tonight, however, was that there's plenty of life left in the beast yet, as a pocked *Odeon* paid homage to Lemmy and crew.

New songs such as *Voices In The Sky*, perhaps one of their most tuneful in years, and *Going To Brazil*, the nearest thing this quartet will ever get to *Chuck Berry*, proved to be mid-set significant highlights. While the established likes of *Eat The Rich*, the gurgling *Ozmagnum* and the excellent *Killed By Death* elicited the deserved crowd euphoria.

The appearance of the mighty *Bomber*, followed by the obligatory *Ace of Spades*, wrapped things up; over an emphatic declaration of intent for the next 10 years.

KIRK BLOWS

# Slow man

ALEXANDER O'NEAL is a charismatic singer of sweet soul and an energetic beller of robust dance songs, as his albums have proved and his sell-out arena concerts of **Wembley Arena** confirmed. Live, he is also every inch the showman — even the ham, if one were to be cynical — as he teases the audience ("especially you ladies out there") through successive peaks and troughs of romance (a girl from the audience serenaded on a bed in *If You Were Here Tonight*), sentiment (having his own daughter appear on stage in *Sunshine*), and exuberance (the

blarneying *Hearsay* and the show-stopping *Clase*).

O'Neal made two complete circuits of the audience during his two-hour show, changed costume twice, and also managed to give many of his excellent band highlighted solo slots in a couple of numbers which were stretched out almost to concept album length.

The audience loved pretty well all of it. O'Neal might not quite be the inheritor of Otis Redding's tradition that he once told this writer he hoped to become, but he comes close to the same emotional contact, even among all the hi-tech schmaltz. Odd then, considering the time of year, that he should have completely ignored the repertoire on his Christmas album.

BARRY LAZELL

# Freedom fighter

IT MAY have taken *Tracy Chapman* to hit the point home but a song is often at its strongest and most direct when played acoustically.

Folk, blues and country lovers have been witness to this fact for years but mainstream rock fans have had their share in much smaller doses. **Neil Young's** earlier work was predominantly written for the acoustic guitar with most of the songs coming from folk roots.

Over 20 years later, Young could be found at the **Hammer-smith Odeon** playing some of those old songs again — acoustically — and the effect was just as powerful.

All that occupied the stage was a battered old piano without a speaker or amp in sight. This gave the Canadian guitarist room to walk around the stage as he pleased whilst playing the songs.

As soon as he shambled into the spotlight and began the classic *Hey Hey My My* a feeling was instilled that it was going to be a special night. What followed was a fascinating trip through his back catalogue including *Needle And The Damage Done* and *Ohio* —

as well as much of the new **Freedom** album which worked extremely well.

Keep On Rockin' In The Free World sounded like the anthem it is destined to become, and *Someday* was stunning with Young's harmonica and piano working beautifully together.

For the old hippies in the audience there was plenty of nostalgia and for the curious there was further proof that Young is an evocative singer so poignant and accurate as he ever has done.

NICK ROBINSON

# Moody boots

THE FACT that MTV was filming at the **Mood Club** at the **Camden Palace** attracted some big names, but it meant that the event took on the atmosphere of a studio rather than a nightclub, many acts were performing for the cameras rather than the crowd.

**Black Box** and **The Beatmasters** gave routine deliveries of fired songs and had no new material to offer. Likewise, **808 State** should have done more than just miming *Pacific State*. But the biggest scam was the "performance" of **Raul's Real Wild House**: there were two people on stage, but neither of them was **Raul Orellana**.

At **silver Bullet** had the decency to turn up in period costume, but the remaining raps sound rather dated in this day and (daisy) age, but he has obviously found a niche market. Not only have the hardcore rap fans taken him into the top 40, but more surprisingly, he built on those first-week sales and moved up into top 20. His live set got off to a poor start with *No Comparison*, improved with *Living Legend*, which has a particularly strong backing track, and finally came together for 20 *Songs To Comply*.

But it was up to the Swedish contingent to steal the show. They create dance music as effectively and as efficiently as Abba manufactured pop hits. **Little G** gave a lively rendition of *Got To Get*, but even she was eclipsed by **Titty**. She has a great voice, and thankfully had the sense to sing live. Her debut UK single, *After The Rain*, is reminiscent of *Wendy And Lisa's* finest moments. Enough enough for the clubs and catchy enough for daytime airplay, it should be a big hit when released next month, or **Body Says** Yes she was joined by **Stockholm's** ragamuffin rapper, **Papa Dee**, who looks set to be a star in his own right.

After all the **PAS**, **Big Audio Dynamite** performed something that approached a full concert. It merely served to highlight their weaknesses, but to create an amalgam of the best of everything, but end up with a badly sung, instantly forgettable, tuneless and aimless mish mash.

ANDY BEEVERS



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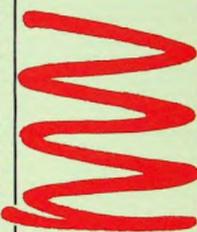
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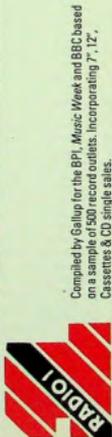
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<b>4</b>	<b>DO THEY KNOW IT'S CHRISTMAS?</b> Banda Aid II	PWL (Polydor) FEED 2 (P)	<b>44</b>	<b>I'LL BE GOOD TO YOU</b> Quincy Jones/Roy Charles/Chaka Khan	QWEST/WARNER A. W. 349 (TT) (W)
<b>5</b>	<b>DEAR JESSIE</b> ○ Madonna	Sire W. 348 (TT) (W)	<b>45</b>	<b>AIN'T NO STOPPIN' US NOW</b> Big Daddy Kane	Cap. Chills/Warner Brothers W. 345 (TT) (W)
<b>6</b>	<b>TOUCH ME</b> 4th + B Wey/Island (12) (BRW 157) (P)	4th + B Wey/Island (12) (BRW 157) (P)	<b>46</b>	<b>HOMELY GIRL</b> U840	DSP International/Virgin DSP 312 (Z) (P)
<b>7</b>	<b>THE MAGIC NUMBER</b> De La Soul	Big Sub/Concert For B.A.R. 14 (TT) (A)	<b>47</b>	<b>JULY</b> Winkler, N. Effect	Musiker 12 6276 (112) 2 (Z) (N) (MG)
<b>8</b>	<b>GOT TO GET</b> Rob'n' Raz (rearranging) Lalo K	Arise 112 (8) (12) (12) (W)			
<b>9</b>	<b>LAMBADA</b> Kaoma	CBS (65511) 1 (Z-45511) 1			
<b>10</b>	<b>LISTEN TO YOUR HEART</b> Santia	Chryslis CBS (12) (24)			
<b>11</b>	<b>20 SECONDS TO COMPLY</b> Silver Bullet	Tom Tom 7 (TT) 6 (12) (TT) 6 (P)			
<b>12</b>	<b>GOT TO HAVE YOUR LOVE</b> Mantronix (featuring Wondress)	POP POP (8) (P) H CBS (65511) 1 (Z-45511) 1			
<b>13</b>	<b>DEEP HEAT '89</b> Lainie Ross	Capitol (12) (CL) 9			
<b>14</b>	<b>GOING BACK TO MY ROOTS/RICH IN PARADISE</b> P-Funk present Nick In Paradise	Deep Heat (12) (DEEP) 10 (B) P-Funk P-Funk (12) (P) H Romeo (E) (M) (TT) 1 (P)			
<b>15</b>	<b>GETTING AWAY WITH IT</b> Electronic	Factory FAC 25 (12) (FAC) 25			
<b>16</b>	<b>PUT YOUR HANDS TOGETHER</b> D.Mob featuring Nutt Juice	Am (London) P (12) (P)			
<b>17</b>	<b>BUTTERFLY ON A WHEEL</b> The Mission	POP POP (8) (P) H POP (8) (P) H POP (8) (P) H POP (8) (P) H			
<b>18</b>	<b>DONALD WHERE'S YOUR TROOSERS?</b> Steve Donni	POP POP (8) (P) H POP (8) (P) H POP (8) (P) H			
<b>19</b>	<b>LET'S PARTY</b> ○ Jive Bunny & The Mastersmizers	Music Factory Dance (MFD) 100 (B)			
<b>20</b>	<b>HEY YOU</b> The Quebeens	Parlophone REG 681 (12) (12) (8) (A)			
<b>21</b>	<b>QUEEN OF THE NEW YEAR</b> Deacon Blue	POP POP (8) (P) H POP (8) (P) H			
<b>22</b>	<b>MADCHESTER RAVE ON EP</b>	CBS (80001) 11			

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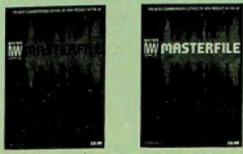
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4	THE UNDISCOVERED COUNTRY	Phyllis Diller	30	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
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6	THE UNDISCOVERED COUNTRY	Phyllis Diller	32	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
7	PUT YOUR HANDS TOGETHER	Henry Mancini	33	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
8	MACHETE WAVE ON IT	Henry Mancini	34	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
9	GETTING AWAY WITH IT	Henry Mancini	35	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
10	DEEP HEAT 89	Lulu	36	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
11	DEEP HEAT 89	Lulu	37	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
12	HANGING TOUGH	John Cougar Mellencamp	38	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
13	HANGING TOUGH	John Cougar Mellencamp	39	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
14	BUTTERFLY ON A WHEEL	The Mamas	40	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
15	YOU SURROUNDED ME	U2	41	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
16	YOU SURROUNDED ME	U2	42	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
17	YOU SURROUNDED ME	U2	43	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
18	YOU SURROUNDED ME	U2	44	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
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20	YOU SURROUNDED ME	U2	46	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
21	YOU SURROUNDED ME	U2	47	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
22	YOU SURROUNDED ME	U2	48	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
23	YOU SURROUNDED ME	U2	49	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
24	YOU SURROUNDED ME	U2	50	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
25	YOU SURROUNDED ME	U2	51	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
26	YOU SURROUNDED ME	U2	52	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
27	YOU SURROUNDED ME	U2	53	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
28	YOU SURROUNDED ME	U2	54	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
29	YOU SURROUNDED ME	U2	55	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
30	YOU SURROUNDED ME	U2	56	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
31	YOU SURROUNDED ME	U2	57	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
32	YOU SURROUNDED ME	U2	58	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
33	YOU SURROUNDED ME	U2	59	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
34	YOU SURROUNDED ME	U2	60	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne
35	YOU SURROUNDED ME	U2	61	THE EVE OF THE WAR (Liedband Remix)	Jeff Wayne

