

MUSIC WEEK



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3 MARCH 1990



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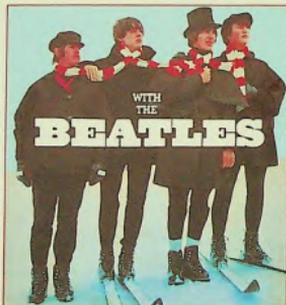
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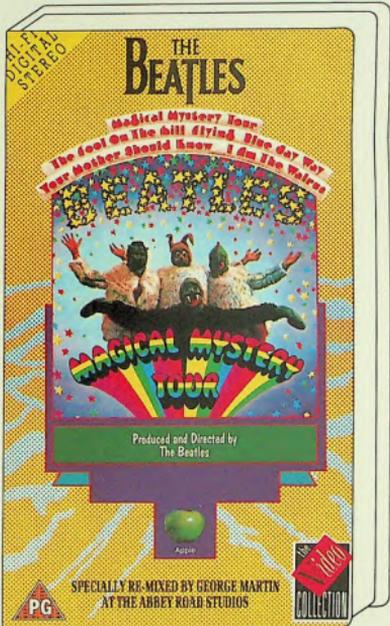
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Ticket To Ride
I Need You
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The Night Before



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The Fool On The Hill Flying Blue Jay Way
Your Mother Should Know I Am The Walrus

MAGICAL MYSTERY TOUR

Produced and Directed by
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MAGICAL MYSTERY TOUR

The Fool On The Hill
Flying
Blue Jay Way
Your Mother Should Know
I Am The Walrus

(Specially re-mixed for
the release by George Martin)



MUSIC WEEK



£2.00 U.S.\$3.50 ISSN 0265-1548

Awards: now it's our turn



FOUR, HE'S a jolly good fellow. Maurice Oberstein's PolyGram UK look four top market share awards

MUSIC WEEK's 30th anniversary celebrations have reached a climax this week as the culmination of an unprecedented seven days of music industry awards.

Following last Monday's Brits in London and the Grammys in Los Angeles in mid-week, PolyGram is now taking four top honours in the MW Awards.

PolyGram has claimed top slot among the albums and singles companies and as albums and singles distributor, with CBS leading the pack in labels categories.

- Full details in awards brochure with this issue.

Royalties breather

A BREATHING space has been agreed between the two sides in the talks on new mechanical royalty rates.

The BPI and the Mechanical Copyright Protection Society have decided that the current moratorium, due to end on March 31, will be extended to June 30.

A joint statement says the move is to allow time for more talks. The statement continues: "An agenda has been set for discussions between the two parties, both of whom hope to reach agreement during June."

INSIDE

MARKET SURVEYS
The latest market share figures for publishing, music video, sell through and classical

SELL THROUGH BOOM
MW keeps pace with the times with a new, extensive sell through section

DEAR DIARY...
All the gossip, comment and pictures, plus Back tracking in this new style section

MAKING WAVES
A successful year for Pacific — advertorial

MW AWARDS
Check out the winners in your 84-page awards brochure

Best of British

THE MUSIC industry's most public face still has a smile on it this week.

Despite a hammering in the press, an overwhelming proportion of viewers say they enjoyed the 1990 British Record Industry Awards which is leading the BPI to conclude: we nearly got it right.

Paul Russell, chairman of the awards committee, states: "It was infinitely better than '88 and '89 but it was only about 70 per cent of what we can do."

The Brits were savaged in the tabloid press on the morning after the show's recording, being described as a "fiasco" and a "shambles". However, in a phone-in poll on Simon Bates' Radio One show, 92 per cent of callers said they enjoyed the Brits programme and that they thought it was the best of the awards shows to date. "I thought it was a very good

show," Russell declares, "and I don't mean just in comparison to last year or the year before.

"What was great was that the artists were prepared to turn up and perform and present — particularly after last year. No artist let down themselves or their creativity or their talent! Phil Collins' performance was wonderful and Rod Stewart was fantastic. All the artists gave the feeling that they were really going to make it work."

Russell is particularly pleased by the amount of music in the show and he believes people watching it will have learned more about the music industry than they will have in the past.



He feels, though, that the "extra 30 per cent" for the show will come if there is a second presenter, one more live performance and only one act which is unable to turn up to collect an award.

The BPI's past moratorium on the broadcast begins this week and will start with a meeting of the

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King for a day: 'I could do better'

JONATHAN KING, the man given unprecedented power in being asked to write and produce the 1990 Brits show, has this verdict on his work: "I thought it was pretty good but it was only 20 per cent of the show I wanted to put on.

"The reason for that is overwhelming pressure from the BBC. I was told by head of light entertainment James Moir that he didn't want the show to be terrible like last year but he didn't want it to

be terribly good, either. "They said they didn't want people to notice it. My reaction to that was 'bollocks'."

King argues that such a show needs to be "imaginative and brave" and says examples of what he would like to see were Batman being lowered from the stage gantry to accept an award and Iron Maiden's Bruce Dickinson being accompanied on stage by a huge representation of band mascot

Eddy the 'Eod.

"The BBC were just shi-cred after last year's fiasco which was their fault. The fault of something being transmitted, shambolically lies with the company transmitting it."

"Having said that, I thought this year they were very good. I was incredibly impressed by their floor managers, their designers, their

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STOP PRESS: Fine Young Cannibals are returning their Brit awards for best British group and best album by a British artist. They say "it is wrong and inappropriate for us to be associated with what amounts to a photo opportunity for Margaret Thatcher and the Conservative Party. They add this is done "with regret".

Sell through starts here

VIDEO COLLECTION is claiming the first ever pan-European video release with the Beatles films Help! and Magical Mystery Tour.

The company is releasing the titles on March 26 in the UK and seven European territories with the support of a common advertising campaign and display materials. Neither film has been available on video before.

As sell through reaches a market value estimated at £340m, Music Week is increasing its coverage of the video sales business with weekly charts, news and features on the key issues, projects and faces in the industry. This week we focus on the year-end market survey, the sell through label of the year, a £1m launch from Parkfield and reviews of latest releases.

Coverage starts p36.

Pluggers unite for their rights

AN INFORMAL association of promotion staff is being set up to tackle issues affecting all pluggers.

The collective — which includes representatives from a number of record companies and independents — intends to act as a pressure group in getting their views heard.

TO PAGE FOUR ▶

TANTALUM

the classic

LITTLE SISTER LEAVING TOWN

now available as a single

7" YZ459, 12" YZ459T, CD YZ459CD and Cassette YZ459C

taken from the CD / MC / LP THE SWEET KEEPER



**lisa stansfield – voted
best british newcomer
1990 brit awards**

**lisa stansfield – voted
recording artist of the year
variety club of great britain**

**lisa stansfield – all around
the world nominated as
best contemporary song
1989 ivor novello awards**

**lisa stansfield – affection
has sold over $\frac{3}{4}$ m in the UK
in just 3 months**

**lisa stansfield – is all
around the world.
no. 1 in 6 countries**

**lisa stansfield – is
currently taking the usa
by storm**

**lisa stansfield –
love & congratulations
from all at arista**

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Making a song and dance over charity

by Jeff Clark-Meads

DOES SEX, drugs and rock 'n' roll equate to faith, hope and charity? The popular image of the music industry says that the business is populated by selfish, sleazy, out-to-lunch oiks. In reality, music and musicians have done more for charitable causes than almost any other group of people.

The phenomenon began, of course, with Band Aid's Do They Know It's Christmas? Do They Know It's Christmas? at the end of 1984, since when we have seen countless dozens of records raising money for scores of projects.

But just why is music such a preferred vehicle for making a song and dance about an issue?

The likely answer to that is a combination of factors. Firstly, the spectacular success of Band Aid made many people think that a charity single was a cash-in way

to make a million for your cause. In addition, music carries with it such emotive power that it can produce a calculatedly passionate response in the target audience.

One of the people largely responsible for introducing the concept of the charity record is John Waller. He was the marketing manager handling Do They Know It's Christmas? at Phonogram in 1984 and '85 and handled the same record as marketing director at Polydor last year.

He says: "Before we started, nobody had any idea it would be so big. It was, obviously, Bob Geldof's idea but we did it because we shared the same compassion about what was happening in Ethiopia."

Waller does not believe, though, that a record is either the only or necessarily the best way of trans-

lating that compassion into public support. "What was going on in Ethiopia was such big news that what the record did was help to bring it to people's attention."

"People had already decided they were going to do something about what was going on and we stirred them up — together with Geldof, of course."

He believes, then, that the record was an outlet for an existing well-spring of compassion but argues that possibly its main benefit was the way it rallied calls for action and caused governments to re-think their policies on overseas aid.

"It got people to do something about this major crisis," Waller states. "Because music is something that almost everyone likes and appreciates, it brought the message home to all of us. It was also something that we could get radio, TV and press on and that helped even more."

Band Aid spawned a huge number of other charity records, many of which disappeared without trace. One reason for that lack of success was the phenomenon which became known as "compassion fatigue" — there were simply too many good causes all vying for cash and attention at once.

Waller says he saw evidence of it when Do They Know It's Christmas? was re-issued in 1985. "We got public support and we raised money, but a lot of people said 'I bought it last year, why should I buy it again?'"

"If you were at home and you had Oxfam knock on your door then the Salvation Army and every half-hour somebody different, you'd soon get fed up with people asking for money even though they're all good causes."

"Even so, people certainly responded well when we did Band Aid II last year in giving money and lending support. We asked people to give us their best price for things — we didn't ask anybody to do anything for free — and some people said their best price was nothing."

In general, though, it would seem that the music industry is now selective about what it supports. Band Aid has consistently fired its imagination. Music Therapy projects are always given exceptional backing and the likes of Jerry Aid and the Hillsborough version of

You'll Never Walk Alone have been pushed up the charts on the strength of industry generosity.

However, there are too many charity records in the market for the industry to be unstinting in its support of each of them.

There is a school of thought within the industry which suggests that proliferation of charity projects came about because only music has the power to excite the emotions on a deep enough level to make people put their hand in their pocket.

As evidence of that, witness the general reaction to the video images which accompanied The Cars' Drive during the Live Aid broadcast. The combination of seeing an emaciated scrap of humanity falling through lack of nourishment to lift the weight of the blanket that was covering it with the aural images of The Cars' haunting tune left virtually no soul untouched.

Such success in presenting a message, then, encouraged many others to try to emulate it. Sadly, few of them matched that standard.

David Howells, managing director of PWL, which has handled Comic Relief's Help!, Band Aid II, Ferry Aid, the Hillsborough project and Pat & Mick's charity singles, comments: "Charity records do well only if they are hits."

"There is no point in making a nice record and expecting people simply to put their hand in their pocket for the cause."

"I see so many charity records that don't stand a chance in hell. You've got to make it a hit. If you do that, you get people wanting to buy it because of the content and the cause. If you don't, you're putting the cart before the horse."

Howells feels pop stars are particularly valuable in promoting a cause because of the weight they carry with their audience. He points to Sling who, although he has not released a record on the subject, is greatly helping the rain forest campaign simply by lending his name and his time.

Howells also has a view on why the music industry appears to have done more than its fair share for charitable causes: "A lot of people in music want to put back into life what they get out of it."

NEW PRODUCTS



THE SOUNDTRACK to the film *Drugstore Cowboy* is being released by Novus/RCA on March 5 to tie in with the film's theatrical release. The album features tracks by Jackie DeShannon, Desmond Dekker and Abbey Lincoln.

Artists on tour this month in support of new releases include: Into Paradise — debut LP, Under The Water, out on Sebato Records this week.

Sinead O'Connor — album, I Do Not Want What I Haven't Got, out on Ensign in March.
DOA — album, Murder, out March

5 on Restless Records.
The Sandkings — single, Circles/Need To Know, out March 5 on Long Beach Records.

The Brilliant Corners — 12-inch only, Move It! Last It, out on March 5 on McQueen Records.

Guanza Batz — 12-inch only, Electric Glide In Blue, out on March 19 on World Service.
King's X — single Over My Head, out March 26 on Atlantic/East West.

John Martyn — album, The Apprentice, out on March 26 on Permanent Records.

Wrathchild — album, Delirium, out on FM Revolver in March.

Lush — new EP, Mad Love, out on 4AD this week.

The River Detectives — single, You Spin Me Round, out on WEA in March.

Webb Wilder — single, Human Cannonball, out March 5 on Island.

Horse — single, The Speed Of My Heart, out March 5 on Capitol.

EMI is launching a TV advertising campaign to back the release of the David Bowie compilation *Changesbowie*, on March 12.

Marketing support for the 21-track (18 on CD) album includes consumer press ads and in-store displays. Bowie will also be touring the UK to support the release.



ROBYN
Featuring
TINA TURNER
THE NEW SINGLE OUT NEXT WEEK. SEVEN • TWELVE AND CASSETTE SINGLE

- 4 News
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 - 17 Singles chart
 - 18 Dance; James Hamilton
 - 19 Dance chart
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Special insert: WW Awards brochure



Best of British

► FROM PAGE ONE

awards committee which will then present a report to the full council.