23	SIT AND WAIT	Circus/Virgin (18) 74
24	YOU MAKE ME FEEL (MIGHTY REAL)	Sydney Youngblood London (10) 23 97
25	BIG WEDGE	POPS Fish EM (12) 84 72
26	YOU GOT IT (THE RIGHT STUFF)	POPS New Kids On The Block CBS (10) 40 77
27	YOU SURROUNDED ME	EM (12) 84 72
28	SISTER	Blots CBS (10) 40 77
29	I DON'T WANNA LOSE YOU	Three Turner Capitol (12) 63 85
30	COULD HAVE TOLD YOU SO	POPS Hole-James Epic (10) 40 77
31	WORDS	The Christians Island (12) 56 4
32	THE EVE OF THE WAR (Ben Liebrand Remix)	Jeff Wayne CBS (10) 29 77 (12) 45 72 8
33	INNA CITY MAMMA	Circus/Virgin (18) 74 Neneh Cherry Poptonica (12) 6 4
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<b>30</b>	<b>COULD HAVE TOLD YOU SO</b> Hole Geffen 1985 02 (C)
<b>31</b>	<b>WORDS</b> The Christians Herald 1978 09 (P)
<b>32</b>	<b>THE EVE OF THE WAR (Ben Liebrand Remix)</b> Jeff Wayne CBS 1987 05 7117-455784 (C)
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<b>34</b>	<b>IN PRIVATE</b> Duffy Spangfield Parlophone 1978 42 (P)
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<b>38</b>	<b>BROKE AWAY</b> Weir & Wet Wet Wet Precision Productions 1985 12 (P)
<b>39</b>	<b>MORE THAN YOU KNOW</b> Marrick CBS 1985 07 7117-455584 (C) P.O.P.S.
<b>40</b>	<b>FOOLS GOLD/WHAT THE WORLD IS WAITING FOR</b> Shirley Bassey Scepter 1987 13 (P)

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# US TOP FORTIES

## SINGLES

1	1	ANOTHER DAY IN PARADISE, Phil Collins	Arista
2	2	RHYTHM NATION, Janet Jackson	A&M
3	4	PUMP UP THE JAM, Technicolor	SBK
4	6	HOW AM I SUPPOSED TO LIVE, Michael Bolton	Columbia
5	3	DON'T KNOW MUCH, Linda Ronstadt	Elektra
6	10	EVERYTHING, Judy Wetzley	MCA
7	7	THIS ONE FOR THE CHILDREN, New Kids On The Block	Columbia
8	8	JUST LIKE JESSE JAMES, Cher	Geffen
9	5	WITH EVERY BEAT OF MY HEART, Taylor Dayne	Arista
10	11	JUST BETWEEN YOU AND ME, Lou Gramm	Arista
11	12	SWING THE MOON, The Runaways & Masterslayers	MCA Music Factory
12	16	DOWNTOWN TRAIN, Rod Stewart	Worner Brothers
13	14	FREE FALLIN', Tom Petty	Geffen
14	15	LOVE SONG, Telex	Geffen
15	18	TWO TO MAKE IT RIGHT, Seduction	Vendetta
16	9	WE DIDN'T START THE FIRE, Billy Joel	Columbia
17	17	WHEN THE NIGHT COMES, Joe Cocker	Capitol
18	11	BACK TO LIFE, Soul II Soul	Virgin
19	22	I REMEMBER YOU, Sade	Arista
20	24	JAMIE'S GOT A GUN, Aerosmith	Geffen
21	11	BLAME IT ON THE RAIN, Milli Vanilli	Arista
22	25	I'LL BE GOOD TO YOU, Quincy Jones/Charles/Khan	Qwest
23	27	PEACE IN OUR TIME, Eddie Money	Columbia
24	20	OH FATHER, Madonna	Sire
25	26	TENDER LOVE, Baby Face	Virgin
26	32	OPPORTUNITIES ATRIK, Peabo Byles	Virgin
27	23	ROCK AND A HARD PLACE, Rolling Stones	Columbia
28	19	LIVING IN SIN, Bon Jovi	Mercury
29	29	WHAT KIND OF MAN WOULD I BE, Chicago	Reprise
30	31	TELL ME WHY, Exposé	Arista
31	28	LOVE SHACK, The B-52's	Reprise
32	34	WAS IT NOTHING AT ALL, Michael Damian	Cypress
33	37	KICKSTART MY HEART, Motley Crue	Elektra
34	35	PRINCIPAL'S OFFICE, Young MC	Delicious
35	40	DANGEROUS, Roxette	EMI
36	30	DON'T GOLOS, Glene Elgin, Kix	Arista
37	—	HERE WE ARE, Classmate	Arista
38	—	WE CAN'T GO WRONG, The Cover Girls	Capitol
39	—	ALL OR NOTHING, Milli Vanilli	Arista
40	—	I WANT YOU, Shania	Vision

## ALBUMS

1	2	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
2	1	BUT SERIOUSLY, Phil Collins	Arista
3	3	STORM FRONT, Billy Joel	Columbia
4	4	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
5	5	FOREVER YOUR GIRL, Peabo Byles	Virgin
6	6	HANGIN' TOUGH, New Kids On The Block	Columbia
7	7	PUMP, Aerosmith	Geffen
8	8	COSMIC THING, The B-52's	Reprise
9	12	FULL MOON FEVER, Tom Petty	MCA
10	11	STEEL WHEELS, Rolling Stones	Columbia
11	9	CRY LIKE A RAINSTORM, Linda Ronstadt	Elektra
12	15	STONE COLD RHYTHM, Young MC	Delicious
13	13	DR FEELGOOD, Motley Crue	Elektra
14	14	SLIP OF THE TONGUE, Whitesnake	Epic
15	16	REPEAT OFFENDER, Rickie Lee Jones	EMI
16	18	DANCE...A KNOW IT!, Bobby Brown	MCA
17	17	JOURENMENT, Eric Clapton	Duck
18	10	MERRY MERRY CHRISTMAS, New Kids On The Block	Columbia
19	19	HEART OF STONE, Cher	Geffen
20	23	SKID ROW, Skid Row	Arista
21	21	BACK ON THE BLOCK, Quincy Jones	Qwest
22	21	KEEP ON MOVING, Soul II Soul	Virgin
23	24	CROSSROADS, Tracy Chapman	Elektra
24	20	PRESTO, Rush	Arista
25	25	NEW KIDS ON THE BLOCK, New Kids On The Block	Columbia
26	29	LIVE, Kenny G	Arista
27	31	THE END OF THE INNOCENCE, Don Henley	Geffen
28	28	TRASH, Alice Cooper	Epic
29	29	TENDER LOVER, Babyface	Solar
30	27	THE SEEDS OF LOVE, Teena Fontana	Fontana
31	26	FLYING IN A BLUE DREAM, Joe Satriani	Relativity
32	34	SOUL PROVIDER, Michael Bolton	Columbia
33	32	THE BEST OF LUTHER, Luther Vandross	Epic
34	34	BAD ENGLISH, Bob English	Epic
35	36	A COLLECTION: GREATEST HITS, Barbara Streisand	Columbia
36	35	AS NASTY AS THEY WANNA BE, The 2 Live Crew	Skywalker
37	38	CUTS BOTH WAYS, Gloria Estefan	Epic
38	39	NON FIGHT FATE, Taylor Dayne	Arista
39	40	WE TOLD ARE, One, Enrythmics	Arista
40	40	AND IN THIS CORNER, DJ Jazzy Jeff	Jive

## ALBUM OF THE WEEK

**THE CHRISTIANS: Colour. Island LPs 9948.** The warmth exuding from the Christians' second album greets the listener like an old friend. This is a more spirited and soulful set than their pop-based debut and benefits greatly from Laurie Latham's richly textured production and some top notch vocals. The supreme quality of Colour should make it the first great album of the Nineties. **NR**

**HARRY CHAPIN: The Last Protest Singer. Sequel NEX CD 101. Distribution: BMG.** What superb timing history can bring! This was Chapin's last recording, made just before his death in 1981, a time when revolution and protest were definitely out of fashion. But 1990 is the ideal moment for Bob Fisher's new label to make its mark with an album evoking the necessary role of songwriters in opposing tyranny. Last Stand is the stand-out track for adventurous radio programmers, evoking the murder of Victor Jara. What a pity he and Chapin can't be here to see democracy restored in Chile. **DL**

**CONNIE FRANCIS: Among My Souvenirs. Telstar STAR 2393.** It can only be contractual reasons that made Francis recel 1.6 of her hits from over 25 years ago. It does them well mind, and at Muscle Shoals too, where on some tracks those super pickers can't resist substituting a soulful lick for the carry over originals. Francis also offers six 'personal favourites' which she's never before recorded, but these turn out to be syrupy stuff like Misty Blue and Are You Lonesome Tonight. For local fans only. **DL**

**SKIPWORTH AND TURNER: Harlem Nights. Fourth And Broadway BRP 539.** Justifiably packaged third album from these smooth black pop soulsters. Produced by house mover Paul Simpson. Skipworth and Turner's expertly arranged tunes are given new dimensions by cameo appearances from Alyson Williams, Will Downing and Norma Jean Wright. A consummate success over 40 minutes. Harlem Nights should reach both the soul and pop audiences. **DEH**

**ANN PEEBLES: Call Me. Waylo 26509 1.** Distributed by Charly. With the Memphis soul production Willie Mitchell producing, the singer that brought you 'I Can't Stand The Rain and I'm Gonna Tear Your Playhouse Down' returns. The sound and style has retained that classic Hi feel, notably on the catchy title track and the dignified yet heartbreaking 'Didn't We Do It'. Vintage soul — but not outdated. **DL**

**SWEET TEE: It's Tee Time. Profile FLYET 269.** The debut album from Sweet Tee produced by Hurby Love Bug and featuring her three dancefloor hits It's My Beat, Let's Dance and I Got Da' Feelin'. But, as proficient as it is, Sweet Tee's rapping style isn't as fresh and innovative as, say, The Coole Crew. Instead these are the standard drum breaks, the inevitable James Brown hits and some pretty unimpressive arrangements. It's not that Tee isn't good, it's just nothing more than that. **DEH**

**ROBERT CALVERT: At The Queen Elizabeth Hall. Clear Records BLACK 1.** Unfortunately this posthumously released 1986 set isn't among the one per cent of live albums enjoyable in their own right. Howlingly ponderous instrumentalations and shaky backing vocals partially obscure the intriguing combination of wit, socially aware lyrics and lggylou musical fire which marked Calvert's later live work. The Starfighters sequence and All The Mochinas Are Quiet stimulate interest in his studio material though, that's a good job done. **SL**

**PRETTY BOY FLOYD: Leather Boyz With Electric Tux. MCA MCG 6076.** More poizing, preening, posing glam/rash rockers from the US, looking to out-pout out-proud than out-pose. In their out-played Well, the surprising thing is that while the theory may be yawn-inducing, the practice makes for a fun listen, not the expected funny one. All 10 tracks featuring winning hooks, despite the intended disposability. Another Poison? **KB**

**DANZIG: Danzig: Def American 838 4871.** Ugly rock from Danzig, the brain-child of lead vocalist Glenn Danzig and known purely for their support slots on the last Metallica tour. This affair is more restrained than the might suggest, with Danzig's coarse vocals sounding like Jim Morrison's at their very roughest and, musically, a third division effort. The songs themselves carry little hope either, despite Rick Rubin's production. **KB**

**BY ALL MEANS: Beyond A Dream. Fourth And Broadway BRP 542.** Smooth, stylish soul Broadway in a pre-disco getting-ready style. With plenty of sexual healing in the mix, especially on the opening Marvin Gaye cover 'Let's Get It On'. By All Means' radio-friendly sound is a finely-honed, beautifully orchestrated and well produced. Slick and specialised with a touch of crossover potential to boot. **DEH**

**THE VIBRATORS: VICIOUS Circle. REVLP 135.** One of the classier bands from the early punk scene, the Vibrators' new album shows a return to a fine form. And don't be put off by the unusually tall cover art — what lies inside leans more towards post-punk power. A brace of a finely-honed, beautifully surprising restrained Heavy Metal Paradise and a version of the Flamin' Groovies Slow Death. **NR**

**DRI: Thrash Zone. Roadracer RO 9429 1.** DRI's more purist fans may be displeased with the band's explorations into greater rhythmic complexity and broader lyrical content, but the band fail to match the giant steps taken into wider crossover appeal of, say, fellow San Francisco thrashers Testament. But do check out Thrash Paradise for a vivid fan's eye view of the thrp gig. **NR**

**OZARK MOUNTAIN DAREDEVIL: Modern History. Conifer Records RCR 303.** A pleasing country rock album that marks the return (to the UK shelves anyway) of a group which hit big here with their first album on A&M back in 1974. Still returning to the original vocalists Steve Cash and John Di-

lon. Modern History benefits from its fine production work by Wendy Waldman, who also contributes one of the best songs, Heart Of The Country. Deserving of plays on forward-looking country shows and folk & roots-related programmes. **DL**



**MARK BROWN: Good Feeling, Motown JZ 72686.** A former Prince bass player, Mark Brown has adopted a logo for his new album which affords him the dodgy title Brownmark. That aside you'll notice a startling resemblance to Prince's music which is hardly surprising as Brown helped fashion the Revolution's sound over the last six years. With a Prince cameo appearance on the soon to be singled Bang Bang, Good Feeling should receive a suitably royal reception. **DEH**

**MUSSOLINI HEADKICK: Themes For Violent Retribution. World Domination WD66-1.** A body entwined round a swastika marks the cover of this debut. It's the work of anti-Nazi artist John Heartfield, yet the LP comes wrapped in a plastic bag, presumably to avoid giving offence. The band, Belgian but now living in Birmingham, are named after the work of Mussolini after his death — hung in a town square for citizens to kick his corpse — and the music is superb; brutal electro-rhythms, harsh grunts and rugged rhythms. **IG**

**BARMY ARMY: The English Disease. On U Sound. On-U LP 148.** Tackled member Adrian Sherwood gives the man behind this collection of football songs with a difference. Sampled commentaries and crowd chants are backed with some hard dance rhythms with the emphasis being on highlighting the humorous and political sides of the game. Already a Peel favourite, this could do well. **NR**

**VARIOUS: Attack Of The Killer B's. BBC Records. REQ 739.** By compiling these B-sides from the Sixties, the clever old BBC reminds us of how in those days you really did get two great tracks for the price of one. Consequently, included here are such gems as Elvis' Girl Of My Best Friend and The Mamas And Papas version of My Girl. We won't investigate. **NR**

**ICE-T: The Iceberg/Freedom Of Speech... Just Watch What You Say. Sire. WX 316.** The Byrne Syndicate production team helps Ice-T tell a few stories from his seedy and violent world of rap. Few songs seems to be about sex or getting psychoed and while the music is a marked improvement on last year's Power, the lyrics are liable to be a turn-off for many. Then again he commands a loyal following so stock well. **NR**

**CLEARING THE decks:**  
Kirk Lough, Alastair Crewe, Ian Gillie, Steve Nieve, Dave Loring, Stu Lombert, Valerie Pott and Nick Robinson

Reviewed by David Giles

## SINGLE OF THE WEEK

**AND WHY NOT? The Face.** (Island [12/CD] IS 444). It seems as though one brief taste of the top 40 wasn't enough for this four-some talented trio, because this follow-up is bigger and better and set to go all the way. It fits mischievously with a multitude of ideas, paying occasional visits to the contrasting worlds of pop, rock and soul, teasingly threatening to burst into a punky roar at any moment, and drawing in gossypily vocal harmonies. And no, it's got nothing to do with a rather silly magazine of the same name ...

**L'IL LOUIS: I Called U.** (FRR/London [12/7/CD] F123). The French Kiss man returns with a follow-up which is equally peculiar but ranks somewhat lower in the novelty stakes. It's largely an instrumental that recalls the Acid Jazz compilations with its subdued, housey rhythms and spluttering sax, but ends up going nowhere. "I know, I don't even care any more," he draws in the middle. Already at the end of his tether!

**TIMBUK 3: National Holiday.** (IRS [12] EIRS 137). The first release for quite some time for the husband-and-wife duo who are fondly remembered for their Future's So Bright I Gotta Wear Shades single of a few years ago. This is very much along the same lines, a kind of warped country blues workout with scathingly ironic lyrics. Not massively interesting from a musical angle, but some good words.

**TERENCE TRENT D'ARBY: To Know Someone Deeply Is To Know Someone Softly.** (CBS [12/CD] TREAT 6). After the pitiful *This Side Of Love* (which peaked at number 83) this is almost a return to form, a syrupy soulful ballad with plenty of passion. It's not exceptional, though, and D'Arby will need something a bit more special

than this to really live up to his reputation.

**BIG DADDY KANE: Ain't No Stopping Us Now.** (Cold Chillin'/WEA [12] W2635). Strange release that makes full use of the old McCadden & Whitehead disco classic. For much of the record, though, the music seems buried beneath a bizarre hissing sound that is nothing to do with the quality of the vinyl. Mysterious and certainly interesting.

**YELLI Instant Replay.** (Fontare [12] FAN 22). Already being groomed as the Nineties' answer to Wham!, Yelli's debut is a competent re-working of Don Hartman's 1978 disco hit, a song certainly worthy of resurrection, and performed with enough zest to be a hit. But they'll have to do more than slick an exclamation mark at the end of their name to convince us that this is where the next George Michael will spring from.

**JIMMY SOMERVILLE: You Make Me Feel (Really Real).** (London [12] LON 249). They're all at it this week. Somerville has chosen another disco relic to polish up for the new decade in Sylvester's classic camp anthem, also from the late Seventies. And, like Yelli, he makes a very fine job of it. But he's written plenty of equally good originals for his current LP, so could we have one of those please?

**LUTHER VANDROSS: Here And Now.** (Epic [12] LUTH 13). Vandross dihedrals will happily lap this up — it's already put in a showing in the lower reaches of the chart — but this typically dreamy, sensual ballad hardly represents a quantum leap in style for the romantic soul maestro. A little on the complacent side.

**WRECKS/N'EFFECT: Juicy.** (Motown [12/CD] ZB 43295). This US rap trio have used Mumbe's wonderful *Juicy Fruit* as the base for this single, winning their loving, dreamy rap round the music to

maximum effect, rather than merely using the original as a crutch for lack of imagination. Some of the lyrics you can lick me everywhere" and the "Lovejunky" mix on the B-side are guaranteed toadden a few faces at the radio stations up and down the country.

**PERFECT DAY: King Of Fools.** (London [12] LON 242). Young hopefuls who have been trying to break into the teen market for some considerable time, on this pristine, perfectly produced piece of pop-soul is unlikely to be the one that does it. Too clean, too classy, too lacking in character. Keep trying loud!

**GWEN DICKEY: Car Wash.** (Swansea [12/7/CD] SYR 7). More Seventies disco re-hashing, this time performed by the genuine article. Dickey, Rose Royce's original lead vocalist, sings over a backing track more suited to current club trends. Fine, but whatever you do, don't turn it over and hear what an awful mess has been made of the classic ballad *Wishing On A Star* — a sad comment on the state of "A&R" as we enter the Nineties.

**GIRL WITH BLUE GUITAR: They Say I'm A Fool.** (Bustup! seven-inch only) (B.PIG 001). First release from a London quintet who have put it out on their own label but seem to be mysteriously linked to Chrysalis. Actually there's no reason why this breezy, laissez-guitar pop shouldn't be on a major, sounding ever so slightly like the Humint League without Phil Oakley.

**SINEAD O'CONNOR: Nothing Compares 2 U.** (Chrysalis [12/7/CD] ENY630). Even O'Connor fans will be disappointed with this long-awaited release. For a singer, the song is not one of her finest moments, and O'Connor does little to disguise this fact but a few token vocal ornaments. The string synths also have a dire-jangle feeling the rest of the arrangement along with them.

**H FACTOR: I Love You.** (IRS [12] EIRS 133). Like the Gwen Dickey single, this is a cover version performed by its originators, Derek Hall and Pete Haycock were members of the Climax Blues Band who had a hit with this excellent song nine years ago, and they are joined on guitar by the renowned Steve Hull. Classic songwriting that deserves maximum exposure.

**ROD STEWART: Downtown Train.** (WEA [12] W2647). Produced by Trevor Horn and included — a little presumptuously, perhaps — on the current LP *The Best Of Rod Stewart*. It could live up to its billing, however, since it is a classic Stewart pop song, with a chorus that bears more than a passing resemblance to Toniq's *The Night*.

**LONNIE GORDON: Happenin' All Over Again.** (Supreme [12] SUE 159). Outstanding pop/disco record from the PWL camp, with the SAW team producing this female American vocalists. Like so many records this week it betrays a healthy obsession with Seventies dance music right down to the very "showbizzy" chord changes. I don't quite see the hip-hop connection that the mix of the A-side is supposed to create, though, except for a few Black Box-style squeals in the background.

## TOP 20 SINGLES

1	GETTING AWAY WITH IT	Factory FAC237 (P)
2	HEY YOU	Parlophone 8841 (P)
3	DOXESTER RAVE ON (EP)	Factory FAC242 (P)
4	YOU SURROUND ME	Mega MUTE9 (P)
5	FOOLS GOLD/WHAT THE WORLD IS WAITING FOR	Silverline CBE12 (P)
6	FF	Substage AGG21 (P)
7	99	Substage AGG21 (P)
8	THE SALLY CINNAMON	Blockbuster B11 (P)
9	NOVIE	Capitol CDM54 (P)
10	I'LL SAIL THIS SHIP ALONE	Capitol CDM54 (P)
11	I DON'T KNOW WHY I LOVE YOU	Parlophone/Parlophone 1052 (P)
12	DECEMBER	Mercury EMV11 (P)
13	COME HOME	Parlophone 8841 (P)
14	PACIFIC	TTT/MA 2401 (P)
15	THE FEEL SESSIONS	George Truitt TRP27 (P)
16	STANDING THERE	Wandorland SNE 17 (P)
17	YOU USED TO BELIEVE	Chrysalis CHS 12 (P)
18	ARC-LITE	Shanley Two SF034 (P)
19	DEPTH CHARGE (MAN DO JIN)	Vind Solstice SF034 (P)
20	LIKE LIKE WE DO	Gulfstream GEF 61 (P)
21	SPACE GLADIATOR	Mega MUTE9 (P)

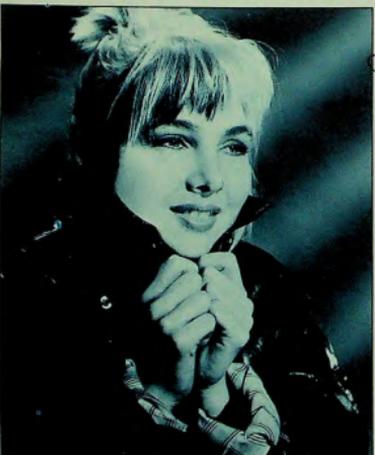
## CHART COMMENTARY

The pre-Christmas, plastic passion and seasonal buying trends mix and match are BP's biggest sellers with hardly any new items making a dent on the singles or albums countdown, proving that even an alternative Christmas stinks pretty much to tradition. In terms of singles, the blossoming UK pop metal of *The Quireboys* slams in at number two — suggesting that Brit-rock in the Nineties could yet be a force to watch. Their *Hey You* sits in on the tied-odd coats of their metal chart hit 7 O'Clock. There's a re-entry for *The Inspiral Carpets' Peel Sessions* EP on Strange Fruit — quickly joining a batch of their other releases, while *Standing There* from the *Creatures' Boomerang* album waddles in at 15 as the album remains at the bottom end of the album chart. The much-blogged (in terms of house/dance music) *Eric Burdon* pulls another track from her *Shooting Rubber Bands At The Moon* album and *Love Like We Do* enters at 19. One re-entry and two debuts bolster the albums selection, as *Transvision Vamp's* Velvetateen rockets back into the top five in time for those Christmas stockings. *The Sugar Cubes' much-maligned* *Here Today, Tomorrow Next Week* album on One Little Indian makes another show at 13, while there's a timely re-sale of *Spaceman 3's* classic early work *The Perfect Prescription*, which now appears on Fire.