However, if Russell is given his way, he says he will return to the Dominion Theatre next year and continue with this year's precedent of a pre-recorded show.

In the previous two years, the Brits have been broadcast from the Royal Albert Hall in London, but Russell says of the smaller Dominion: "It's like the Dominion because it is the right size for the event. I also like the idea of a proscenium theatre because it focuses the attention. The artists tell me they like it, too."

"I would like to try to get back to the Dominion and get that 100 per cent."

King for a day

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from the King and his props people." The BPI has yet to decide whether King will be re-commissioned next year. However, he says that given a completely free hand he would run a "Great British Rock Week" around the awards show. Footage from concerts filmed during the week would then be inserted into the ceremony broadcast.

However, King believes this year's event was "excellent within the parameters of an awards show." "Hopefully, it showed we can put on a showcase that reaches a standard of which we can be reasonably proud."

He also contends that the end result was a good one for a man making his debut as a television producer.

Pluggers

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Chrysalis director of promotions Judd Lander heads the group and issues on its agenda are believed to include the appointments system at Radio One and the presentation of back catalogue to incremental radio stations.

The new body represents the first time that the promotions sector of the industry has had its own presser group.

Cash squeeze tempers record sales boom

THE BOOM in record sales appears to be levelling off. Latest trade delivery figures from the BPI show an 11 per cent growth in shipments last year over the previous 12 months — but this compares with increases of 16 per cent in 1988 and 24 per cent in 1987.

Analysing the year-end figures for 1989, the BPI says: "The past

three years have been marked by rapid growth in both the cassette and CD markets and it is therefore not surprising that there has been some slowing down, especially given the prevailing economic conditions."

There has been a substantial reshaping of the market within those three years, though. For the first

time, last year saw more CDs delivered to shops than vinyl albums, cassettes overtook vinyl in 1987.

"Shipments of vinyl albums are now declining quite sharply," observes the BPI, "standing at 37.9m units at the end of 1989 compared with 50.2m."

"Overall, the singles market remains stable with shipments totalling 61.2m in 1989, two per cent ahead of the 1988 figure."

Simone-Azoff link in new label? — 'Not yet'

TALK OF a new label funded by US retailer interests and headed by former US president David Simone are being dismissed as "premature."

It is believed that the label would be distributed by Azoff Entertainment — a company run by Simone's former boss at MCA, Irving Azoff — and financed by Barrie Bergman on the proceeds of the sale of his Record Bar chain. Bergman is still chairman of Record Bar, even though the chain is now owned by Belgian conglomerate Super Club, and it is understood he and Azoff would be in overall control of the operation with Simone as chief executive.

However, Simone says: "It is all very premature. Obviously, I have a very close relationship with Azoff, who I regard as a genius of our business. Anybody who sells anything for tens of millions of dollars is also a genius, so Barrie



DAVID SIMONE — the man with two geniuses

Bergman is up there. "It will be interesting if we all work together in the future."

Inkies rise, teenies fall

THE TREND is changing for weekly music magazine sales with teen mags popularity waning and the inkies selling more copies.

Recent years have seen the sales of *Smash Hits* and *Number One* continue to increase but *Audit Bureau of Circulations* figures for July to December 1989 show substantial drops.

Number One fell from 146,980 during the same period in 1988 to 102,347 last year. *Smash Hits* sales fell from 767,546 to 691,198. Meanwhile, *NME* increased its sales over the same period from 92,667 to 105,630 and *Melody Maker* rose from 57,146 to 60,993.

Sounds fell from 55,457 to 44,605, *Record Mirror* dropped from 43,930 to 35,291 and *Kerrang!* went from 59,838 to 56,123. Q figures went up from 117,359 to 159,047 and *RAW* rose from 37,000 (Jan-June 1989) to 48,281.

Stylus buy-out proposal

THE MANAGING director of the Stylus Group is believed to be planning a management buy-out of the company.

Humphrey Wolwyn is understood to be in the US arranging financial backing for the deal and is said to be in an advanced stage of negotiation. Meanwhile, Frank Sansom,

managing director of Stylus subsidiary First Strike Promotions, has resigned from the post. His departure comes at a time when he was believed to be planning to buy back the company he sold to Stylus in 1987.

Stylus chief executive Tony Naughton is declining to comment on the matters.

PPL

A PRINTER's error in last week's page one lead story resulted in the article stating that Phonographic Performance Limited (PPL) had commissioned a report from "PPL Financial". The company is actually called PPL Financial and has no connection with PPL.

Should BRIEFING

BURBANK, US: Key label executives from Warner Bros, Virgin, Azoff, Geffen and Gold Castle along with the heads of the RIAA and NARAS met to discuss the potential impact of proposed record censorship legislation pending in 16 states. A formal committee to tackle the issue is expected to be named shortly with labels, artists and songwriters invited to take part. Most immediate attention will be paid to Bills pending in Pennsylvania, Missouri and Florida. A statement regarding the issue was made as part of the NARAS-sponsored Grammy Awards event. The proposed laws restrict sales to minors of any recordings "descriptive of, advocating or encouraging suicide, sodomy, adultery, incest, bestiality, sadomasochism or other forms of sex in a violent context or advocating or encouraging murder, morbid violence or the use of illegal drugs or alcohol".

LOS ANGELES: UK success at the 32nd annual Grammy awards were few and far between with the US grabbing most of the honours. UK artists that did receive awards were Peter Gabriel in the New Age category with his album *Passion and Soul* II Soul for best rhythm and blues performance (duo or group) and best rhythm and blues instrumental — for the song *Keep On Movin'*. The group's vocalist Caron Wheeler also received an award for best rhythm and blues temple vocalist. Paul McCartney received a lifetime achievement award.

NEW YORK: CBS Records has formed a new film and TV division under the newly-appointed senior vice president of creative development Bunny Freidus. She is responsible for the development of film and TV projects for CBS artists.

Bootleg Beatles CDs

A Warning to Record Retailers from EMI Records Limited

A number of bootleg Beatles Compact Discs and LPs are being imported into the UK from Europe, and are being offered to record shops as legitimate product for retail in the UK.

Any Record Retailers who are offered Beatles Recordings which were made after June 1962 which do not bear the Parlophone, EMI or Apple labels are asked to contact The Business Affairs Department at EMI Records 01-486 4488 who will be pleased to deal with any questions concerning such recordings.

EMI Records will take legal proceedings against any person who infringes their sound recording copyrights.



EMI RECORDS (UK) 20 Manchester Square, London W1A 1ES



How D'Arcy and Bertelsmann Music Group have started a new record company dedicated to music

Discovering the world, to whom every object is new, he sees a light which wishes to take hold of it, burns his finger and feels hence forward a proper respect for flame.

dedicated from March Street

For 01 221 8674 Fax 01 221 2868

37 Oxbridge St London W8 7TQ Tel 01 221 8674

Up the junction

DISCOVERY RECORDS is combining its two retailing companies to form a single record shop chain called Music Junction.

Bob Barnes had planned to open separate Music Junction stores later this year as well as retaining the name of his existing six Discovery Records stores.

But he has decided to re-name all the shops as Music Junction and the first northern outlet is set to open in mid-March at Stockport

followed by a shop in Manchester. Meanwhile, signs with the new corporate name will be installed at the existing stores. The changes will include moving the head office and Leamington Spa shop to a new 3,000 sq ft unit in the town and a complete refurbishment of the Solihull branch.

Another Midlands shop will be opened in a major city centre in the spring bringing the total within the Music Junction chain to nine.



MUSIC JUNCTION

FROM DISCOVERY to Music Junction, the new logo

Keeping tabs on the customers

A NEW computer marketing system that records information on customers' buying habits is being offered to dealers.

KPOS Computer Systems has developed the Customer Marketing System which, when used with the company's SHOP-TECH point-of-sale machine, will compile a customer database.

This can include information on

frequency of purchases, type of merchandise and the amount spent. Specific customers can then be drawn from the database — if they fulfil a particular criterion — and then fed into a word processor programme for direct mail shots.

The system will be on show at the IBM 90 Exhibition, at Birmingham's NEC from February 27 until March 1.

Sound business sense

A MAIL order service for film and soundtrack fans is opening its first retail outlet as a result of its success.

Leeds-based Movie Boulevard, which claims to service 6,000 customers worldwide with vinyl and CD soundtracks, videos and memorabilia, says it aims to open retail premises in Leeds city centre within six months.

Company director Robert Wood says the market is expanding all the time. "We only have one competitor really and that is in London.

The market is now moving towards retail because of the success of video," he says.

"Also people are rebuying old soundtracks on CD because the quality is so much better. Most of the titles we stock are deletions, therefore we tend to cater for the people who have tried the High Street shops without any luck."

Wood adds that Movie Boulevard also services other record shops who in turn pass on custom to them.

Making the best of Kylie

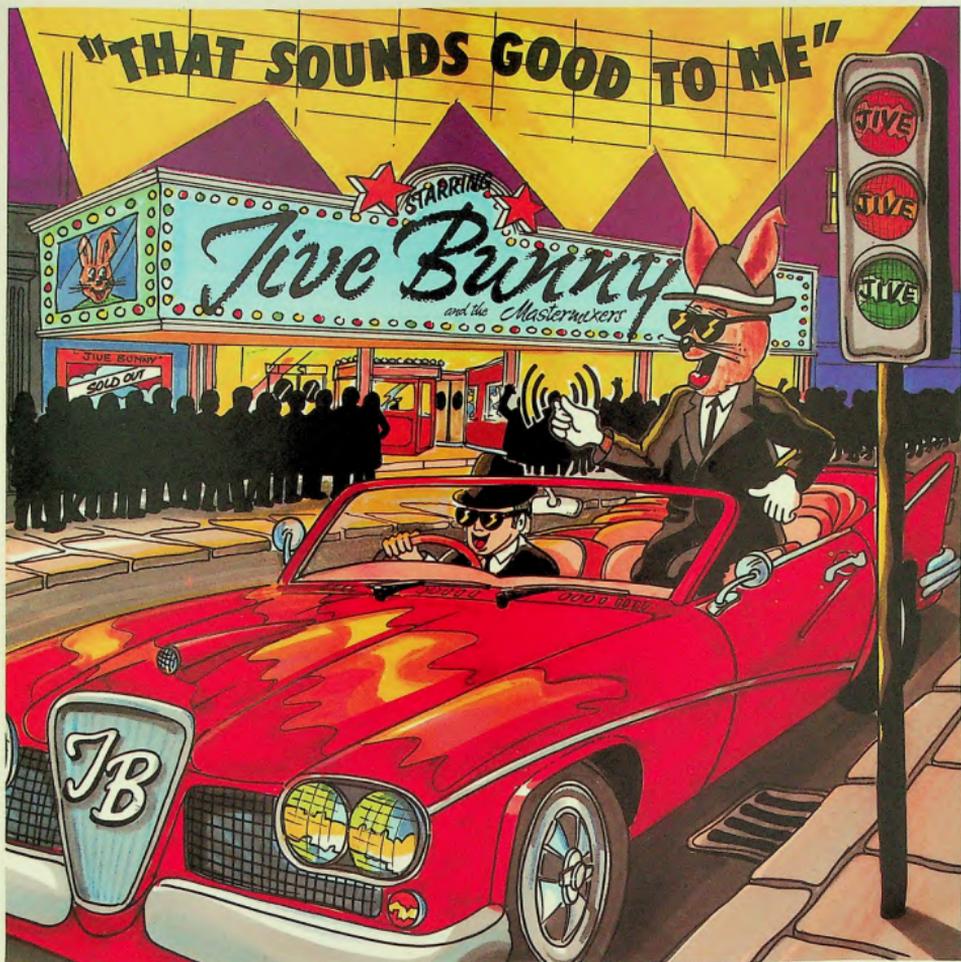
WINNER OF The Impulse Promotions/PWL national dealer display competition for Kylie Minogue's Enjoy Yourself album was Ann Ramsay of Groove Records, Ashton in Makerfield, Lancashire. Pictured are, from left: Impulse general manager Shaun King, Ann Ramsay and Impulse North-west area sales rep Paul Aspey, who presented Ramsay with a platinum disc.