## TOP 20 ALBUMS

1	WELCOME TO THE BEAUTIFUL SOUTH	Capitol CDM54 (P)
2	STONE ROSES	Silverline CBE12 (P)
3	WILD!	Mega MUTE9 (P)
4	NINETY	EMI 8722 (P)
5	THE VEVEEEN	MCA MC0506 (P)
6	THE WINDSOR SUELL	Parlophone 8841 (P)
7	CAPTAIN SWING	Cockburn Vinyl/London B267 (P)
8	LIVE AND DIRECT	MCA MC1196 (P)
9	SCARLET AND OTHER STORIES	Mercury/Parlophone E37661 (P)
10	BUMMERS	Factory FAC275 (P)
11	BILKRO	Rockline BBE141 (P)
12	THE REAL THING	Stax/London BBE141 (P)
13	HERE TODAY, TOMORROW, NEXT WEEK	One Little Indian TRP15 (P)
14	DODDLE	LAD LAD 905 (P)
15	LOVIZIER	Ford/EMI FOODP15 (P)
16	HATS	Love/Hugoboss LPW 1 (P)
17	THE PERFECT PRESCRIPTION	Fire FIRE88 (P)
18	BOOMERANG	Parlophone 8841 (P)
19	JACQUES	Parlophone 8841 (P)
20	ALL CHROMATIC	Parlophone 8841 (P)

Compiled by Music Week from Gallup Data



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# TOP • 20 • COMPILATIONS

<b>20</b>	14	LEVEL BEST ★ CD	Pop/Rock/EDM 75
<b>21</b>	14	WELCOME TO THE BEAUTIFUL SOUTH ★ CD	Pop/Rock/EDM 71
<b>22</b>	23	A NEW FLAME ★ ★ ★ ★ CD	Edies/WX 242
<b>23</b>	28	AT THEIR VERY BEST ★ CD	Pop/Rock 811281
<b>24</b>	19	THE SINGLES 1969-1973 CD	ARM/AMLU 0367
<b>25</b>	29	LABOUR OF LOVE II ★ CD	DEF/NY/Vega/IDJ 14
<b>26</b>	27	STRONGER ★ CD	EMI EMO 1012
<b>27</b>	33	ALL OR NOTHING/2 X 2 ★ CD	Columbia/Cristal/CIT 11
<b>28</b>	21	ADDITIONS VOL 1 ★ CD	Lead LP 914
<b>29</b>	33	STORM FRONT ★ CD	CR 463581
<b>30</b>	39	A COLLECTION - GREATEST HITS ... AND MORE CD	CR 464261
<b>31</b>	31	MARTIKA ★ CD	CR 463551
<b>32</b>	26	THE SEEDS OF LOVE ★ CD	Federal/Phonogram 837291
<b>33</b>	34	THE GREATEST HITS ★ CD	Telarc STAR 2170
<b>34</b>	32	JOURNEYLEMAN ★ CD	Decca/Nippon WX 322

<b>1</b>	1	NOW 161 CD	EMI/Vega/Phonogram/Now 16
<b>2</b>	2	MONSTER HITS ★ ★ CD	CR 0194/8460 HITS 111
<b>3</b>	6	WARE'S THE HOUSE? CD	5Plus/SMB 977
<b>4</b>	4	NO. 1'S OF THE 80'S ★ CD	Telarc STAR 2182
<b>5</b>	4	DEEP HEAT 1989 ★ CD	Telarc STAR 2280
<b>6</b>	4	PURE SOFT METAL CD	5Plus/SMB 976
<b>7</b>	5	THE 80'S ALBUM OF THE DECADE ★ CD	EMI EMO 1018
<b>8</b>	7	GREATEST HITS OF 1989 ★ CD	Telarc STAR 2289
<b>9</b>	9	DIRTY DANCING (OST) ★ ★ ★ ★ CD	RCA EL 84189
<b>10</b>	10	HEAVEN AND HELL ★ CD	Telarc STAR 2283
<b>11</b>	11	THE GREATEST LOVE 3 ★ CD	Telarc STAR 2284
<b>12</b>	8	SMASH HITS PARTY '89 ★ CD	Dover/Olympic AOR 8
<b>13</b>	12	THE CLASSIC EXPERIENCE ★ CD	EMI EMO 1016
<b>14</b>	14	THAT LOVING FEELING CD	Dino DINTY 3
<b>15</b>	15	THE PREMIERE COLLECTION ★ ★ ★ ★ CD	Emul/David/Polygram/ALAMY 1
<b>16</b>	16	LAMBADA CD	CR 466051
<b>17</b>	13	JUKE BOX LIVE MIX ROCK 'N' ROLL GREATS ★ CD	5Plus/SMB 979
<b>18</b>	18	SOFT ROCK ★ CD	Telarc STAR 2297
<b>19</b>	19	ROCK CITY NIGHTS ★ CD	Vega/Phonogram/EDM 71
<b>20</b>	17	THE RIGHT STUFF - REMIX 89 ★ CD	5Plus/SMB 978

<b>54</b>	42	Luther Vandross	Mercury 468811
<b>55</b>	41	HYSTERIA ★ ★ ★ CD	Bulgarian/Edies/Phon 8151241
<b>56</b>	53	CROSSROADS ★ CD	Edies/ED 61
<b>57</b>	55	PUMP UP THE JAM CD	Sony/Real/Ed 578121
<b>58</b>	50	PARADISE ★ CD	10/Verge DRS 81
<b>59</b>	64	WITH LOVE ★ CD	Telarc STAR 2246
<b>60</b>	48	AFTER THE LAUGHTER ★ CD	Dover/Olympic AOR 10
<b>61</b>	48	HEART OF STONE ★ CD	Edies/WX 242
<b>62</b>	65	READ MY LIPS ★ CD	London EDL 1641
<b>63</b>	63	NEW JERSEY ★ CD	Vega/Phonogram/EDM 82
<b>64</b>	63	JOSE CARRERAS SINGS ANDREW LLOYD WEBBER CD	WMA NY 129
<b>65</b>	62	REMOVE/THE BITTER SUITE ★ CD	Capri/Vega HIE 6
<b>66</b>	59	808 STATE	ZTT/Weaver/Real ZTT 2
<b>67</b>	69	PUMP ★ CD	Edies/WX 244
<b>68</b>	60	THE MIRACLE ★ CD	Federal/Phonogram/PCSD 107
<b>69</b>	54	SUP OF THE TONGUE ★ CD	EMI EMO 1013
<b>70</b>	61	HEARSAY/ALL MIXED UP ★ ★ ★ CD	Telarc 45938-1
<b>71</b>	70	JEFF MANNES THE MAN OF THE WORLDS ★ ★ ★ ★ CD	CR 463980
<b>72</b>	67	STREET FIGHTING YEARS ★ ★ CD	Vega/AMDS 1
<b>73</b>	73	LOVELINES CD	ARM 9701
<b>74</b>	74	GATECRASHING ★ CD	Capri/Real/LOA 154
<b>75</b>	56	VELVETEN ★ CD	MCA/MCA 669

CD - Released on Compact Disc  
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## Classical

1	VIVALDI FOUR SEASONS Virtuosos Of England	CFP4001/6/TCCFP4006	CFP
2	DUETS FROM FAMOUS OPERAS Various	CFP4144981/CFP4144984	CFP
3	HOLST THE PLANETS James Loughran/HO	CFP40243/7/CCFP40243	CFP
4	TCHAIKOVSKY BALLET SUITES Vladimir Petroschoff/BSC	DDD147/DDC147	(CON)
5	TCHAIKOVSKY 1812 OVERTURE Charles Mackerras/LPO	CFP101/TCCFP101	(E)
6	HOLST THE PLANETS Geoffrey Simon/LSO	DDD111/DDC111	(CON)
7	VIVALDI FOUR SEASONS Anders Ohrwahl/DBE	DDD109/DDC109	(CON)
8	HOLST THE PLANETS Simon Kettle/PO	EMX2106/TCEM2106	(E)
9	ALBINONI/PACHELBEL Herbert Von Karajan/BPO	D G Galleria 4190461/4190464	(E)
10	HOLST PLANET SUITE Richard Hickox/LSO	IMP Classics CIMP890/CIMP890	(E)
11	DYORAK SYMPHONY 9 (NEW WORLD) Zdenek Macal/LPO	CFP4382/TCCFP4382	(E)
12	BETHOVEN SYMPHONY NO. 9 Herbert Von Karajan/BPO	D G Galleria 4158321/4158324	(E)
13	BIZET/PUCCINI/VERDI DUETS Merrill Milon/Albanese/Tebal	RCA Victor GL87799/KC87799	(BMA)
14	ELGAR VIOLIN CONCERTO Nigel Kennedy/Handley/LPO	Eminence EMX4120581/EMX4120584	(E)
15	HANDEL WATER MUSIC Virtuosos Of England	CFP40092/7/CCFP40092	(E)
16	SACRED ARIAS Various	CFP4532/TCCFP4532	(E)
17	HANDEL MESSIAH Mark Stephenson/LMI	DDD402/DDC402	(CON)
18	HANDEL MESSIAH HIGHLIGHTS Malcolm Sargent/RLPO	CFP40020/TCCFP40020	CFP
19	STRAUSS BLUE DANUBE/VOICES OF SPRING Janos Ferencsik/HSO	DDD123/DDC123	(CON)
20	RACHMANINOV PIANO CONCERTO 2 Marino Timpa/PO	CFP4383/7/CCFP4383	(E)

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## CLASSICAL

## Koch takes Supraphon under distribution wing

by Nicolas Soames  
THE CHEQUERED career of the much-admired Czech label Supraphon enters another chapter in its story with the announcement of a new contract for an exclusive distribution and marketing agreement with Koch International.

The label has been imported and distributed by Counterpoint over the last few years. It encountered considerable difficulties over the irregularity of supply, but had some success at first with its own compilation, the low-price Gems series, and more recently with the CD mid-price label Crystal Collection, compiled in Czechoslovakia.

But as the Counterpoint operation was based on pop music, it did have some problems being totally effective in the classical world. And in the summer of last year it concluded an agreement with Target Records to distribute the product. However, the contract be-

tween Counterpoint and Supraphon expired last year, and the Czech label was successfully wooed by the fastest growing classical distribution business, Koch International. Firstly, Koch won the contract to distribute the label in the US, and now the UK, although Austria and Germany are also being added to the network.

Supraphon were clearly attracted to Koch by its central shipping facilities in Austria, and the fact that the warehouse is only two hours drive from Prague.

"We are delighted to look after Supraphon," says Keith Shadwick of Koch International. "Supraphon is just the type of label which we feel we can give a quality service. It is one of the few strongly national labels which does have an attraction past its national borders — it is very highly thought of."

The Austrian warehouse is a stopping off point for the US as well as Europe, and so there are already supplies of compact discs and some full-price cassettes there. The Supraphon supply picture has been confused even more than normal because of the changeover from having its CDs pressed in Japan to its own factory in Czechoslovakia.

"The whole release programme was put back six months during last year," admits Shadwick, so that the Koch contract, which began formally on January 1, cannot start on

the basis of promises of the total catalogue on tape.

Shadwick says that there are supplies in Austria of the Crystal Collection, and some full-price CDs, in addition to tapes. The situation on the Gems series is not yet clear and "in the short term" dealers who want to order the tapes should approach Target.

The LP situation is also unclear. "We are still looking at what kind of LP representation we will offer," comments Shadwick. "The Supraphon LP stock is substantial, but we want to talk to dealers to see what they realistically need. It will not serve anyone if we say that we will take the whole range when it is not needed. Koch is largely based on CD, but we do carry some LPs for labels which are still in demand on the medium."

The Koch sales force is carrying a list of all the titles and formats currently held in Austria, and what is available within a week of ordering. But Shadwick added: "We are happy to supply special orders for dealers on LP as well as CD and cassette while the situation remains unclear. We will do our best to get what we can from Prague."

He doesn't anticipate any special difficulties with supply due to the changing political circumstances in Czechoslovakia. The discussions with the record label regarding the US and Europe progressed against the background of the political drama, and supplies have come out into Austria as normal.

Peter Donohoe  
— NEW RELEASE —

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Available on: CD: CDC 7499162 TC: EL 7499164

## Yellow Label moves fast on Berlin Xmas concert

DEUTSCHE GRAMMOPHON is out to prove that classical labels can move as fast as pop when necessary. It is planning to release the recording of Bernstein's Berlin performances of Beethoven's Symphonies No 9, televised in the UK on Christmas Day, and relayed by satellite around the world.

"We do not want to lose the momentum that the performances created," says Isabella de Sabato, Deutsche Grammophon's new press and promotions manager.

Bernstein conducted members of both orchestras including the LSO, the Leningrad Philharmonic, the New York Philharmonic in the Philharmonie in West Berlin on December 23, and in the Schauspielhaus in East Berlin on Christmas Day morning.

Both venues are close to the Berlin Wall, and the concerts were relayed by loudspeakers and on closed circuit television screens. Among the soloists was British mezzo Sarah Walker.

The recording will be released on all three formats, 429 861.

There will be one CD and lone tape, but at the time of writing, the LP format is undecided. It will be supported by a national press advertising campaign, headed by TV promotion.

DG has withdrawn the recording of Mozart's C minor Mass with Kathleen Battle conducted by James Levine (CD 423 6642) which was scheduled for release this month.

It has added the new recording of Offenbach's The Tales Of Hoffman with Plácido Domingo and Edo de Waart conducted by Semy Ozawa. It is on all three formats, 427 682 2/4/1.

● THE NEW press officer for Philips Classics is Margaret Keel who was previously with the Royal Opera House.

● BRAZILIAN-BORN pianist Arnoldo Cohen appears for the first time on Novello Records with a Liszt programme. He plays the B minor Sonata and the Dante Sonata released to coincide with his recital at the Queen Elizabeth Hall on February 13, where he plays music by Liszt and Schumann.

Cohen is a member of the Amadeus Piano Trio (with Norbert Brainin and Martin Lovatt) which made its debut two years ago.

# Students strike rich seams from Karaoke's gold mine

by Ian Watson

OF ALL things that might concern a young director struggling to break into the competitive world of pop promos, Karaoke — the ancient Japanese art of getting up in front of a lot of people and making a fool of yourself — would, one imagines, have been low on a list of priorities. However, ever since PMI was commissioned by Pioneer to produce 56 Karaoke videos for use in bars in Japan, Karaoke has transformed from a bizarre eccentricity to the vital break of which every student dreams.

Picture Music International first became involved with Karaoke when, along with New York-based Real Video International, they were commissioned by Danchi Kosho to produce six Beatles videos. After the success of this initial batch, PMI were subsequently contacted by Pioneer which is due to introduce Karaoke bars to Europe and the UK this month. But whereas Danchi Kosho simply required videos to accompany the original soundtrack, Pioneer wanted the music tracks re-recorded as well.

The reasons for this were twofold: firstly, the cost of licensing the originals would have been too high and, secondly, the originals contained vocals, making them unsuitable for Karaoke.

Martin Smith, production execu-

live at PMI, explains: "When you select a song in a Karaoke bar, a video comes up with the words going along the bottom and just the basic soundtrack for you to sing along to. The video is there to accompany the music and accompany the performer. The visuals basically represent what the song is about in often narrative or in some stylised form. It's really massively intrusive because the idea is not really to distract that much from the people that perform."

So songs which already have accompanying promos have to be re-shot for use in a Karaoke bar. But far from restricting the songs available for accompaniment,

**'The video is here to accompany the music and the performer. The visuals represent what the song is about in often narrative or in some stylised form'**

Karaoke enables songs which wouldn't normally have a promo to have visual representation.

"The thing about Karaoke is that it spans the history of music — at



**SWEET AS Candy:** one of the 12 Karaoke promos commissioned by PMI's Martin Smith

long as the song is well known," says Smith. "It could be anything from an old Irish folk song to Roll Out The Barrel to Kylie Minogue, up to date songs which have videos already. Karaoke videos don't have any performance. They're just little films in their own right — there's no band getting in the way."

Finding suitable directors proved to be relatively easy. The budget for Karaoke videos was far too small to entice professional directors but was large enough to give students a taste of promo work. It gave them the opportunity to work on a commercial job and provided promising directors the chance to work under strict conditions, as well as giving in-house production staff invaluable experience.

The video briefs were relatively

flex, PMI giving the directors complete creative control, as long as the content wasn't overtly sexual or violent. This policy proved successful, with Pioneer accepting all of the proposed scripts. Indeed it was

this relaxed approach that appealed to Martin Smith.

"The word got around that there were these Karaoke films to do and I was getting, a lot of calls saying can I come and see you and I was actually in the wonderful position of having a director come in with a showreel and, if I liked it, I could offer him work on the spot."

As a result of the Karaoke videos, PMI has signed up Nathan Detroit-Richards and is keeping the other 11 directors on its books.

As far as the future of Karaoke is concerned, Smith is confident of its success here in the UK but rejects any suggestion of cheap Karaoke clips usurping the pop video.

"I think they're two totally separate things. A music promo is to sell the band and the song. I don't think Karaoke is a threat to the promo, in fact I think it's a good training ground for new directors, but they're always destined to belong in Karaoke bars."

## Three more from La Scala on Castle

CASTLE VISION is releasing three further opera titles from the Teatro Alla Scala on January 22.

Mozart's Don Giovanni opened the 1987-88 season at La Scala with Riccardo Muti conducting and Giorgio Strehler in charge of theatrical direction. The video runs for 115 minutes.

In *I Due Foscari* by Giuseppe Verdi, the baritone Francesco Pannofino by his sense of duty to sacrifice his son Jacopo and is humiliated by his enforced abdication. The performance features Renato Bruson in the lead role and runs for 182 minutes.

Richard Mui's interpretation of Mozart's Così Fan Tutte is to create an instrumental interplay in which the actors and singers move. This lavish performance of Mozart's comic yet melancholy opera runs for 186 minutes.

All three Castle Vision titles have £6.95 dealer prices.

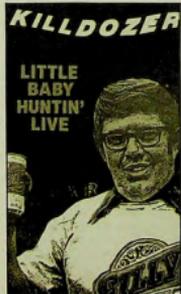
## Horse sense prevails with Jettisoundz newies

"A BRAND of Mid-western horse sense you just can't argue with" is promised in Killdozer's Little Baby Huntin' Live, Jettisoundz' new video release for January 26.

Featuring cover versions of Neil Young's Cinnamon Girl, Neil Diamond's I Am I Said plus Killdozer favourites King Of Sex, Hamburger Mary's and Cranberries, the 12-track video runs for 50 minutes.

Jettisoundz is also releasing Live Skull, an energetic 50-minute concert video, and IDF, a clever mix of sound and visuals described as "terrific, shifting textures and colours, bodies distorted in pain, cityscapes writing inside a Kaledioscope."

Baby Huntin' Live, Live Skull and IDF all retail at £14.99, with a £9.99 dealer price.



BILLY CARTER is the toast of Killdozer's Little Baby Huntin' Live, on Jettisoundz.

## MUSIC VIDEO

Description (track) Timing Dealer Price			
1	2	<b>KYLIE MINOGUE: Kylie The Videos 2</b> Completion: 4 tracks/12min/£6.25	PWL VHF 9
2	18	<b>JASON DONOVAN: Jason The Videos</b> Completion: 4 tracks/19min/£6.25	PWL VHF 7
3	10	<b>PHIL COLLINS: Singles Collection</b> Completion: 14 tracks/55min/£6.95	Virgin VW 574
4	5	<b>WET WET WET: In The Park Live</b> Live (1 track)/1hr/£6.95	PMV/Channel 5 CFV 10072
5	5	<b>BON JOVI: New Jersey</b> Completion: 7 tracks/25min/£6.95	PMV/Channel 5 CFV 08892
6	8	<b>KYLIE MINOGUE: Kylie The Videos</b> Completion: 5 tracks/25min/£6.25	PWL
7	6	<b>DURAN DURAN: Decade</b> Completion: 1hr 10min/£6.50	PMI MVP 99 1197 3
8	9	<b>PINK FLOYD: The Wall</b> Completion: 1hr 35min/£6.95	PMV/Channel 5 CFV 08762
9	41	<b>Rattle And Hum</b> Live (2 tracks)/1hr 36min/£8.34	CIC VHR 2108
10	1	<b>IRON MAIDEN: Maiden England</b> Live (5 tracks)/1hr 40min/£6.95	PMI MVP 99 1195 3
11	12	<b>QUEEN: We Will Rock You</b> Live (5 tracks)/1hr 20min/£7.40	Music Club/Video Col MC 2032
12	7	<b>DANIEL O'DONNELL: Thoughts Of Home</b> Completion: 13 tracks/52min/£6.95	Telstar TEF 1907
13	5	<b>BOBBY BROWN: His Prerogative</b> Completion: 8 tracks/1hr/£6.95	MCA/Channel 5 MCLV 9001
14	5	<b>ERASURE: Innocents</b> Live (5 tracks)/56min/£9.95	Virgin VW 474
15	NEW 1	<b>NENEH CHERRY: The Rise Of Neneh...</b> Completion: 1hr/£6.95	BMG 790335
16	3	<b>QUEEN: Rare Live</b> Live (8 tracks)/1hr 30min/£6.95	MVP 99 1189 3
17	5	<b>TRANSVISION VAMP: Velveeteen Singles</b> Completion: 4 tracks/25min/£5.95	MCA/Channel 5 MCLV 9002
18	5	<b>LEVEL 42: Level Best</b> Completion: 1hr/£6.95	PMV/Channel 5 CFV 10032
19	10	<b>ERIC CLAPTON: The Cream Of...</b> Completion: 11 tracks/1hr 22min/£9.04	PMV/Channel 5 CFV 08902
20	1	<b>DEF LEPPARD: In The Round In Your...</b> Live (1 track)/1hr 30min/£7.04	PMV/Channel 5 CFV 08422

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# RAIR PLAY

# Capital Gold looks to keep the night owls awake

by Bob Tyler

LONDON'S CAPITAL Radio could be planning an autumn launch for its new overnight sustaining Gold programme service.