4 track twelve inch BAD 0003,
compact disc BAD 0003 CD,
double play cassette BAD C0003

music

1. portsmouth, polytechnic
2. reading, after dark
3. ogham, royal halloway college
4. brighton, richmond
5. manwich, arts centre, with pole saints
6. derby, deaf
7. sheffield, university
8. edinburgh, venue
9. glasgow, technical college
10. dundee, doney factory
11. newcastle, riverside
12. birmingham, burberries
13. london, subterrania
14. manchester, boardwalk
15. coventry, polytechnic
16. bristol, flexce & flexin



7" MFD 004
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12" MFD 004
5018581004091

CASS MFDC 004
5018581004084

CD MFDCD 004
5018581004022

THAT SOUNDS LIKE JIVE BUNNY TO ME



RELEASE DATE: 5th March
BIG WAVE Telesales: 01 944 0010

Marketed and
Distributed by

All enquiries regarding merchandising write to:
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Big Wave
via BMG

R E V I E W

MOE BANDY: 20 Great Songs Of The American Cowboy. Honky-tonk singer Moe Bandy first hit it big in 1974 with a song about a guy in a bar who throws a bottle of the jukebox because the cheating songs it keeps playing sound uncomfortably close to home. His 1980 album *20 Great Songs Of The American Cowboy*, now reissued at mid-price by Prism, has become a collector's item. Given only a limited US release via Columbia

Special Products, it later surfaced briefly over here on Warwick. Bandy, a former rodeo rider, is clearly at ease with the material, his authentic country voice effectively complemented by Roy Baker's uncluttered production. The album should appeal not only to the gun-toting Western enthusiasts dotted around the UK's small country clubs but also to those who lean towards the more traditionalist of the New Country acts. **AG**

T O U R N E W S

JOHNNY CASH returns to the UK in late March for a tour celebrating his formidable 35 years in the music business. The four dates will take in Somerset, Dartford and Doncaster, finishing up at London's Town And Country Club on April 3... George Hamilton IV embarks on a major British tour

running from May 2-28 and has invited UK country acts The Hillriders and Two Hearts to appear as his special guests... After cancelling UK dates in February, k d lang and the reclines are now confirmed to appear at The Town And Country Club on May 26 and 27.

TOP • 20 • ALBUMS
COUNTRY

1	THOUGHTS OF HOME Daniel O'Donnell	Telstar STAR2372 (BAG) C5TAC2372/CD:TCB2372
2	STORMS Nanci Griffith	MCA MCG6066 (F) C.MCG6066/CD:DMCG6066
3	COPPERHEAD ROAD Steve Earle	MCA MCF3426 (F) C.MCF3426/CD:DMCF3426
4	AS LONG AS I HAVE YOU Don Williams	RCA PL90393 (BAG) C.PK90393/CD:PD90393
5	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZL P0043 (SP) C.RITZL0043/CD:RITZCD105
6	NO HOLDIN' BACK Randy Travis	Warner Bros WX292 (W) C.WX292/CD:WX292CD
7	I NEED YOU Daniel O'Donnell	Ritz RITZL P0038 (SP) C.RITZL0038/CD:RITZCD104
8	FROM THE HEART Daniel O'Donnell	Telstar STAR2327 (BAG) C5TAC2327/CD:ICV2327
9	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C.MCF3364/CD:DMCA5927
10	OLD 8 X 10 Randy Travis	Warner Bros WX1542 (W) C.WX1542/CD:WX1542
11	ONE FAIR SUMMER EVENING Nanci Griffith	MCA MCF3435 (F) C.MCF3435/CD:DMCF3435
12	THIRD WORLD WARRIOR Kris Kristofferson	Mercury 8346291 (F) C.8346291/CD:8346292
13	GUITAR TOWN Steve Earle	MCA MCF3335 (F) C.MCF3335/CD:DMCF3335
14	JUST LOOKIN' FOR A HIT Dwight Yoakam	Reprise WX 310 (W) C.WX 310/CD:WX 310CD
15	ALWAYS AND FOREVER Randy Travis	Warner Bros WX107 (W) C.WX107/CD:WX107CD
16	ABSOLUTE TORCH AND TWANG k d lang & The Reclines	Sire WX 259 (W) C.WX 259/CD:WX 259CD
17	WHILE LIMOEZEN Dolly Parton	CBS 4652351 (F) C.4651354/CD:4651352
18	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) C.MCF3413/CD:DMCF3413
19	NEXT TO YOU Tommy Wynette	Epic 4650281 (F) C.4650284/CD:4650282
20	BUENAS NOCHES FROM A LONELY... Dwight Yoakam	Reprise WX 193 (W) C.WX 193/CD:WX 193CD



DANIEL O'DONNELL: looking to the US

O'Donnell
takes on
the States

Country or easy listening, it doesn't matter, because Daniel O'Donnell is big news and he's ready for the US market, as Alan Gardiner reports

DANIEL O'DONNELL may not be everyone's favourite country singer, but his enormous popularity with UK record buyers is indisputable. No UK country act comes anywhere near his level of success, and he's probably sold more albums in the UK than all of the New Country artists put together. His grip on the domestic market shows no sign of slackening, with another massive British tour which started in February.

The tour is just one item in a hectic schedule for O'Donnell, with visits to the States and Australia set for later this year. The singer was recently in Nashville compiling his US recording project with producer Allen Reynolds and he returns in May for a series of concert dates. Ritz Records' managing director Michael Clerkin, who is playing a key role in the campaign to break O'Donnell in the States, explains its strategy: "The live shows will be on the East Coast, in New York, Chicago, Boston and Philadelphia. They're all cities with a large Irish population and we're

hoping that as in Britain the Irish audience will act as a springboard to launch Daniel into a more general market."

A departure from previous practice is the amount of original material recorded at the Nashville sessions. Up to now O'Donnell's repertoire has relied heavily on country standards and traditional Irish numbers, but his management felt that new material is needed to make an impact on the US. Reynolds is an experienced producer who has worked with Dan Williams, Kathy Mattea and Garth Brooks. A US album release has not yet been finalised, but Clerkin says several companies are interested.

"We're waiting until we have finished product to offer to companies. They are interested though in the Irish angle — most country artists mean very little on the East Coast, and they're attracted by the prospect of developing a new audience." The album is likely to be released in the UK in the autumn, with the possibility of a compilation album before then. Now that the two-album licensing deal with Telstar has ended, O'Donnell's product will again appear on Ritz.

Another licensing deal currently being concluded will give Ritz central representation in Australia via Castle Communications. Clerkin is hoping that O'Donnell will repeat Ritz's past success in Australia with the Fureys and Foster and Allen. An album and video release in the spring will be followed by a two-week promotional visit in June.

The UK tour has more than 50 dates, many sold out. As Clerkin observes, O'Donnell's concert dates confirm that his appeal is to a broad family audience: "There's a very wide age range at the shows, and his success isn't only confined to the Irish areas — he does very well in places such as Norwich, Ipswich and Cornwall."

While O'Donnell's popularity clearly transcends the mainstream country audience, it excludes a lot of it as well: his brand of easy-on-

the-ear balladry has its detractors, and to many he is MCOR rather than country. Clerkin accepts that, but he comments: "For someone who's not country he sings a lot of country songs. I also think he's got more right to be in the country chart than an artist such as Lyle Lovett, who to me borders on rock. But country's a broad field and I hope there's room for both."

Ritz will be promoting the UK tour itself, and Clerkin says that concert promotion is playing an increasingly important part in the company's activities. "Country receives only limited radio play so you've got to take the artist to the fans and generate interest at street level. It's an approach that has worked for us before with Foster and Allen and if it's proving to be a success for Daniel O'Donnell."

TOP-10
COMPILATIONS
LPS

1	GREATEST HITS Dolly Parton	RLA RLP0407 (BAG)
2	THE KENNY ROGERS STORY Kenny Rogers	Liberty LIBA197 (F)
3	THE BEST OF JIM REEVES Jim Reeves	RLA RLP0191 (BAG)
4	THE COMPLETE GLEN CAMPBELL Glen Campbell	Sybil SABA 98779 (57)
5	GREATEST COUNTRY AND WESTERN Ray Charles	Sequel NEAL CD10 (BAG)
6	BEST OF WILLIE NELSON: ACROSS THE Willie Nelson	Tabern STAR 2211 (BAG)
7	THE BEST OF DON WILLIAMS Don Williams	MCA MC 4014 (F)
8	ANNIVERSARY - 20 YEARS OF HITS Tommy Wynette	Epic 450297 (F)
9	SPECIAL COLLECTION Alma Murray	Capitol ST2112 (B)
10	THE BEST OF BRUNDA LEE Brunda Lee	MCA LTV1 (F)

The Chess label was always at the forefront of musical change, always looking for talent, always looking for something new. Between the years of 1947-1975, the Chess brothers took American black music from its roots in downhome blues, through to R'n'B to Rock 'n' Roll and onto Soul and in turn created one of the chapters of popular music that will last forever. This unique catalogue has been purchased worldwide by MCA and is now subject to its most comprehensive re-issue programme ever. Overleaf are the first official U.K. releases of the Chess catalogue through MCA, available on CD only.

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CHUCK BERRY – Rock 'n' Roll Rareties. Cat. No: CHD-92521

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Chuck Berry – just the mere mention of his name fills the mind with vivid, indelible images – images from the very heart of rock 'n' roll. Collected here is a selection of the very best from the Chess archives.



BO DIDDLEY – In The Spotlight. Cat. No: CHD-9264

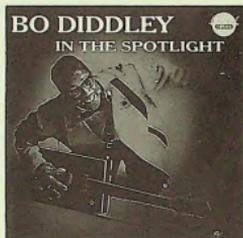
Road Runner / Story Of Bo Diddley / Scuttle Bug / Signifying Blues / Let Me In / Limber / Love Me / Craw-Dad / Walkin' And Talkin' / Travelin' West / Deed And Deed I Do / Live My Life.

In The Spotlight was Bo Diddley's fourth album for the Chess label subsidiary, Checker Records. It features the single 'Road Runner' – a top 20 R&B hit. The album was originally released in 1960.

BUDDY GUY – I Left My Blues In San Francisco. Cat. No: CHD-31265

Keep It To Yourself / Crazy Love / I Suffer With The Blues / When My Left Eye Jumps / Buddy's Groove / Goin' Home / She Suits Me To A Tee / Leave My Girl Alone / Too Many Ways / Mother-In-Law / Every Girl I See.

George 'Buddy' Guy is among the best known of the young blues guitar artists who came out of the Chicago scene in the early 60's. This album was his first for Chess – released in 1967.



HOWLIN' WOLF – The Real Folk Blues. Cat. No: CHD-9273

Killing Floor / Louise / Poor Boy / Sittin' On Top Of The World / Nature / My Country Sugar Mama (a.k.a. Sugar Mama) / Tail Dragger / Three Hundred Pounds Of Joy / Natchez Burning / Built For Comfort / Ooh Baby, Hold Me / Tell Me What I've Done.

The Real Folk Blues is an anthology of tracks cut by Howlin' Wolf, for Chess, between 1956 and 1963. This album is notable for three richly humorous Willie Dixon numbers that elaborated the Wolf myth – 'Tail Dragger', 'Three Hundred Pounds Of Joy' and 'Built For Comfort'.

KOKO TAYLOR – Koko Taylor. Cat. No: CHD-31271

Love You Like A Woman / I Love A Lover Like You / Don't Mess With The Messer / I Don't Care Who Knows / Wang Dang Doodle / I'm A Little Mixed Up / Nitty Gritty / Fire / Whatever I Am, You Made Me / Twenty-Nine Ways / Insane Asylum / Yes, It's Good For You.

Female artists have played an integral role in the history of the blues and Koko Taylor is arguably the premier female blues singer of the 70's and 80's. This album is the only compilation of Koko Taylor tracks. It covers material between 1965 and 1969.

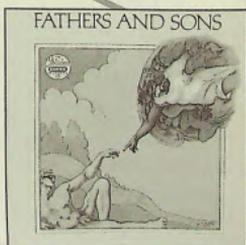


VARIOUS ARTISTS – Fathers & Sons. Cat. No: CHD-92522

Featuring – Muddy Waters, Paul Butterfield, Otis Spann, Michael Bloomfield, Donald 'Duck' Dunn and Buddy Miles (guesting on 'Got My Mojo Working, Part Two).

All Aboard / Mean Disposition / Blow Wind Blow / Can't Lose What You Ain't Never Had / Walkin' Thru The Park / Forty Days And Forty Nights / Standin' Round Cryin' / I'm Ready / Twenty Four Hours / Sugar Sweet / Long Distance Call / Baby Please Don't Go / Honey Bee / The Same Thing / Got My Mojo Working, Part One / Got My Mojo Working, Part Two.

This recording – half live and half studio – is an exciting, respectful rendering of the core of Muddy Waters-based Chicago blues. Fathers & Sons was a special album that came out of a unique meeting of the generations that could only have happened in Chicago in the late 60's – and only via Chess.

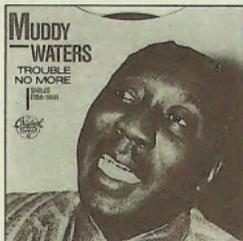


MUDDY WATERS – Trouble No More. (The singles 1955-1959)

Cat. No: CHD-9291

Sugar Sweet / Trouble No More / All Aboard / Don't Go No Further / I Love The Life I Live, I Live The Life I Love / Rock Me / Got My Mojo Working / She's Got It / Close To You / Mean Mistreater / Take The Bitter With The Sweet / She's Into Something.