Richard Park, head of music at the station, claims that "plans are in the early stages" for a service likely to be based on the current output from Capital Gold, using the existing programmes as a core.

The recent wave of new split frequency stations offering oldie and easy listening formats has created

a need for a sustaining service at nights.

Some split frequency stations such as County and Gem AM end their programmes in the evening and join with the original service until morning.

"Already," says Park, "a large number of stations have shown an interest."

The new service, if marketed by Capital, could boost advertising revenue on Radio Radio, which is currently marketed by Capital sales.

A joint package of two new services could offer the advertiser a massive coverage of the night time radio audience, through one station or the other.

Capital Gold has recently celebrated its first birthday and the new station has been an overwhelming success.

Since its launch the station has obtained an audience reach of 20 per cent in the London area and made a serious dent in advertising income for the old LBC news station.

## IBA quashes new frequency rumours

by Bob Tyler

THE IBA has dismissed recent newspaper reports that yet another FM frequency might be made available for London. A national newspaper recently indicated that some unsuccessful applicants for the two franchises awarded

last December had been told to "keep quiet and not cause a fuss" after the controversial award to Lord Hanson's Melody Radio.

It was implied that the airing of any grievances would count against applicants for a new franchise which would be on its way

soon. Peter Baldwin, head of radio at the IBA, says: "No discussion with the DTI has taken place over the allocation of another frequency and no advice has gone out to any group to keep quiet and hang on."

The IBA had already stated that the two London contracts would be the last that it would award before the proposed Radio Authority service, but sounded a note of regret that "the number of potentially popular and commercially viable music styles that could be adopted by new services exceeded the number of additional broadcasting frequencies currently available." Forty applications were received for the two contracts.

## STATION PROFILE

### 2FM, Dublin

SINCE the coming of independent radio to Ireland in 1989, 2FM (formerly known as RTE Radio 2 and currently boasting the pitch "10 years ahead of the rest") has experienced mixed fortunes. Some of its key personnel have departed to join the new stations, but in a recent survey commissioned by RTE and conducted by the Market Research Bureau of Ireland, 2FM held its top rating position both nationally and in Dublin, reaching 49 per cent of Dublin's 15-34 year olds and 33 per cent of all adult listeners in the city.

### MUSIC POLICY

Primarily a pop-rock station, 2FM takes its main cue from the UK and Irish top 40s but, as with many Irish stations, also includes a good sampling of new releases from the US. Specialist shows have declined on the station in recent years but 2FM — no doubt arising out of its brief as a public broadcaster — features local and aspiring talent in two key programmes. The Dave Fanning Show and The Alan Carcoran Show. These shows remain highly popular because of their focus on young bands whereas a number of the new stations appear to be fulfilling their commitment to Irish music by playing already established names like U2, Chris De Burgh, and Van Morrison. The 2FM Playlist is organised by a committee of sen-

ior producers and one presenter.

### PROMOTIONS/SPONSORSHIP

Sponsored shows include The Larry Gogan Pop Chart Show while the station links up in a daily joint promotion with giant video chain Xtra-Video to bring traffic reports from a helicopter, Eye in the Sky. 2FM also runs a Hitlist each day in Dublin's The Evening Herald, and listeners phone in requests from the list. The Best Box, a late Sunday night two-hour slot, links 2FM with RTE Network 20 television for a simulcast. 2FM also does regular OBs.

### PRESENTERS

Key presenters include Gerry Ryan whose show from 9am-12 Monday to Friday is currently attracting "20 per cent of Dublin 15-34 year olds", a mix of music, chat and phone-ins. Larry Gogan, Ireland's veteran pop/rock DJ, is still at the helm of a highly popular early afternoon slot, while Dave Fanning (surely tired of being described as Ireland's John Peel) keeps the alternative face of rock 'n' roll alive with national and international releases as well as demo tapes.

PAUL O'MAHONY



GERRY RYAN: one of 2FM's key presenters

KEY A=Radio 1 'A' list  
B=Radio 1 'B' list

		RADIO 1 A W/1 ACTUAL PLAYS (if more)	RADIO 1 B W/2 PLAYS/20	REGIONAL W/3 PLAYS/20	LAST WEEK'S CHART
AND WHY NOT The Face	Island	6	—	—	—
4PERS Touch Me (Special Version)	4th & Bway	10	7	8	19
BAND AID II Do They Know It's Christmas	PWL	5	18	—	A 23 34 1
BIG FUR Can't Shake The Feeling Live	Jive	4	8	—	B 32 38 15
CALL THE YOUNG MAN	MCA	5	—	—	11
CARAMEL You Can Move Him	London	4	—	—	11
CHERRY And Lee James Jones	Geffin	9	—	—	18
CHERRY, NEMEN Live At Chicago	Circus	12	—	A	34
CHERRY, THE HEAVENS	CBS	—	—	—	19
COLLEEN, NATALIE Starting Over Again	EMI-USA	—	—	—	25 25 64
COLLINS, PHEL Anathem Day In Paradise	Virgin	5	11	—	B 21 28 45
COLLEEN, PHEL I Wish I Would Stay Down	Virgin	4	—	—	23
D'ABNEY, TERENCE Trains To Nowhere	CBS	4	—	—	13
DEACON, BLUE Queen Of The New Year	CBS	19	—	A	37
DEL AMBITO Nothing Ever happens	A&M	5	—	—	—
DELTA SOUL The Magic Number/Buddy	Big Life	9	5	—	22 12 8
DISSIDENT COUSINS You Used To	Gheho	9	14	B	19 18
D MOBE For Your Hands Together	Mer	5	—	B	23
DONOVAN, CAROL When You Come Back To Me	PWL	18	19	A	39 42 2
ELECTRONIC JARGON With It	Factory	19	24	A	39 42 13
ERASURE You Surround Me	Mute	8	18	B	33 40 21
FISH Big Wiggle	EMI	4	—	—	24
FYI PROJECT Going Back To My Roots	Kamuro	—	—	—	21 13 25
GORDON, LORNE Inexpensive All Over Again	Supreme	4	—	—	39
HALO JAMES COLLINS Have You Told You See	Epic	10	10	—	39 30 41
JONES, QUINCY It Be Good To You	Owest	10	—	B	29
KACOMA Lendable	CBS	9	11	—	B 35 36 7
LATHRO Deep Heat	Deep Heat	—	—	—	20 24 12
LAUREN, CHAD Healing Wind	Epic	6	—	B	25
LIES DAMNED LIES You Won't Forget Me	Sire	—	—	—	18
LU LOUIS I Called You	Mer	5	—	B	18
LIVING IN A BOX A Different Air	Chryslers	8	A	—	28 76
LOVE & ROCKETS So Alive	Beggars Banquet	—	—	—	13
MACDONNA Dear Jesse	Sire	18	25	A	A 42 52 5
MANTONIAN, BOB WONDERFUL Go To Now	Capitol	—	—	—	13
MARINES, THE Get On Now	CBS	13	8	B	17 19
MARTINA More Than You Know	CBS	11	—	B	32
MAZELLE KYLIE Was That All It Was?	Syncope	4	—	—	—
MIQUELLE KYLIE Tears On My Pillow	PWL	10	—	A	31
MISSION, THE Saturday On A Wheel	Phonogram	5	—	—	14
NEVILLE BROTHERS A Change In Control	A&M	5	—	—	21
NEW KIDS ON THE BLOCK Rhythm Touch	CBS	12	A	—	27
O'NEAL, ALEXANDER Henna	Tabu	—	—	—	22 28 37
PERFECT DAY Kip Of Fish	London	4	—	—	14
QUIRETTOS, THE Hey You	Parlophone	—	—	—	13
RENEE DETECTIVES You Don't Know A Thing About Me	WEA	—	—	—	25
SEVEN Heads Live	Falgun	—	—	—	21
SONIA Lobo To Your Heart	Chryslers	14	16	A	34 35 20
SOUL IS SOUL Get A Life	10	25	25	A	38 39 3
STANFIELD, LISA All Around The World	Arts	5	6	—	22 34 36
STEWART, ROD Downtown Tins	Warner Bros	15	—	A	38
TREKMAN, TANTIA Who Almost Got It Together	WEA	12	—	B	34
YANDORIS, LITHE How And How	Epic	—	—	—	23
TWO BLOOD, SPYNETS SA And Wh	Circus	12	20	B	45 43 19

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Line Factory on 01 583 9199 ext 263. Records are eligible for the grid if they are one on the current Radio 1 playlist, or b) had 4 or more plays on Radio 1 last week as monitored by Radio 1's Romeo computer or c) are featured on 11 or more current RTF playlists (A & B lists).

## COMPACT disc

### DIGITAL AUDIO

- 1 — BUT SERIOUSLY, Phil Collins Virgin
- 2 — FOREBORN AFFAIR, The Temer Capitol
- 3 — THE ROAD TO HELL, Chris Rea WEA
- 4 — A REFLECTION, Lou Spanielino Arista
- 5 — THE BEST OF BOB STYLER, Warner Brothers
- 6 — HOLDING BACK THE BEVER, What Not What Phonogram
- 7 — TO THE RAW AND THE COOKED, PEE London
- 8 — SPARK TO A FLAME — THE VERY BEST, Chris Rea A&M
- 9 — I LEVEL BEST, Level 42 Polygram
- 10 — LISA PLATT, Madonna Sire
- 11 — DISCARD, Operation 8
- 12 — JIVE BRUNY, THE ALBUM, Jive Brown/Melrose
- 13 — THE LOVEY DONOS, Dionne Warwick Arista
- 14 — PURE SOFT METAL, Various Syllfa
- 15 — VIVALDI FOUR SEASONS, Nigel Kennedy/VCO EMI
- 16 — A NEW FLAME, Simply Red EMI
- 17 — THE SINGLES 1964-1973, The Beatles Capitol
- 18 — AT THEIR VERY BEST, Shakin' Polygram
- 19 — ADDICTIONS VOL 1, Robert Palmer Island
- 20 — JOUVENTRAIM, Les Chappes Duck/Kaplan

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# TOP 100 INDIE TOP 40 SINGLES