The amazing thing about this collection is that it hasn't been done before. These are all original recordings of some of the most important and impressive blues songs of the modern era.



JOHN LEE HOOKER – The Real Folk Blues. Cat. No: CHD-9271

She's Go Out Tonight / Peace Lovin' Man / Stella Mae / I Put My Trust In You / I'm In The Mood / You Know, I Know / I'll Never Trust Your Love Again / One Bourbon, One Scotch, One Beer / The Waterfront.

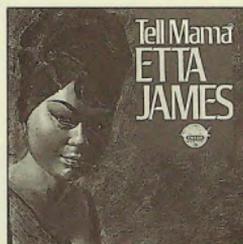
This collection from 1966 finds Hooker with love on his mind. Highlights include the randy ad libs and horny howls in Let's Go Out Tonight and the slow, night-stalking, rhythmic tension of I'm In The Mood.



ETTA JAMES – Tell Mama. Cat. No: CHD-9269

Tell Mama / I'd Rather Go Blind / Watch Dog / The Love Of My Man / I'm Gonna Take What He's Got / The Same Rope / Security / Steal Away / My Mother-In-Law / Don't Lose Your Good Thing / It Hurts Me So Much / Just A Little Bit.

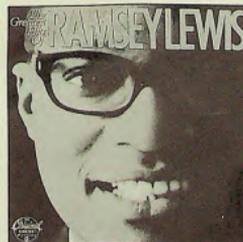
Tell Mama, both the album and track itself, are still Etta's signature. This album contains the genre classic I'd Rather Go Blind—a track later covered by Rod Stewart and Chicken Shack.



RAMSEY LEWIS – The Greatest Hits. Cat. No: CHD-6021

The 'In' Crowd / My Babe / Since I Fell For You / Something You Got / A Hard Day's Night / Hang On Sloopy / The Caves / Dancing In The Street / Felicidade (Happiness) / Wade In The Water / Ain't That Peculiar / Blues For The Night Owl / Function At The Junction / Lonely Avenue / 1-2-3 / Look-A-Here / High Heel Sneakers / Uptight (Everything's Alright).

Ramsey Lewis was the biggest-selling instrumentalist in the history of Chess Records. This 18 track retrospective package is the most thorough of his remarkable career—it features extensive liner notes, in which Ramsey gives added insights to the music and his career on Chess.



VARIOUS ARTISTS – The Best Of Chess Blues (Volume 1).

Cat. No: CHD-31315

Muddy Waters – Rollin' Stone / Robert Nighthawk – Black Angel Blues (Sweet Black Angel) / Eddie Boyd & The Chess Men – 24 Hours / Willie Mabon – Seventh Son / Lowell Fulson – Reconsider Baby / Muddy Waters – (I'm Your) Hoochie Coochie Man / Howlin' Wolf – Smokestack Lightnin' / Little Walter & His Night Cats – Juke / J. B. Lenoir – Eisenhower Blues / Jimmy Rogers – Walking By Myself / Sonny Boy Williamson – Don't Start Me Talkin' / Little Walter – Boom Boom (Out Go The Lights).

If the blues had a baby and they called it rock 'n' roll, then Chess Records was one of the principal midwives!! This is a selection of the very best of the labels blues cuts—a classy compilation covering those early days before the birth of rock 'n' roll.

SUGAR PIE DESANTO – Down In The Basement. Cat. No: CHD-9275

In The Basement / Part One / I Want To Know / Mama Didn't Raise No Fool / Maybe You'll Be There / Don't Make Me Self Clear / Ask Me / Use What You Got / Can't Let You Go / Soulful Dress / Going Back To Where I Belong / She's Got Everything / Slip-In Mules.

One of last year's critic's favourites when released in the U.S., 'The jazzy clarity of her voice, combined with her vibrant, bluesy delivery, made for classic Chess' – Rolling Stone.



Lauder's laudable ways

John Collis meets the small label boss whose musically diverse taste and instinct provided one of last year's success stories

SILVERTONE BOSS Andrew Lauder has a lot to answer for. According to press reports his charting Manchester band the Stone Roses are responsible for a revival in demand for flared jeans. A chainstore buyer told *The Independent*: "By April, whether you like it or not, you'll see a lot of kids wearing them."

Lauder, whose sartorial taste runs closer to the schoolmaster look than the latter-day hippie, has achieved his commercial success by meticulously assembling a varied roster of personal favourites.

"The combination of talents has been very enjoyable. There's no competition between any of the bands — they all have distinct identities and so there's no need for jealousy," he says.

Silvertone is part of the Zomba group. "All the funding has come from them," admits Lauder. "I didn't go in with any money, and there are only three of us on the Silvertone payroll. We're very lucky as far as overheads are concerned in that so many of the necessary jobs are funded as part of Zomba's overall operation."

"When word got round that I



A FLARE for talent spotting. Lauder signed the Stone Roses: "If I hadn't liked them there would have been no deal"

was leaving Demon there were one or two possibilities in the air, but Clive Calder phoned me from America, saying 'Don't sign anything until I get back.' We agreed that we were setting up a worldwide record label, and it appealed to me to be associated with a very successful company which, nevertheless, didn't have anything in the area I wanted to work in.

"My aim has been to build a broad, album-based roster of artists who go out and play live — with a bias towards playing instruments rather than machines. So it's basically a guitar label — it's named after a guitar, after all." The breadth of the roster, and its reflection of personal hunches, shows that there is another road to success apart from the more

clearly defined, concentrated and puberty-orientated Minogue/Donovan route. After all, one of Lauder's artists — John Lee Hooker — is in his seventies and in the American Top Hundred.

The closest Lauder comes to commercial teen appeal is with his pouting Stone Roses, selling to an audience too young to remember the Sixties sound they re-create.

"Although I started from scratch, without any inheritance of acts or trading-off deals, the Stone Roses were already in the frame in that a couple of Zomba people were keen on them and there was finished product. The band were building a following in Manchester — all I had to do was go and see them. If I hadn't liked them there'd have been no deal. In fact, sometimes when something like that falls into your lap the impulse is to say "no" — you're starting with a clean sheet of paper and already it's got marks on it. But the band made perfect sense to me. And though we did start with nothing, you could say they fell into the picture on day two."

With this strong platform giving the label such a fortuitous start Lauder began to follow up leads that had been in the back of his mind for some time. "Things happened quickly. I'd seen Brendan Croker and his band and liked them a lot. I visited them in Leeds, went to a lot of gigs. As the Five O'Clock Shadows they'd had two albums, for UnAmerican Activities and Red Rhino. Here was a musician's musician act — clearly not image-based, just good music, plenty of experience and a great character. Now they're building nicely in Europe.

"Brendan and the bass-player Marcus Cliffe are involved with his Hillbillies, of course. The Nothing won't be ours, but if I spread the name — we'll keep things ticking over with a compilation while he's followed with them.

"I began to think about Croker in summer '88, and at that time I also went to America to talk to JJ

Cale. I knew he wasn't keen on record companies in general, and was quite happy to stay at home. So I felt that we might be a good bet for him — flexible, willing to leave him alone if he wanted that."

During that trip the burgeoning label widened its brief further when Lauder was tipped off about an Atlanta-based band Mary M. Hope. They bring a hard rock strand to Silvertone. "We saw them and liked them a lot — right place, right time. We've made an album and now we're bringing them over — in fact, they're managed out of

'My aim has been to build a broad, album-based roster of artists who go out and play live — with a bias towards playing instruments rather than machines. So it's basically a guitar label; it's named after a guitar, after all'

England now, which helps. Whenever they play, they sell."

After this Lauder was reuved with two acts he'd worked with in the past — The Men They Couldn't Hang and Loudon Wainwright III. "I'd started the Men off at Demon, but then there was a trail of disasters through the majors. I really felt that the ball had been dropped after a good start. They've been a challenge because they've been around too long to suddenly excite the music press. But they've built a big-venue following — the sort of following that other record companies might spend big money trying to establish. So now we're undoing the damage. Our first album

made the top 40 and we've been round the world with them — as a band they're born to tour. "Lauder came on board at the end of '88. I've been putting out his records since 1979 — whether on Radar, Demon or Edsel. So he's become something of a mascot. And he likes the idea of coming out on a major in his home territory — we go through RCA in the States — while at the same time dealing with a small company and familiar faces. It's very satisfying deal between old friends.

"Then there was John Lee Hooker — I was aware of the album *The Healer* through Mike Koppus at Roxbury in California, because he books Hooker as well as JJ Cale. I regret now not picking it up for America — it could have been our debut there, but we talked ourselves out of it. We'd done the deal with RCA and we didn't want them to tag us as a blues label, if you like. But it's worked out so well for Hooker — *Hot Buried in the US*. And while Cale's doing quite respectably in Europe, Hooker's exceeded all expectations."

There can surely be no label showing as much depth with such a modest roster as Silvertone, with the Stone Roses in the pop charts, heavy rock from Mary M. Hope alongside idiosyncratic folkie Wainwright, Cale and Hooker giving historical perspective as well as healthy sales, Croker's solid club following and the Men They Couldn't Hang travelling the world destroying the "poor man's Pogues" name. Lauder holds a healthy hand.

"Next we've got an album from Sonic Boom, which's actually Pete Kambs" — from Spacemen 3. "I should have been out before Christmas except that it's got a ridiculously ambitious cover which has delayed things. I'd describe it as psychedelic music for the Nineties if there weren't so many other influences in there as well — gospel music in particular.

"We're moving out of a Parkside and coming indoors. — we'll be able to find room for a fourth member of staff now. So for a while we'll take stock — some compilation albums, a couple of new singles and three new signings in the first half of the year — there's just the details to sort out."

Years ago Lauder told me that what he really liked about the record business was "getting things up and running. Being able to go into the stocks and actually handle the records, box them up and get them out. I'll never stop being a vinyl junkie. So long as I can get things up and starting things moving."

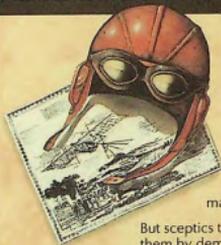
I suggest, then, that with Silvertone maturing smoothly it can't be too long before he wanders off to do something else. Oh I don't think so. It's been such an enjoyable year. So I'll be trying to make sure that it doesn't get too big. We're in touch with the artists all the time. I certainly don't want to lose that. We've reached a positive stage with all of them, in terms of our relationship with them and in terms of the marketplace. So now I can look forward to building on that."



BRENDAN CROKER And The Five O'Clock Shadows: "A musician's musician act — not image-based, just good music, plenty of experience and a great character"



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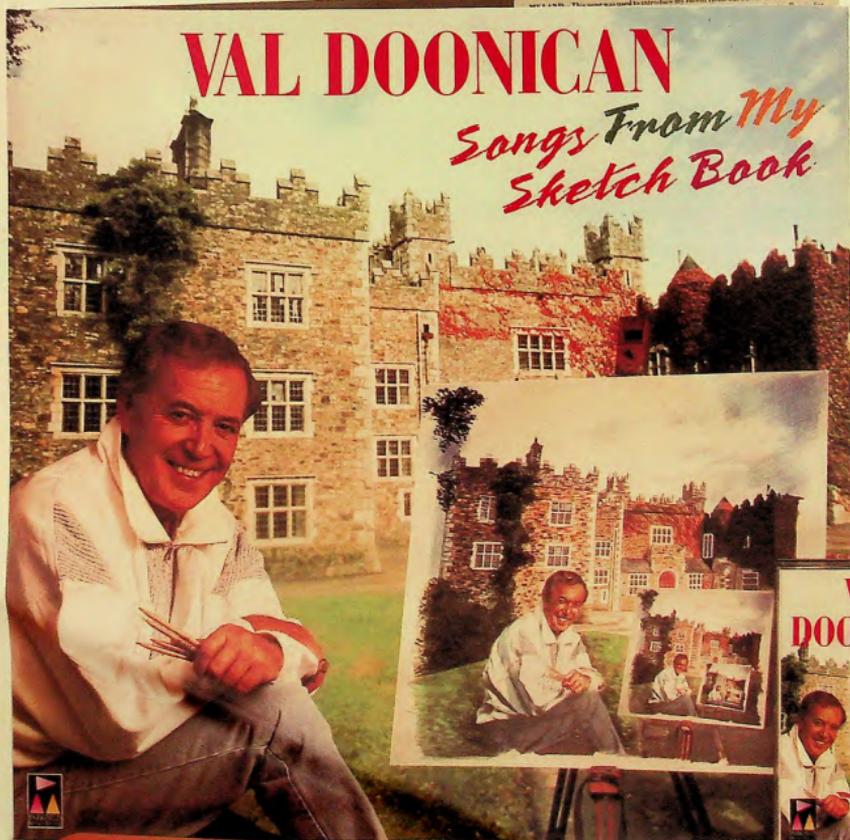
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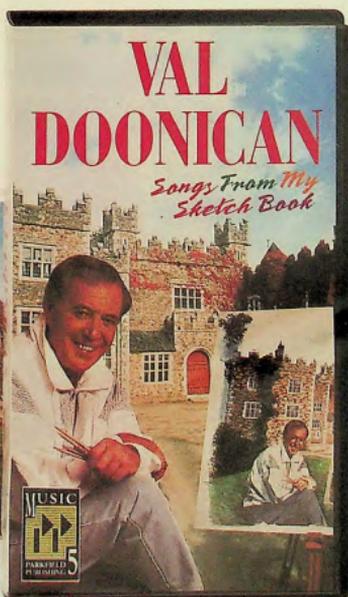
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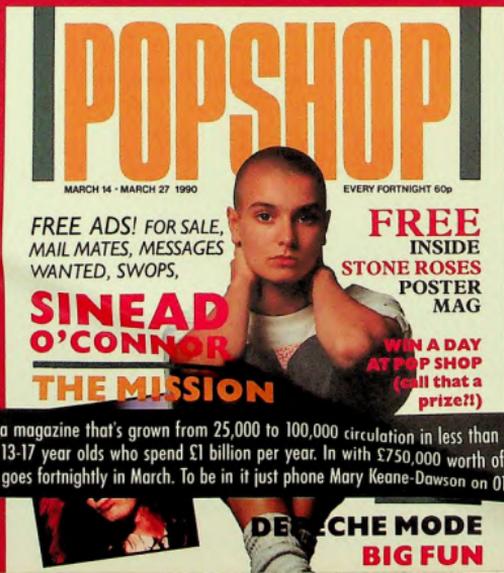
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Week Last Week	Rank	Artist (Producer/Publisher)	Title	Writer(s)
	1	DUB BE GOOD TO ME	40 Best GOOD! 39 (F) Roots International featuring Lindy Layton (Norman Cook) Cop Con (C)	
	2	NOTHING COMPARES 2 U	Enya/Chrysalis (EMI) 43 (C) Simed O'Connor, J. O'Connor, Nellie Hooper/Warner Chappell (C)	
	3	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	CEC 655377 (655379) (C) Michael Bolton (Michael Omartian) EMI Music	
	4	GET UP (BEFORE THE NIGHT IS OVER)	Swagoff 5787 (B) BMG/Telatronica/Ty To Kid (Jo Thomas & Quincy) Warner Bros. Org.	
	5	I DON'T KNOW ANYBODY ELSE	deConstruction P804379 (P74348) (BMG) Black Box (Groove Groove Melody) Warner Chappell Music	
	6	ENJOY THE SILENCE	Mute 12 (B) NC 18 (W) Depeche Mode (Depeche Mode/Flood) Grabbing Hands/Sonnet (C)	
	7	THE BRITS 1990	RCA PB 43645 (17-1) 43646 (W) Various Artists (Various) Various	
	8	ELEPHANT STONE	deConstruction/RCA PB 43475 (12-1P) 43474 (BMG) Guru Josh (Guru Josh) Virgin Music	
	9	INFINITY	deConstruction/RCA PB 43475 (12-1P) 43474 (BMG) Guru Josh (Guru Josh) Virgin Music	
	10	DOWNTOWN TRAIN	Warner Brothers W 34477 (W) Rod Stewart (Trevor Horn) Warner Chappell Music	
	11	HAPPENING! ALL OVER AGAIN	Supernis SUPNET 159 (P) Lonnie Gordon (Stokes/Aiken/Waterman) All Boys Music (C)	
	12	WALK ON BY	PWL FWT07 (4) (F) Sybil (Eddie O'Loughlin) Carlin Music (C)	
	13	ROOM AT THE TOP	MCA MCAT 1287 (F) Adam Ant (Andy Cymone) EMI Music	
	14	STRONGER THAN THAT	EMI 12 (B) 1281 (F) Cliff Richard (Alan Tarney) Warner Chappell Music	
	15	BLACK BETTY (Ben L'Abriard Remix)	Epic 655430 (12-655434) (C) Jam Jam (Kassette/Kay) Kensington Music	
	16	STEAMY WINDOWS	Capitol 17 (C) 54 (F) Tina Turner (Don Hartman) EMI Music	
	17	JUST LIKE JESSE JAMES	Geffen GEF 4977 (W) Chris Desmond (Chris) EMI Music (C)	
	18	I WISH IT WOULD RAIN DOWN	Virgin V372 (F) Phil Collins (Phil Collins/Hugh Padgham) Phil Collins/Hill & Run (C)	
	19	26 TEARS	Epic 1EAK371 (C) The Stranglers (Roy Thomas Baker) Westminster Music	
	20	DUDE (LOOKS LIKE A LADY)	Geffen GEF 727 (W) Aerosmith (Bruce Fairbairn) EMI Music	
	21	GOT TO HAVE YOUR LOVE	Capitol 17 (C) 54 (F) Mantronix (featuring Woodness) (Maestro) EMI Music	
	22	MOMENTS IN SOUL	Champion CHAMP11 (27) BMG JT And The Big Family (Max Atari) Perfect/Ungorbtable/Warner Chappell Music	
	23	TALKING WITH MYSELF (Remix)	Mercury/Phonogram MER30 (3) 23 (F) Deceba 101 (Deceba 101) Phonogram	
	24	TELL ME THERE'S A HEAVEN	East West W 45577 (F) Chris Rea (Chris Rea/Jon Kelly) Warner Chappell Music	
	25	LIVE TOGETHER	Arista 112914 (12-612914) (F) Lisa Stansfield (Ian Devenay/Annie Major) Big Life Music	
	26	INSTANT REPLY	Faithful 112 (F) 22 (P) Nigel (Nigel Wright) EMI Music (C)	
	27	WALK ON THE WILD SIDE	204 655956 (12-655954) (C) James J. Moyack (Richard Haste/Phil Child/D) Mushroom EMI Music	
	28	TEARS ON MY PILLOW	PWL FWT07 (4) (F) Kylie Minogue (Stokes/Aiken/Waterman) Sovereign Music (Leasing) (C)	
	29	I MIGHT	Epic 59AK71 (1) (C) Shakin' Stevens (Pete Hammond) Shaky Music	
	30	TOUCH ME	4th+Empire/Island 12 (B) 88 (F) 4fers (Gianfranco Bertolotti) Copyright Control	
	31	NATURAL THING	Chameleon/Chrysalis COOL00 20 (F) Inconceivable (Lolita/Harris/Jolley) Republic	
	32	LOVE IS SPURNED	Sea Breeze/Phonogram 12 (B) 622 (F) Marc Almond (Stephen Hague) Warner Chappell Music	
	33	LOVE SHACK	Reprise/Warner-Bros/W 9177 (W) 852+ (Don Was) Ronda Music	
	34	LILY WAS HERE	Arista/RCA 24 43045 (12-43044) (BMG) David A. Stewart featuring Candy Dulfer (Stewart) D'A A (L) 53 (F) Dal Amico (Tony) PolyGram Music (C)	
	35	NOTHING EVER HAPPENS	A&M A&M 150 (F) Dal Amico (Tony) PolyGram Music (C)	
	36	ADVICE FOR THE YOUNG AT HEART	Fattoria/Phonogram 06A71 (1) (F) Tears For Fears (Tears For Fears/Da Rosa) Virgin Music (C)	
	37	HERE I AM	Epic 655473 (12-655472) (C) Gloria Estefan (Emilio Estefan Jr./Jorge Casas/Clay/Owens) EMI Music	

Records to be featured on this week's Top Of The Pops

WEEK 8

Panel sales compared to last week: +5%

TITLES A-Z (WRITERS)

18	And Life (Bob/Simone)	40	Live Together (Dimitrios)
19	Beats (Moyack)	41	Love (L. Stansfield)
20	Advice For The Young At Heart (Tears For Fears/Da Rosa)	42	Love On The Edge Of The Night (Harris/Child)
21	Black Betty (Ben L'Abriard)	43	Love Train (Spector)
22	Black Box (Groove Groove Melody)	44	Love Train (Spector)
23	Black Betty (Ben L'Abriard)	45	Love Train (Spector)
24	Black Betty (Ben L'Abriard)	46	Love Train (Spector)
25	Black Betty (Ben L'Abriard)	47	Love Train (Spector)
26	Black Betty (Ben L'Abriard)	48	Love Train (Spector)
27	Black Betty (Ben L'Abriard)	49	Love Train (Spector)
28	Black Betty (Ben L'Abriard)	50	Love Train (Spector)
29	Black Betty (Ben L'Abriard)	51	Love Train (Spector)
30	Black Betty (Ben L'Abriard)	52	Love Train (Spector)
31	Black Betty (Ben L'Abriard)	53	Love Train (Spector)
32	Black Betty (Ben L'Abriard)	54	Love Train (Spector)
33	Black Betty (Ben L'Abriard)	55	Love Train (Spector)
34	Black Betty (Ben L'Abriard)	56	Love Train (Spector)
35	Black Betty (Ben L'Abriard)	57	Love Train (Spector)
36	Black Betty (Ben L'Abriard)	58	Love Train (Spector)
37	Black Betty (Ben L'Abriard)	59	Love Train (Spector)
38	Black Betty (Ben L'Abriard)	60	Love Train (Spector)
39	Black Betty (Ben L'Abriard)	61	Love Train (Spector)
40	Black Betty (Ben L'Abriard)	62	Love Train (Spector)
41	Black Betty (Ben L'Abriard)	63	Love Train (Spector)
42	Black Betty (Ben L'Abriard)	64	Love Train (Spector)
43	Black Betty (Ben L'Abriard)	65	Love Train (Spector)
44	Black Betty (Ben L'Abriard)	66	Love Train (Spector)
45	Black Betty (Ben L'Abriard)	67	Love Train (Spector)
46	Black Betty (Ben L'Abriard)	68	Love Train (Spector)
47	Black Betty (Ben L'Abriard)	69	Love Train (Spector)
48	Black Betty (Ben L'Abriard)	70	Love Train (Spector)
49	Black Betty (Ben L'Abriard)	71	Love Train (Spector)
50	Black Betty (Ben L'Abriard)	72	Love Train (Spector)
51	Black Betty (Ben L'Abriard)	73	Love Train (Spector)
52	Black Betty (Ben L'Abriard)	74	Love Train (Spector)
53	Black Betty (Ben L'Abriard)	75	Love Train (Spector)
54	Black Betty (Ben L'Abriard)	76	Love Train (Spector)
55	Black Betty (Ben L'Abriard)	77	Love Train (Spector)
56	Black Betty (Ben L'Abriard)	78	Love Train (Spector)
57	Black Betty (Ben L'Abriard)	79	Love Train (Spector)
58	Black Betty (Ben L'Abriard)	80	Love Train (Spector)
59	Black Betty (Ben L'Abriard)	81	Love Train (Spector)
60	Black Betty (Ben L'Abriard)	82	Love Train (Spector)
61	Black Betty (Ben L'Abriard)	83	Love Train (Spector)
62	Black Betty (Ben L'Abriard)	84	Love Train (Spector)
63	Black Betty (Ben L'Abriard)	85	Love Train (Spector)
64	Black Betty (Ben L'Abriard)	86	Love Train (Spector)
65	Black Betty (Ben L'Abriard)	87	Love Train (Spector)
66	Black Betty (Ben L'Abriard)	88	Love Train (Spector)
67	Black Betty (Ben L'Abriard)	89	Love Train (Spector)
68	Black Betty (Ben L'Abriard)	90	Love Train (Spector)
69	Black Betty (Ben L'Abriard)	91	Love Train (Spector)
70	Black Betty (Ben L'Abriard)	92	Love Train (Spector)
71	Black Betty (Ben L'Abriard)	93	Love Train (Spector)
72	Black Betty (Ben L'Abriard)	94	Love Train (Spector)
73	Black Betty (Ben L'Abriard)	95	Love Train (Spector)
74	Black Betty (Ben L'Abriard)	96	Love Train (Spector)
75	Black Betty (Ben L'Abriard)	97	Love Train (Spector)
76	Black Betty (Ben L'Abriard)	98	Love Train (Spector)
77	Black Betty (Ben L'Abriard)	99	Love Train (Spector)
78	Black Betty (Ben L'Abriard)	100	Love Train (Spector)

W2741/
T/C/D

Chicago

WHAT KIND OF MAN WOULD I BE?

THE U.S. SMASH HIT!