1	2	1	WHEN YOU COME BACK TO ME Jesse Green PWL PW646 (3)
2	NEW	1	THE MAGIC NUMBER De La Soul Big Life BR443 (3)
3	3	2	GETTING AWAY WITH IT Factory Factory 5377 (3)
4	4	3	20 SECONDS TO COMPLY Tom Tom 777119 (3)
5	1	4	DONALD WHERE'S YOUR TROUSERS Sims SONT283 (3)
6	4	5	YOU SURROUND ME Mars 123MUTER (3)
6	6	6	MADCHESTER RAVE ON E.P. Huggy Muggins Factory Factory 2407 (2)
8	5	7	GOING BACK TO MY ROOTS Jah Cure Renuar RUM477 (2)
9	7	8	FOOLS GOLD/WHAT THE WORLD... The Thrax Shirtona SHRT13 (3)
10	NEW	10	SALLY CINNAMON Honey Black 12REV56 (3)
11	16	9	GRAND PIANO Manic Street Preachers BGM BGM 2340 (3)
12	9	11	NEVER TOO LATE Kala Manera PWL PW612 (4)
13	12	8	TAINED LOVE Foolz Jungly's Jungly's 172701 (4)
14	13	12	RIGHT BEFORE MY EYES Foolz Debel DEBT3088 (3)
15	11	13	STREET TUFF Bad Cat & Double Trouble Dance WAND103 (2)
16	17	16	WFL Huggy Muggins Factory Factory 2322 (1) (2) (3) (3)
17	14	14	DRAMA Mars 123MUTER (3)
18	23	7	MOVE Incapable Curge Cap DUNING 80 (3)
19	14	2	NEIGHBOUS THEME (EPISODE 2001) Neighbours Hushdown MR 1307 (3)
20	11	15	EYE KNOW De La Soul Tommy Boy Sky Ltd BR 1307 (3)
21	12	20	DEKTRIOUS Huggy Muggins Worq/Outer Heaven WAF 2 (3)
22	5	25	WARM LOVE Sandy Denny's The Original Rough Trade RT10 213 (3)
22	5	25	COME HOME Jah Cure Big Life BL132 (3)
24	33	7	SOMEBODY IN THE HOUSE SAY YEAH De La Soul Ghana GTH5717 (2)
25	15	3	YOU USED TO Dimitri G. Salpas Black BGM2550 (3)
26	4	26	MAGIC ATTO II Dimitri G. Salpas Mars 123MUTER 104 (3)
27	8	27	SPACE GLADIATOR Soyuzdetfilm Cap JMOO 23 (3)
28	NEW	28	JOE Incapable Curge BGM BGM 2320 (3)
29	31	2	THE REAL WILD HOUSE Bad Outlook Mars 123MUTER (3)
30	NEW	30	PERSONAL JESUS Dimitri G. Salpas Mars 123MUTER (3)
31	40	2	CRACKERS INTERNATIONAL EP Incapable Curge Mars 123MUTER 93 (3)
32	19	33	YOUR LOVE Foolz Rough Trade RTA027 (2)
33	37	1	LADIES (LET'S GO) De La Soul Black BR1810 (3)
34	NEW	34	SAY NO GO De La Soul Rough Trade RTA027 (2)
35	25	3	LAT ME DOWN EAST Colours Rough Trade RTA027 (2)
36	10	3	COLDPUSS CHRISTMAS BREAK Colours Ahead Of Our Time COA073 (3)
37	28	2	MANTRA FOR A STATE OF MIND Colours Huggy King Hugs 1277 352 (3)
38	2	2	TIME 2 FEEL THE RHYM Huggy Muggins Dance Bynah B0021 (3)
39	32	12	RESCUE ME Duke Minors Dance KXN0011 (2)
40	NEW	40	TRAIN SURFING Incapable Curge Cap JMOO 23 (3)

# TOP 20 ALBUMS

1	4	1	3 FEET HIGH AND RISING The Stone Roses Tennor Bay/Big Life BL18 (1) (3)
2	1	2	ENJOY YOURSELF Sims PWL HP9 (3)
3	2	3	14 GOOD REASONS Sims PWL HP9 (3)
4	3	9	WILD Mars Mars STUM4 73 (3)
5	5	4	THE STONE ROSES The Stone Roses Shirtona SHRT 502 (3)
6	121	1	THE CIRCUS Enigma Mars STUM4 73 (3)
7	10	8	THE INNOCENTS Enigma Mars STUM4 73 (3)
8	12	21	MIXES Bad Cat & Double Trouble Dance 12CF4 (2)
9	13	9	BURNED Huggy Muggins Factory Factory 220 (3)
10	76	1	KYLE Soyuzdetfilm PWL HP9 (3)
11	7	3	QUEEN AT THE BEES Enigma Band Of The 101 P091 (3)
12	4	4	WICKED! Enigma Factory FAREE (3)
13	8	1	THE HEALER Shirtona SHRT 509 (3)
14	7	2	WANTED/THE WANTED REMIXES Tennor Bay Big Life BR181 (1) (3)
15	NEW	15	DOOLITTLE Primal A&R CAD 105 (3)
16	17	9	WAREHOUSE RAVES VOL 2 Various Renuar RUMD 381 (2)
17	6	1	FLYING IN A BLUE DREAM Enigma Food For Thought FFB0 314 (3)
18	3	5	ASPECTS OF LLOYD WEBBER Enigma BIC BR176 (3)
19	NEW	NEW	SHENOI MEDITERRANEAN DANCE Enigma BGM BGM 2324 (3)
20	NEW	NEW	SURFER ROSA Primal A&R CAD 105 (3)

Compiled by Music Week from Gallup Data



FIRST UP in the Nines: The Fat Lady Sings (left) and Paradise Lost

by Dave Henderson  
AND AS we step into a new decade, the Manchester tape label Bop, which has teamed up for vinyl versions of its releases with Scam (both distributed through Revolver and the Cartel) reaches its 50th release and celebrates by breaking into the wonderful world of publishing — Murdoch and Maxwell hold your breath. The magazine goes for two quid and includes features with local flavours **Inspiral Carpe**, **The Stone Roses** and **Boss State** and also includes a cassette featuring **Dub Sex**, **Man From Delmonico**, **Blowzabella**, **Nusrat Fateh Ali Khan** and several jerky new Manchester house/dance outfits. For those who've missed the slow unravelling of Bop, their discography is included and boasts items from such experimental challengers as **Foto**, **Toss The Federation**, **Of Arca**, **Acidz**, **The Happy End**, **Big Bop**, **Soja** and others.

**FINI TRIBE** follow their anti-McDonalds poster campaign with a short sharp tour during January and February and a new album/cassette release called **Grassing 10K** on One Little Indion. Arcopop, rhythmic and Scottish it's the latest in gruesome vegetation dance muzak. **Flesh For Lula** continue to polish their leatherette with a new single on Beggars called **Time And Space**. While at Colson, legendary guitarist **Bill Nelson** releases a limited edition box set featuring four vocal albums going under the title **Demonstrations Of Affection** it features **Chimes And Rings**, **Nudity**, **Heartbreakland** and **Details** and it also comes with a hand-drawn Bill shirt. Available through **Pinnacle** in a limited edition of 5,000, it's on cassette and CD only.

IT LOOKS like being a traditional and traditionally-gendered start of the new year from Special Delivery and Topic Records. Topic plans CD issues of **June Tabor's** **Arts And Graces** and **Absinthyans**, while Special Delivery plans simultaneous album, cassette and CDs from a host of acts. There's **Sanjose Jimenez Jer** with **Family Y Tradicion** (Tex Mex stuff), **Clegg Grosvenor** Welcome To The Workhouse (solo collection of original demos), **Hard Cash** (a soundtrack collection from an upcoming TV series with tracks from **Richard Thompson**, **Gregson And**

**Collister**, **Ron Kavana**, **Martin Carter** and various others), a new set from **Blowzabella**, **Heartbeat** (which follows the musical heartbeat of **Les Miserables Brass Band**, **The Oyster Band**, **Fino Jimenez**, **Vujicics**, **Accordions Go Crazy** and various others), **Sandy Denny's** **The Original** (featuring rare and early stuff) and on, as yet untitled, album from **Martin Carter** and **Dave Swarbrick**.

HOT POP tips, **The Fat Lady Sings** follow up their well received April single with a new single on Fourth Base called **Dronning Maud Land**. The quartet will be touring Ireland, Scotland and England during January. **The Outsiders Of Infinity** release an album called **Stone Crazy** on Infinity through Bop and the Cartel featuring their brand of wild psychedelic guitar noise. Backs also have a new album from **The Weir** and that's called **Save The World** on the Gaz's label.

NEW BOYS to the 4AD stable, **The Pale Saints** release their debut album **The Comforts Of Madness** on album, cassette and CD (through Rough Trade and the Cartel) during the second week of February — expect great advance interest following their successful debut single and British tour dates during late February/early March to support. Louder still, there's an album from **Culture Shock** called **The Time** and that's on the Blurg label through Southern. On vinyl only it features the last eight songs from the group's career. On Dischord, through Southern, the simply titled **3** (who actually feature four members) release an album and cassette called **Dark Days** coming. Also from Dischord, **Souldice** have a new album/cassette in **Hot Bodigram** and **Fidelity** releases **Followdown** (which is also an album and cassette).

AND THE alternative dance mood continues unabated for 1990 with "funny US groovers" **Museum Of Devo** releasing **Rocci**, a 12-inch on the Lively Arts label through APT. Meanwhile, paradise gets discovered with **Paradise Lost** and their cleverly titled **Playbook** (plus **Paradise** on Peaceville through Southern. Death metal by any other name with each track last-

ing over six minutes. By contrast there's a swing in the tale of **Fred Lane's** **From The One That Cut** You album on the Shimmy Disc Europe label through Greyhound. Bizarre and sweetly-untinged music to say the least.

THERE'S SOME rampant dance music from **Keith Leblane** on the album **Stranger Than Fiction** which has been released on the German Yellow Lid label. Available in the UK through Southern Record Distribution, it features **Doug Wimbish**, **Annie Anxiety**, **Skip McDonald** and a cameo appearance from **Lenny Bruce**. Beaty and bohemian it's produced by Leblane and hardly mentions contemporary and mentor **Adrian Sherwood** at all. Also in dance mood there's an exceptional album from Manchester Asian-house band **Social Issues**. Check out their wired sound on Scam through Revolver.

STILL WITH us after all that turkey ... Don't miss **King Of The Slums** — a new album on Midnight, the simply titled but powerfully pointed **Dandelions**, then there's **The Black Girls'** Hannibal album **Procedure**, through Revolver and the Cartel. Then there's a new platter from **Andy White**, **Himself** on **Cooking Vinyl** through Revolver and the Cartel. **Shogun Rationale** and their terrific **Who Do They Think They Are?** on **Nomad** through Southern. **Black State Choir's** **Hardshell** **Preacher**, on vinyl from Scam or on cassette from Bop (both through Revolver and the Cartel). **Blow Up** vinyl album on **Cherry Red** through Finnade (plus the single **Own World Waiting**) and **Severed Heads'** new album **Round For Success** on the Canadian Network label through APT.



FLESH FOR Lula: polished





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W/4

W/5

W/6

W/7

W/8

W/9

W/10

W/11

W/12

W/13

W/14

W/15

W/16

W/17

W/18

W/19

W/20

W/21

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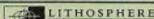
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# Rich pickings

**After 48 years in the music business, Paul Rich is retiring, leaving behind him a wealth of memories at Carlin Music. Nigel Hunter finds out how Rich thinks the world of publishing has changed over the years**

"I'VE SEEN the best of this business, and I think it's seen the best of me. I've had an incredible time in a wonderful profession, and I've no regrets."

This valedictory comment accompanies the decision of Paul Rich to retire from the Carlin Music Corporation. Even entreaties from Carlin chief Freddy Bienstock to

change his mind haven't shaken his resolve.

Rich certainly deserves some relaxation after 54 years of working, 48 of them in the music business. He's never been out of work during those years, although he experienced some qualms and apprehension when rock 'n' roll burst upon the scene.

The son of parents from Russia, Rich grew up in Great Titchfield Street north of London's Oxford Circus, and can remember watching progress as Broadcasting House was built. He made his debut in the music industry in February 1941 as guitarist-vocalist with Oscar Robin's band.

He transferred to a similar post with Lou Preager just as the Preager band began its long residency at the Hammersmith Palais, and Rich remained with them for 13 years. The London base was an ideal arrangement, enabling him to freelance prolifically during the day.

He worked with the bands of Carroll Gibbons, Jay Wilbur and Harry Leader among others, and his pleasant working was heard regularly on BBC radio shows such as *Workmen's Playtime* and *Midday Music Hall*.

That was a very different musical world, of course, when the only yardstick of success for a song was



PAUL RICH (front left) celebrates the recent signing of Kevin McDermott (front centre) along with his Carlin colleagues

its sheet music sales. Rich remembers *Cruising Down The River*, written by two mature ladies — Eileen Beedel and Nellie Tallerton — which at first nobody wanted to publish.

"Lou Preager thought it was great," he recalls, and eventually *Cruising Down The River* became the second biggest sheet music seller after *The Lambeth Walk*, and topped the printed music best seller list in the US, where it inspired a Hollywood movie.

"That song was selling 25,000 printed copies a week," smiles Rich. "Nowadays, if you sell 5,000 sheet music copies of a hit, it's a miracle."

His days of singing and playing with the bands ended when rock

'n' roll sounded their death knell and he could see the graffiti on the walls. Like such singers as Dick James, Mark Pasquin and Cyril Shane, he made the logical progression into music publishing: "We all took jobs as song pluggers. As you were plugging your friends and former colleagues, it wasn't all that difficult."

Rich worked for Kassner Music, where his first plug was *Round And Round* played by Syd Danon and his band on the Music While You Work, and then he joined Progressive Music. This is a publishing arm of Atlantic Records headed in the States by Ahmet and Nesuhi Ertegun, Miriam Bienstock and later Jerry Wexler. The first hit he worked on there was *Yokely Yek* by the Coasters.

The Progressive was bought by Aberbach, and Rich operated out of the famous Aberbach and Belinda Music offices in Savile Row. Next Freddy Bienstock, husband of Miriam, bought the London end and renamed it the Carlin Music Corporation.

"The day I became general manager of Carlin in 1967 was also the day of my last singing gig," he remarks. "I had to make the break finally."

The business prospered, and Carlin was the top publisher in the chart of *Record Retailer*, the forerunner of *Music Week*, for 11 consecutive years.

Rich built himself an enviable reputation as a publisher, not least for his ability to acquire hit material without paying an advance. Among such coups were the Bay City Rollers, Amen Corner, the Staple Singers and the Theme From *Spatial*.

Publishers today often have to offer a financial inducement resembling an international telephone number to clinch a deal for as little as three years, but the first advance he paid was \$8,000 and the highest \$15,000.

"I've always believed the backbone of this business is good promotion and building good personal relationships at all levels," declares Rich. "It shouldn't always be necessary to pay out advances. When I visited lawyers in America to discuss deals, I used to ask the secretary outside before I was shown in if I could borrow the current edition of *Billboard*. I'd then mark all the Carlin hits in the charts with a cross, and go in and show them to the lawyer, saying his client just had to be with Carlin."

That play, coupled with the Rich personality, almost invariably won the deal with little or no immediate

monetary consideration. At Midem, he always displayed all the charts on the Carlin stand, again marking the Carlin hits with a cross. An American one year peered incredulously at the serial crosses and exclaimed: "Jeez, it looks like a cemetery."

Carlin has also acted as a cradle for some outstanding publishing and record industry talent.

"Dave Most joined from playing in a group and became the greatest promotion man of all time. Bill Fowler joined after being bandboy for Arthur Howes, and Derek Green was in our copyright department. He gave in his notice because he was bored and intended to run his father's market stall, but we talked him out of it and transferred him out of the copyright office."

Rich doesn't conceal a degree of disenchantment with the business as it is today: "Publishers generally are looked down upon by the record companies. I think it dates back to when the BBC was inundated by pluggers from everywhere, and decided to see only record company people. In the old days, we used to pick out songs for the record companies to release and they became hits. The business is not for music men anymore, and there's very few of us left."

"Things have transformed from a relationship business to a cheque book business. The songwriters signed to the multi-nationals will not be in the corporate quagmire unless they're also huge artists in their own right."

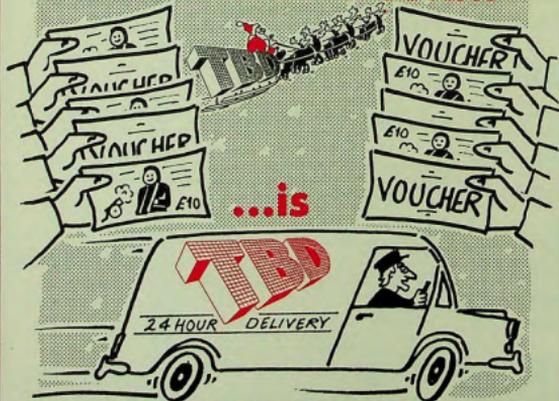
He's not unduly pessimistic about the future, though, believing that everything goes on cycling.

"The time of the songwriter may return because performing songwriters often can't maintain consistency and quality in their own work. Simply Red has scored with *Every Time We Say Goodbye* and *If You Don't Know Me By Now* — other people's songs. There should be opportunities and outlets for medium-sized publishers."

Now though, such matters will be largely immaterial to him in retirement, beside the Thames. "I've got some terrific hobbies," he grins. "I paint and I've had an exhibition. There's my photography, from which I do my paintings, and I've enjoyed sailing for 25 years."

"I obviously miss the business, though, and I was really privileged to have been able to spend over half my working life with a boss such as Freddy Bienstock. He was always there when you needed him, and he's a one hundred percent."

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# Doolan's

## DIARY

BEFORE LAUNCHING into the Nineties, here's the last of the most quotable quotes of 1989:

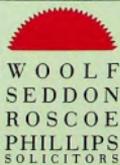
**SEPTEMBER:** "This company does not need rebuilding" (a London Records spokesman on losing Judd Lander to new-look Chrysalis) ... "Early indications are confirming the wisdom of the SBK acquisition" (EMI's Jim Fiffield) ... "There's a very definite spirit about Virgin that comes from the company being run by individuals rather than a board" (new general manager Mark Williams) ... "If to maintain the number one spot we have to buy Island, A&M, even WEA, what the hell" (Obie at the PolyGram conference) ... "The time is now right for cassette singles" (CBS chief Paul Russell at his company's gathering) ... "Every time we get to the top, PolyGram buys another record company — but there aren't too many left" (Rob Dickins at the WEA do) ... (and at the MCA conference, from marketing director Bob Fisher) "We had to do something to stop PolyGram buying the company, so we made it successful"

**OCTOBER:** "It gives us complete and utter independence" (Richard Branson on the sale of 25 per cent of Virgin's music interests to Fujisanke) ... "Our aim is to unite retailers, wholesalers and record companies on the crucial issues facing us" (new BARD chairman Andy Gray) ... "Instead of acquiring a record company, we have adopted a more creative approach and decided to grow a company" (WEA's Rob Dickins on splitting the company in two) ... "A&M will be encouraged to maintain its own separate identity, character and culture" (PolyGram's David Fine on the \$500m acquisition) ... "I haven't worked it out" (A&M co-founder Jerry Moss, asked how much he would make on the deal)

**NOVEMBER:** "Herb Alpert wanted to renew his contract first because he thought he might be dropped from the label" (an anonymous PolyGram exec joking about why the A&M deal was so long in the making) ... "What is rare about Knobworth 1990 is that it is the whole industry getting together" (Derek Green) ... "Sheet music is virtually extinct as a format for popular music publishers" (Virgin Music's Steve Lewis) ... **DECEMBER:** "Howard gets me, blasting generally and without reservation" (departing A&M MD Brian Shepherd on his successor Howard Berman) ... "I fell foul of the Prince of Darkness" (some man about somebody else entirely) ... "Pete, you make great records but you're a lousy journalist" (CBS's Paul Russell taking issue with that man Waterman again, this time in the latter's role as *Number One* columnist) ... "We do all right without them because they sit around holding committee meetings while we just get on with making records" (The Hitman's colleague Mike Stock commenting on the BPI to *The Stage*) ... "Arista UK is currently going through its most successful period for some time" (BMG chairman John Preston on the shedding of six staff)

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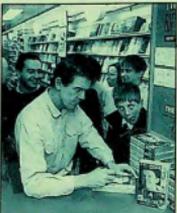


**SPECIAL SURPRISE:** PRS president Vivian Ellis CBE presents Paul McCartney with a special award for achievements in British music



**FINDING SALVATION:** IRS Records signs Salvation

**SONGS OF SILVER:** Des O'Connor presents Dionne Warwick with a silver disc for advance sales of *The Love Songs*



**KEEPING COOL:** Comedian Phil Cool was one of the guests at the opening of *Our Price Video* in Hemel Hempstead



**THAT'S THE WAY TO DO IT:** Nigel Kennedy and girlfriend Brix E Smith see how it's done at EMI's manufacturing and distribution centre



**FINDING SALVATION:** IRS Records signs Salvation



**SONGS OF SILVER:** Des O'Connor presents Dionne Warwick with a silver disc for advance sales of *The Love Songs*

**LUCKY LISA:** Lisa Dominique and Marino receive silver discs for their contributions to Telstar's *Protect The Innocent* album



**LIGHTING UP THE TOWN:** Bonfire pay a visit to the Shades store in London

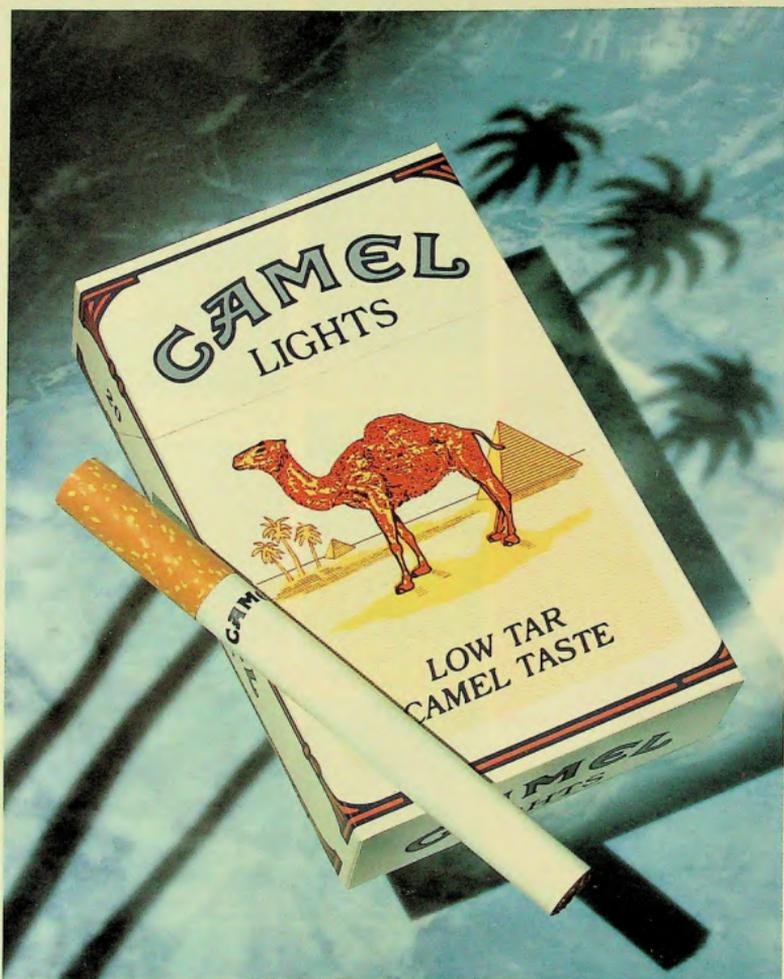


**NOT JUST ANY OLD TRASH:** Alice Cooper is given gold discs for sales of his *Trash* album



**SCRATCHING FOR A DEAL:** Lee Scratch Perry re-signs to Island Records and the Mango label

# THE LEGEND IN LIGHTS



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