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38	28	BAD LOU	Dick/Warner-Bros W 34477 (W) Eric Clapton (Russ Titelman) EC Music/Warner Chappell Music
39	25	HELLO	East West W 24207 (W) The Beloved (Marty Phillips) Virgin Music (C)
40	23	18 AND LIFE	Arista/Feat West A 8837 (W) Skid Row (Michael Wagener) PolyGram Music (C)
41	21	COME BACK TO ME	Brookland/AM USA 171 (4) (F) Janet Jackson (Jimmy Jam/Terry Lewis) EMI Music/Copyright Control
42	47	RUNAWAY HORSES	Virgin V371 124 (F) Balduin Carlisle (Rick Nowels) Future Furniture/Shipwreck/Virgin
43	26	THE FACE AND WHY NOT?	Island 12 (C) 54 (F) Alan Shacklock Island Music
44	28	PROBABLY A ROBBERY	Mute 12 (C) 102 (W) Renegade Soundwave (Floord/Renegade Soundwave) Copyright Control
45	32	DIRTY LOU	EMI EMG 126 (12-126M 12) (F) Robert Palmer (Robert Palmer) EMI Music
46	30	COULD HAVE TOLD YOU SO	HALO/TOT 71 (C) Hala Hala (Bob Sargeant) MCA Music (C)
47	NEW	LOADED	Capitol 17 (C) 54 (F) The Roots (The Roots) Capitol Music
48	41	GET BUSY	Creston CE 07 (1) (W) Mr Lee (Mr Lee) Zomba Music
49	29	HANGIN' TIGHT	CBS BLACKTOP (C) New Kids On The Block (Maurice Starr) EMI Music (C)
50	57	COME TOGETHER AS ONE	4th+Empire/Island 12 (B) 19 (F) The Roots (The Roots) EMI Music/MCA Music
51	46	I'M NOT SATISFIED	London/LON 232 (F) Fine Young Cannibals (David Z/Steve Nieve) Virgin Music (C)
52	44	HOUSE OF BROKEN LIVES	Capitol 17 (C) 54 (F) White (Alan Brown/Neville Lardie) EMI Music
53	61	RICKING UP DUST	PolyGram Music 17 (C) 54 (F) Little Angels (Clayton Davis) PolyGram Music
54	NEW	BRING FORTH THE GUILLOTINE	Tom Tom 777 (12) 11 (12) (3) (C) Silver Bullet (Ben Chapman) Wild Music
55	NEW	WARRIOR	Arista 112954 (12-612956) (BMG) MC Wildski (Dakayne) PolyGram Music
56	35	WELCOME	4th+Empire/Island 12 (B) 19 (F) Gora Lelano (Jonathan) PolyGram Music
57	14	LVIN' ON THE EDGE OF THE NIGHT	Virgin America VUS71 (18) (F) Iggy Pop (Don Was) Warner Chappell Music
58	NEW	LOVE PAINS	Epic 12611 (4) (C) Lisa Minelli (Pet Shop Boys/Julian Mendelsohn) Warner Chappell Music
59	NEW	NOTHING HAS BEEN PROVED	Brookland/AM USA 171 (4) (F) Strings Of Love (Max/Frank Minion/Corrado Rizza) Capig/10 Music
60	NEW	AFTER THE RAIN	Arista 112722 (12-612722) (BMG) Tilly (Magnus Frykberg) Copyright Control
61	NEW	WITH A LITTLE LOVE	A&M AM 157 (F) Sam Brown (Pete Brown/Sam Brown) EMI Music/Ronda Music/Warner Chappell Music
62	NEW	WALKING ON ICE	EMI 17 (C) 61 (F) River City People (Don Grahman) BMG Music
63	NEW	WALK ON THE WILD SIDE	4th+Empire/Island 12 (B) 19 (F) Booty System (Derek Parker/Roger Bolton/Ben Chapman) EMI Music
64	60	STILL TOO YOUNG TO REMEMBER	Virgin V371 123 (F) JJ Bates (Mack) Virgin Music
65	NEW	RODAR LOVE	Parlophone 12 (C) 63 (4) (F) Chris Hill (Alan Hanger/Westida) Noda Music/Island Music
66	53	SOMETIMES	Mercury/Phonogram A&M 212 (F) MC Q (Michael Hutchence/Ollie Olsen) M&A Music
67	54	PRINCIPAL'S OFFICE	Delicious/4+Empire 12 (B) 19 (F) Young M.C. (Monty/Michael Ross) Blue Mountain Music
68	48	THE KING AND QUEEN OF AMERICA	RCA DA 23 (12-DA 23) (BMG) Eurythmics (David A Stewart/Jimmy Iovine) D'A A (L) 53 (F) 53 (F)
69	70	GET A LIFE	10/10/Tommy 204 (1) (F) Soul II Soul (Jazzie B/N. Hooper) Jazzie B/Virgin/Soul II Soul (C)
70	73	SO WHAT	Davey/Octopus 00 (3) (C) G. L. (G. L.) (Steve Anderson/Wolf) Grand Upright Music
71	40	YOU MAKE ME FEEL (MIGHTY REAL)	London/LON 241 (F) Jimmy Somerville (Stephen Hague) LJS Music (C)
72	45	FAITH NO MORE	Slack/Island LASH12 (12-612-ASHX 21) (F) Faith No More (Matt Wallace/Faith No More) PolyGram Music
73	34	BRASS NORECK	RCA 24 43043 (12-43040) (BMG) The Wedding Present (no producer credits) Hallin Music/EMI Music
74	NEW	BIRDHOUSE IN YOUR SOUL	Elektra EKR 1047 (W) The Waites Be Giants (Cine Lange/Alex Winstanley) Warner Chappell Music
75	66	JAILBREAK	Rainia 12 (C) (AM) Paredon (Ravin Inc.) Buddha Palm Music

THE NEXT 25

76	YOUR OWN SWEET	4th+Empire/Island 12 (B) 19 (F) 19 (F)
77	MAADHERBES BARE ON	4th+Empire/Island 12 (B) 19 (F) 19 (F)
78	NO MORE LIES	4th+Empire/Island 12 (B) 19 (F) 19 (F)
79	TOO CLOSE TO THE SUN	4th+Empire/Island 12 (B) 19 (F) 19 (F)
80	GOOD TOGETHER	4th+Empire/Island 12 (B) 19 (F) 19 (F)
81	CAPTURED	4th+Empire/Island 12 (B) 19 (F) 19 (F)
82	PURE EYES	4th+Empire/Island 12 (B) 19 (F) 19 (F)
83	SPACE SHUTTLE	4th+Empire/Island 12 (B) 19 (F) 19 (F)
84	TOO CLOSE TO THE SUN	4th+Empire/Island 12 (B) 19 (F) 19 (F)
85	80 TO TOP SHOOT	4th+Empire/Island 12 (B) 19 (F) 19 (F)
86	THE HURPHY DANCE	4th+Empire/Island 12 (B) 19 (F) 19 (F)
87	TELEVISION GOOD	4th+Empire/Island 12 (B) 19 (F) 19 (F)
88	TOO CLOSE TO THE SUN	4th+Empire/Island 12 (B) 19 (F) 19 (F)
89	TOO CLOSE TO THE SUN	4th+Empire/Island 12 (B) 19 (F) 19 (F)
90	TOO CLOSE TO THE SUN	4th+Empire/Island 12 (B) 19 (F) 19 (F)
91	INNA CITY MAMA	4th+Empire/Island 12 (B) 19 (F) 19 (F)
92	CHEQUERY KNOCKOFF	4th+Empire/Island 12 (B) 19 (F) 19 (F)
93	EVERY BEAT OF THE HEART	4th+Empire/Island 12 (B) 19 (F) 19 (F)
94	TOO CLOSE TO THE SUN	4th+Empire/Island 12 (B) 19 (F) 19 (F)
95	TOO CLOSE TO THE SUN	4th+Empire/Island 12 (B) 19 (F) 19 (F)
96	TOO CLOSE TO THE SUN	4th+Empire/Island 12 (B) 19 (F) 19 (F)
97	TOO CLOSE TO THE SUN	4th+Empire/Island 12 (B) 19 (F) 19 (F)
98	TOO CLOSE TO THE SUN	4th+Empire/Island 12 (B) 19 (F) 19 (F)
99	TOO CLOSE TO THE SUN	4th+Empire/Island 12 (B) 19 (F) 19 (F)
100	TOO CLOSE TO THE SUN	4th+Empire/Island 12 (B) 19 (F) 19 (F)

Thinking man's rap

by Selina Webb

"THERE ARE too many silly names which don't mean anything. I've got a silly name, but at least it means something," quips MC Wildski. The initials of his name stand for "Writing Intelligent Lyrics Does Something Kill Ignorance," a philosophy he applies to all his work.

The debut Wildski single is Warrior, out last week on Ariston. A chuntering rap featuring snippets from Tears For Fears' Shout, it concerns one of Wildski's favourite topics: being an individual.

"There's a bit of irony there when I say, 'I'm not a teacher, I'm a preacher.' I'm not like somebody's dad or something — I'm just a normal bloke off the street who just happens to be a rapper," he says. "Warrior is about people thinking about themselves for a change. People think that it is cool to be part of a gang surviving on the street — but it's no good if you don't think for yourself and learn how to survive on your own."

As a founder member of Norman Cook's Beats International — he performed on the 1989 hit Blame It On The Bassline — Wildski signed to Ariston partly because it was the only company prepared to let Warrior out in its original form. The track was first demoed a year ago with DMC producer Paul Dakeyans.

"After the success of Beats International I didn't think anything would come of Warrior, but Paul got in touch to say there was a serious buzz on it and a lot of record companies were interested."

A legal wrangle with Tears For Fears preceded the release of the single — now solved to the tune of £3,000 — but Wildski is already focusing his attention on his anticipated debut album.

"I'm all styles, but no style. I'm not scared to try anything," he says. "There will be a few surprises on the album, but I don't want to mention them because people might get ideas."

Wildski lets slip that he's trying his hand at scat-rap — Cleo Laine style — and with a boast that he can rap about anything from veggies to gang warfare he's likely to produce a fascinating LP.



MC WILDSKI — silly name, but with meaning

Wildski has been freestyle rapping since he was 16 and his ability to create instant raps from audience suggestions has made him a popular live attraction since the early Eighties. Currently he is appearing at all the DMC finals dates and in the past he has supported The Red Hot Chili Peppers and Redhead Kipkin.

Proud of being an English rapper and taking a stand against the unwritten rules of the rap scene, Wildski hopes his music will have wide appeal.

"I'm not selling out. It's selling records and opening doors for people — like Rebel MC and Silver Bullet have opened doors and brought down other barriers. I'm just expressing things how I want to."

Big Life sees future in ragga Reid

by Russell Brown

ONE OF last year's major movers across the Atlantic was the influence of raggauffin reggae.

Big Life, typically, has seen the future and signed up one of reggae's most versatile performers, Junior Reid to a three-album deal. The relationship has been launched with a Paul Anderson remix of

Reid's best-known track, One Blood, a conny piece of work which slots in the classic Poet In Full bassline and brings the song right up to date without destroying its essential character.

Most of dance music's studio techniques were copied originally from dub reggae, and Reid agrees the gulf between ragga and contemporary dance is not great. "Except the raggauffin is maybe a little more hardcore."

To back up the single, Big Life has re-released Reid's original 1988 One Blood LP, but he has just begun work on a new album which will feature the production talents of Coldcut, Richie Rich, Dave Norrell and America's Louie Vega.

Reid is no stranger to the dance crossover — he worked with Arthur Baker on the remix of Black Uhuru's Great Train Robbery and provided the soaring vocal of Coldcut's hit Stop This Crazy Thing. It was through Coldcut that he came to know Big Life. "I signed because I knew they were a good company — and an independent company."

Interestingly, he says that Crazy Thing has found its way back home to Jamaica. "It's happening there now."

One of Reid's strengths is that he's not just a voice but a songwriter. He provided a late creative bloom for Black Uhuru when he replaced Michael Rose and seems set to give his new battery of production talent plenty to get their teeth into.

C O L U M N

FRIMEA MINSTER Margaret Reid's revelation of her family's vintage taste in music during the late-**BETTS Awards** may have caused chuckles but was hardly any less regressive than the award-giving panel's evident "bring back the big bands" mentality, and seeming emphasis on US rather than UK chart performance. Popular success does not necessarily equate with artistic excellence, but you really cannot fool the public all of the time and the consistent success here of **Stock Aitken Waterman** surely shows that they must be doing something right and worth an award in recognition? At least the ceremony staging **Jonathan King** saw fit to acknowledge their popularity. More puzzling was the panel's lack of recognition for truly the most influential and important UK act to reach international fame in the last year, **Soul II Soul**, who had to wait for America's **Grammy** awards to gain industry accolades. If you doubt their influence, just go to the number of reviews both below and in recent print issues that have included the description, "**Soul II Soul**...! If any further confirmation be needed, one of the hottest new LP releases — **It's His** — is rhythmically **Soul II Soul**-style though otherwise accurately: **Beetles** like **CANDY FLIP Strawberry Fields Forever** (Dulc DEBTX.3092), a bizarre combination that remarkably works!

Already established an impact and now out there are the at last UK issued, **Soul II Soul** Back To Life beat **AT THE MOMENTS** in Love melody and **O'Jays** For The Love Of Money boss combining **J.T. AND THE BIG FAJINLY** Moments in Soul (Champion CHAMP.12.237); amouly muscular anti-apartheid, though subtly infectious **JAY WILLIAMS** Sweet (Urban URBX.50), lightly jazzy jazz funk house instrumental **EARTH PEOPLE** Reach Up To Man (Champion CHAMP.12.239); Last Night A DJ Saved My Life-ish lurching boss thumped and piano jingled jiggly **THE LOBBERS** "Whole Wide World" (Kaka PT 49294). Added now to the UK pressing of the rissus **Two** (MCA) **It's Right** is the more recent **Heartbeat** import coupling, and hotter here in its own right, **guy rapped** and samples subdued hip house **SEDUCTION** Free Your Body (Rise To Get Hip House) (Breakout USAF.679) — little to do with Seduction as the girl group that its US success has made them out to be more a choice for producers **Civillés & Cole**.

Other wave-making releases out here (though some maybe not fully yet) include the instantly massive, **Janet J. Morgan** (beating Bob's worried). Both groups' **Timmy Thomas** and **Soul II Soul** style rhythms combining single-yet moaned **BEAT BYTER** Walk On The Wild Side (Fourth & Broadway 12BRW 163); also instantly huge, **Muffie** featuring **Lisa Barone** (beat) that they're really startled, **Chris Paul** produced **Soul II Soul**-style tempoed **Mary Jane Blaise** classic reworking **JAY MOHDI** AND THE LIVIN'! **Sam's** All Night Long (10 Records TENX.304), cryptically white labeled **Big Boss Groove** might be part of its proper name **Soul II Soul** **Spinn**!-like piano polished lushly weaving swing-beat-ish instrumental **BBQ Sn-Appness Mix** (BOSS-1); emphatically cantering Seventies Philly Soul-style, though perhaps hotter in its slower-chuckie Britton Boss Mix, **BLACKSMITH** Hold You Back (In FX 130); backbeating Belgian newbeat instrumental, perhaps more strongly coupled with the more urgently "hardbeat" **Heartbeat**. **LIAISONS D** Future F.J. (de/Construction Records PT 40376); simple sparse skipping hip house **Philly Soul** not as strong on the concurrent Swedish **Clubland** Four (Quercus production) **QUARTZ** featuring **Stigga** We're Coming At You (Mercury/TMUSIC (TM 212); **Maximino** **Limpo** (remixed girl) most interesting sinky combination of slow **Soul II Soul** compatible beats and 'ambient' atmosphere (with none associated with faster house) **MALCOLM McLAREN** Call A Wove (Epic WALTZ 15); **Rockers Revenge** Walkin' On Sunshine punctuated jerry ho house (with an equally strong more "ambient" **The Havana** File) **BEES** featuring **MC Slave** **Mole** You're Mine (Hard Core Hip House Mix) (Kook Kat/Big Life KOCOL 1511); gospel singes **Frankie Mendrix** moaned gently burbling house **THE U.F.I.** (featuring **Frankie**) **Unleash Your Great Energy** (featuring **Love You**) (Virgin VST 1247); ressed on a different ball, **Sueño Latino** attractively cantering instrumental **MASTERS OF THE UNIVERSITY** Space Talk (Rumour Records RUMAT 11); jiggly syncopated chugging 'new jack' swing **Freddie** **Black** **Rhythm**; **The Feeling** (Motown TZ 43458); **Berry White** **perennial** **Fallie** **Unleash Your Great Energy** (featuring **Love You**) (Virgin VST 1247); ressed supporting attractive lush harmonies supported sweetly swooning sensuality **Black** **Rhythm** (It May Be Winter Outside (Sir Lloyd S17)).



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THE SINGLE

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5/6/7 LONDON, WEMBLEY ARENA

THE CAT. NO. YZ 462/T

JEANNY MORRIS

SHE HAS TO BE LOVED

IN MARCH WITH 'TEARS FOR FEARS'




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TOP DANCE SINGLES

3 MARCH 1990

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

THIS WEEK LAST WEEK ON CHART		MW	
1	DUB BE GOOD TO ME 4 Backs International Go Beat GOD(X) 39 (F)		
2	INFINITY 2 Guru Jaz deConstruction/RCA P43475 (PT43476) (BMG)		
3	I DON'T KNOW ANYBODY ELSE 3 Black Box deConstruction/RCA P843479 (PT43480) (BMG)		
4	TALKING WITH MYSELF (REMIX) 2 Elocitra 191 Mercury/Phonogram MER(X) 316 (F)		
5	JAILBREAK 2 Paradax Rolin 782 - (12 - R2) (316) (F)		
6	GET UP BEFORE THE NIGHT... 5 Technotronic feat. Yo Kid K Swanyard STR(1) 8 (BMG)		
7	WALK ON BY 4 Sybil PWL/PWL(T) 48 (P)		
8	MOMENTS IN SOUL JT And The Big Family Champion CHAMP(1)2(237) (BMG)		
9	GET BUSY 3 Mr Lee Jive Chicago JIVE(T) 231 (BMG)		
10	NATURAL THING Innocence Cooltemp COOL(X)20 (C)		
11	COME TOGETHER AS ONE 17 DW Dawning 4th + B'way/Island (12)BRW 159 (F)		
12	WALK ON THE WILD SIDE Beet System 4th + B'way/Island (12)BRW 163 (F)		
13	TESTONE 3 Sweet Exorcist Warp/Outer Rhythm - (WAP 3) (V/R)		
14	LIFE TOGETHER 4 Lisa Stansfield Arista 112914 (12 - 412914) (BMG)		
15	GO TO HAVE YOUR LOVE 11 Mantronix (featuring Woodness) Capitol (12)CL 559 (E)		
16	SPACE SHUTTLE 16 Gil Scott-Heron/Casle Communion GILL(T)003 (BMG)		
17	SO WHAT 17 Gilbert O'Sullivan Dever/Chrysalis ROJ(X) 2 (C)		
18	PROBABLY A ROBBERY 4 Renegade Soundwave Mute (12)MUTE 102 (V/R)		
19	HOW AM I SUPPOSED TO LIVE... 11 Michael Bolton CBS 655397 (7) - 655397 (6) (C)		
20	BLACK BETTY (Liedbrand Remix) 2 Ram Jam Epic 655430 (7) - 655430 (6) (C)		

21	HAPPEN'N' ALL OVER AGAIN 6 Lonnie Gordon Supreme SUPE(T) 159 (P)		
22	PRINCIPAL'S OFFICE 30 Young MC Delicious 4th + B'way (12)BRW 161 (F)		
23	THE HUMPTY DANCE 23 NEW Digital Underground BCM BCM 346(X) (C)		
24	YOU PLAYED YOURSELF 23 Ice-T Sire/Warner Brothers W 994(T) (W)		
25	I'M NOT SATISFIED 17 FISH BUMP London LON(X) 252 (F)		
26	EACH BUMP 16 3 Body Fun Rhythm King/Mute BFORD 6 (12)BFD 04 (V/R)		
27	WALK ON THE WILD SIDE 13 3 Jamie J Morgan Tabu 655596 (7) - 655596 (6) (C)		
28	GET INTO IT/THAT'S HOW I'M... 14 4 Tony Scott Champion CHAMP(1) 232 (BMG)		
29	MAN MACHINE 21 2 Man Machine Outer Rhythm - (MMAN 1) (V)		

30	LET THERE BE HOUSE 25 5 Deskee Big One (V)BIG 19 (V/R)		
31	(CHERRY LIPS) DER ERDBEERMUND 10 4 Culture Beat Epic 655633 (7) - 655633 (6) (C)		
32	DIRTY CAST 7 3 Adventures Of Stevie V Mercury/Phonogram MER(X) 311 (F)		
33	SNAP 46 2 Power Logic - (612938) (IMP)		
34	SOMETIMES 31 2 Max Q Mercury/Phonogram MER(X) 232 (BMG)		
35	PAIN 20 3 Lewi Murraro Champion CHAMP(1) MXQ 2 (V/R)		
36	LOADED 16 Primal Scream Creation CRE(0)10 (V)		
37	TWO TO MAKE IT RIGHT 15 2 Seduction Breakout/A&M USA(T) 679 (F)		
38	THE BRITS 1990 19 2 Various RCA PB43565 (12 - PT43566) (BMG)		
39	WELCOME 19 7 Gino Lento Hfr/London F(X) 126 (F)		
40	DEXTROUS 8 8 Nightmares On Wax/Warp/Outer Rhythm - (WAP 2) (V/R)		
41	MOTHERLAND - A FRI-CA- 25 2 Tribal House Cooltemp/Chrysalis COOL(X) 196 (C)		
42	LOVE TOGETHER 12 2 LA Mix feat Kevin Henry Breakout/A&M USA(T) 677 (F)		
43	DANCE HALL 5 3 Sybil & Robbie 4th + B'way/Island (12)BRW 153 (F)		
44	FEELING GOOD 15 2 Pressure Drop Big World (BIWT 005) (PAC)		
45	TOUCH ME 11 2 49ers 4th + B'way/Island (12)BRW 157 (F)		
46	BOUNTY KILLERS 10 2 Depth Charge Vinyl Solution - (STORM 13) (PAC)		
47	ALL NIGHT LONG 13 2 The Mafia featuring Lisa Baron Mafia MM(X) 1 (S/R)		
48	COME BACK TO ME/ALRIGHT 7 6 Janet Jackson Breakout/A&M USA(T) 681 (F)		
49	NOTHING HAS BEEN PROVED 10 2 Strings Of Love Breakout/A&M USA(T) 688 (F)		
50	HARRIER 10 2 MC Wildcat Arista 1129556 (12 - 612956) (BMG)		

JET STAR

H E C O I D S

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ADVERTISMENT

REGGAE ALBUM CHART

WEEK LAST WEEK	REGGAE DISCO CHART	CHART
(1)	AMAZING GRACE Sanchez	Chart CR1 43
(2)	CHAKA ON THE MOVE Chaka Demus	Posthuma PH 032
(3)	STOP LOOKING Inside MacGregor	Steady & Gentle SDM 006
(4)	HOT WATER Adonis Bailey	Jimmy HDIAM 006
(5)	NEW TALK Sammie Lee & Lee P	Harpo 2 HANG 726
(6)	TWICE MY AGE Shabba K & Royal	Greenstones CRE 200
(7)	HOW ABOUT US Frankie Paul	Caribbean CRD 301
(8)	ZIG IT UP Ferguson & Johnson	Pickett PAF 29
(9)	YOU GIVE ME HIC UP Tiger and Gregory	Technique WRT 63
(10)	BAD IN BED Chudadee	Slava 1 511
(11)	MORE LOVE Reggae Radio	Golden SHF 005
(12)	THE HURT VIVONS Fussy Brown	Living Room TV 033
(13)	LOVE IS ALL I HAVE Froy Brown	Chart CR 29
(14)	NUMBER ONE GIRL Barry Brown	Tom Style PS 028
(15)	DOWN IN JAMAICA Red Fox and Helderice	Chart CR 29
(16)	YOU ME AND SHE Vyonna Windsor	Pickett PAF 29
(17)	EVERYONE MAKE LOVE Like Father & Johnson P	Steady 501
(18)	MISTY LADY Freddy Paul	Big International BMO 004
(19)	SHI BEG AND READY Like Clarke	Y&D NYO 014
(20)	FAIRY GODMOTHER Annette B	Chart CR 42

REGGAE ALBUM CHART

1	1 REGGAE HITS VOL 7 Various Artists	Jet Star JSLP 1007
2	2 HOLDING ON THE LINE Various Artists	Greenstones CRE 142
3	3 DEBORAH GLASSGOW Debrah & Giggler	Greenstones CRE 139
4	4 MUSICWORKS SHOWCASE '90 Various	Greenstones CRE 139
5	5 SCORE OF LOVE Various	Jimmy NP 18
6	6 LOVERS FOR LOVERS VOL 2 Various	Business BLP 202
7	7 BEST BROTHER SHabba Ranks	Blue Mountain B&P 21
8	8 MASSIVE Various	Big One 121 DOK 816
9	9 THE HITS OF SIR LLOYD Various	Steady SHF 006
10	10 WICKED IN BED Various	Blue Mountain B&P 037
11	11 IN THE COUNTRY Various Acts	Brown BMO 021
12	12 NEVER KNEW LOVE Carl Sir	Kalahari KALP 001
13	13 NINJAMAN & JOHNNY P Nijaman & Johnny P	Pickett PAF 025
14	14 PAST AND FUTURE Gregory Isaacs	Technique WRT 25
15	15 TWO FRIENDS PRESENTS GIRLS & GUYS Various	Big One SHF 006
16	16 SOUND WAVES Various	Jimmy NP 18
17	17 MAGNUM Various	Steady & Gentle WFE 1508
18	18 CRAZY Inker U	Posthuma DGP 14
19	19 SOUNDCLASH Various	Pickett PAF 034
20	20 JAMAICAN LOVE Various Stars	Living Room LMP 101

TOP 10 ALBUMS

1	THIS SHOULD MOVE YA 3 Mantronix Capitol EST 2117/TCST 2117 (E)
2	AFFECTION 13 Lisa Stansfield Arista 110379/410379 (BMG)
3	DEEP HEAT 5 - FEED THE FIRE 5 Various Tollax STAR 2411/STAC 2411 (BMG)
4	PUMP UP THE JAM 9 Technotronic Swanyard SYRLP 1/SYRMC 1 (BMG)
5	WALK ON BY 5 Sybil PWL/HFC10 (P)
6	BACK & SOUL-HEART & SOUL II 6 Heret & Soul 8407741/8407746 (F)
7	THE CHIEF 8 Quincy Jones Quest/Warner 8 - WX 313/WX 313C (W)
8	WALK BY THE FORCES OF NATURE 5 Jungle Brothers Eternal WEA WX 332/WX 332C (W)
9	CLUB IT '90 VOL 1 10 Various Supreme CLUB(P)/CLUBZ(C) (P)

TOP 10 BUBBLERS

1	BRING FORTH THE GUILLOTINE Silver Bullet Tam Tam TTT(01) 12 - TTT(01) 3 (PAC)
2	TROPICAL SHOWER Rhythm Of Life SBK One (12SBK 70)96 (E)
3	DO NOT MISS THE PARTY Biza Nove Bite (BYTE)202 (IMP)
4	ANOTHER DAY IN PARADISE Jamtronik Debut DEB(T)3093 (PAC)
5	1.15 PLEASE Metro No Groove (NG035) (IMP)
6	MELT YOUR BODY Mark Summers SMR House (SMR 001) (GY)
7	TAKE ME HIGHER (THE DREAM) Piscet Resch'n' PISCES 001(T) (SP)
8	PEACE AND UNITY MC's Logic Submission SUB(X)01 (PAC)
9	30-YO YAW Pizzo Hi Tension (HNC 02) (IMP)
10	NO MORE LIES Michael Lee Alice/East West B9149(T) (W)

OUT NOW

MC'S LOGIC - PEACE & UNITY - SUBX 017 - 12" SUBMISSION

Pressure Drop - Feeling Good - BIWT 005 - 12" - Big World

SHUT UP & DANCE - 5.6.78 - GT1099 - 12" - G.T.

Enter B - The Pleasure of Music - Sav 105 - 12" - S&M

SILVER BULLET - BRING FORTH THE GUILLOTINE - T7003 - 12" TAM TAM

The Mafia Featuring Lisa Baron - All Night Long - MMX1 - 12" Mafia Music

MARK ROGERS - STEP IN THE RIGHT DIRECTION - FT II AR - 12" - FREETOWN INC

Monique - Till The End Of Time - DEBTX 3090 - 12" - Debut

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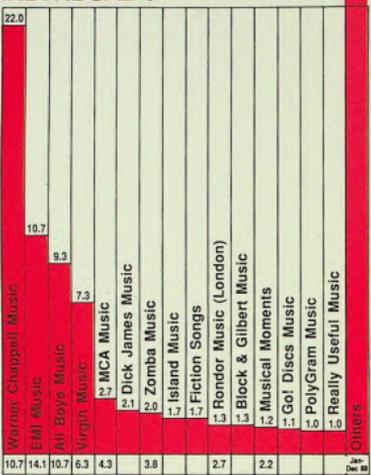
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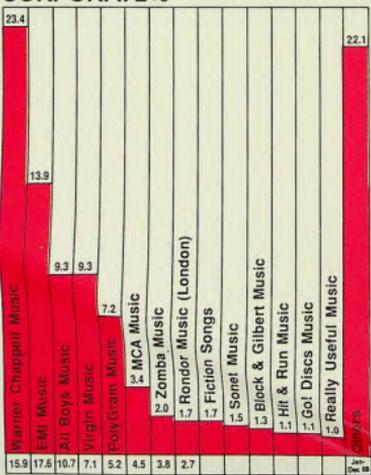


CHART PERFORMANCE

- WRITERS**
- 1 Stock/Aiken/Waterman
 - 2 Harmon/Limoni/Davoli/Semplici
 - 3 Reid/Bobfay/Simmons
 - 4 Ruff/Rene/Moue
 - 5 Stansfield/Deveney/Morris
 - 6 Hoffs/Steinberg/Kelly
 - 7 Clarke/Bell
 - 8 Guezi/Messner/West
 - 9 Johnson
 - 10 Romeo/Wheler/Law/Hoopfer

WW's annual survey is based on chart panel sales for the A-sides of the top 200 singles of JAN-DEC 1989, as supplied by Gallus.

EG takes one step beyond the one-stop

by Dave Laing

THOUGH THE company is usually associated with the more highbrow rock of Eno and Fripp, EG Music scored major chart success last year with the hits of Milli Vanilli.

EG managing director Dennis Collypy explains that the leap comes through the sub-publishing of the German catalogue George Gluck Music: "George himself is a veteran publisher from a Roman Jewish background and considerable US industry experience," he says. "He now runs the old established Editions Meisels (founded by the family which originally set up the Ariola label) from Berlin. His other major contemporary writer is singer Inga Humpe, formerly with Swimming With Sharks. Thanks to the enthusiasm of Rob Dickins, Inga is currently working on an album in the UK with Trevor Horn and Neil Tennant producing."

Gluck is also the German sub-publisher for EG Music, one of a dozen separate deals that Collypy has spent much of the last year setting up around the world. Collypy says that the international experience he has gained at EG and previously at BMG Music meant that "it could always find more than one company to do business within each territory. I know 10 publishers in Australia, five in Japan, 14 in Germany and three each in Spain and Italy."

The EG sub-publishing network now includes a dozen major deals, with five of them involving BMG Music. In France, says Collypy, "under Stephano Berlow it's the most improved publishing house of the last 10 years. It really is 'big enough to matter, small enough to care' and Stephano knows the catalogue — like to go with people who are fans of the songs."

BMG was also Collypy's choice for Spain and, through it, the Latin



MILLI VANILLI: giving EG Music hot chart action

American market. "We have separate deals with each BMG company there," he explains, "but the Spanish company will oversee our interests." In Benelux, the EG deal maintains the link with the Two Pieters: "When they were still independent, they looked after us through Universal Songs." The final BMG agreement covers Greece, an emerging market with little independent publishing activity as yet.

Elsewhere in Europe, the choice in Italy was the country's top indie, Ricordi, described by Collypy as "someone you can rely on to deal with the administrative problems". In Scandinavia, the recent purchase of Polar by PolyGram left Sonet as the only major independent and "a natural choice".

The most difficult choice came in Australia where Collypy found a three-way competition for his catalogue. "We were keen on both BMG and Festival," admits Collypy, "but in the end we plumped for MMA. They didn't offer the most money, but they were the most tenacious." South Africa, too, was a hard decision. There EG passed over Zomba's Musicco company and Gallus for Tusk, run by Kevin O'Hara. "He knew the catalogue and he has a strong

reputation." The success of any sub-publishing deal relies on the quality of information passed back to the UK and here Collypy has nothing but praise for Japan's Fuji Pacific, a subsidiary of Virgin Records partner Fujisankei, which also owns Chick Kaye's Windsong Music in the US. "They give us detailed statistics and fundamental arguments if there are things they can't do for us under Japanese law," explains Collypy. The rest of the Far East is handled by WEA Music, the regional branch of Warner Chappell.

COMPACT

digital audio

DIGITAL AUDIO

- 1 - BUT SERIOUSLY, Phil Collins Virgin
- 2 - JOYRHYMER, Eric Clapton Duck/Regin
- 3 - AFFECTATION, Ian Streetfield Artists
- 4 - THE BEST OF BOB STEWART, Bob Stewart Warner Brothers
- 5 - THE ROAD TO HELL, Chris Rea WEA
- 6 - PURE SOFT METAL, Various Stylix
- 7 - HEART OF STONE, Cher Geffen
- 8 - HEART & SOUL, Heart & Soul Polydor
- 9 - HEART & SOUL - HEART & SOUL II, Various Heart & Soul Capitol
- 10 - FORENSIC AFFAIR, Tee Tamer EMI
- 11 - THE RAW AND THE COOKED, NYC London
- 12 - WOMEN IN UNIFORM/WILIGHT ZONE, Ivy Rindler EMI
- 13 - VIVALDI FOUR SEASONS, Nigel Kennedy EMI
- 14 - 7 WAKING HOURS, Del Amitri Island
- 15 - 9 THE VERY BEST OF CAT STEVENS, Cat Stevens A&A
- 16 - 15 PUMP UP THE JAM, Technosax Swanyard
- 17 - THE SYNTHESIZER ALBUM, Project D Capitol
- 18 - ALL BY MYSELF, Valerius O'Brien/Chrysalis
- 19 - PFI BRITS AWARDS, Various Warner
- 20 - HAPPINESS, The Beloved EMI

© BPI. Compiled by Gallus for BPI, Music Week and BBC.

Warner Chappell mix takes top slot

IF ONLY the dice had fallen right, we could have said that it's the New Kids On The Block that took EMI's new kid Peter Reichart to the top of the chart. In fact, the opposite has happened: with Warner Chappell's top-selling single, it had the London Boys. It had Madonna. It had Geldof. Use-oholic. Do They Know It's Christmas? and That Which They Know is Back! Sealed With A Kiss.

Warner shared The Bangles' Eternal Flame with EMI, which finished the year strongly, promising a head-to-head fight for top slot in 1990. Those two companies were the only ones to take over 10 per cent of the market but leading the pack was the indefatigable All Boys Music. With hits from SAW projects Donovon, Minogue, Sonia and Summer, the company held its third place in both categories, edging out Virgin Music by decimal points as a corporate opener.

While Steve Lewis' policy of getting 'em young worked well through Soul II Soul and Sidney Youngblood, PolyGram Music leapt into fifth place among corporate publishers despite scoring less than Gal Discs on the individual hit. The position was a tribute to PolyGram's acquisitions and administration policy, with hits from Dick James, Island and Really Use-

ful contributing.

TOP 75 ARTIST ALBUMS

MUSIC WEEK

3 MARCH 1990

INCORPORATING LP, CASSETTE & CD SALES

W

No1	1 ... BUT SERIOUSLY ***** CD	Virgin V 2388
	2 AFFECTION ** CD	Archie 218371
	3 PUMP UP THE JAM • CD	Swansea/SYR 1
	4 JOUBNEYMAN * CD	Duck/Warner Brothers, WA 222
	5 THE ROAD TO HELL *** CD	Earl West/WA 317
	6 THE BEST OF ROD STEWART * CD	Mersey Brothers/WA 314
	7 HEART OF STONE • CD	Gothic/WA 232
	8 FOREIGN AFFAIR *** CD	Capitol/ESTU 210
	9 THE RAW AND THE COOKED *** CD	London B20491
	10 WOMEN IN UNIFORM/TWILIGHT ZONE CD	EMI BNZ
	11 LYOND COLE CD	Poljeda 441971
	12 WAKING HOURS • CD	AMA MA 5086
	13 THE VERY BEST OF CAT STEVENS • CD	Island CMTY

AS SEEN ON TV

51 **PURE METAL**

It takes your breath away

AS SEEN ON TV

AS SEEN ON TV

35	17 THE LANGUAGE OF LIFE ○ CD	Hisory Japan/WEA TN21
	18 THE SEEDS OF LOVE * CD	Fusion/Phonogram E8201
	19 A BIT OF WHAT YOU FANCY • CD	Poljeda/KCI 225
	20 RUNNING FREE/SANCTUARY CD	EMI BN 1
	21 CARVED IN SAND CD	Mersey/Phonogram 442511
	22 BACK ON THE BLOCK ○ CD	Queen/Warner Brothers, WA 313
	23 PARADISE REMIXED CD	18/Virgin 402 B
	24 A COLLECTION - GREATEST HITS... AND MORE • CD	CR 443471
	25 JIVE BUNNY - THE ALBUM *** CD	Telstar 5748 296
	26 WHEN THE WORLD KNOWS YOUR NAME * * CD	CR 443271
	27 TEN GOOD REASONS ***** CD	EMI 467
	28 THE LION AND THE COBRA • CD	Empire/Crysalis, CEN 7
	29 RUNAWAY HORSES * CD	Virgin V 2399
	30 LABOUR OF LOVE II * CD	DB 44/Virgin 402 B 4
	31 READING WRITING & ARITHMETIC ○ CD	Real/Trade BUCH 149
	32 WELCOME TO THE BEAUTIFUL SOUTH * CD	Capitol/ASDA 14
	33 WILD! * CD	Mersey/SYR 153
	34 LIKE A PRAYER *** CD	Sire WJ 239
	35 APPETITE FOR DESTRUCTION ** CD	Capitol/WA 123

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Set for a saw away success

by Valerie Potter

THIRD TIME lucky? Well, guitarist Mike Gray is hopeful that the touring will come true for the new Jagged Edge line up.

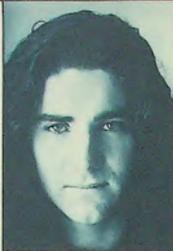
Hailed as one of the most gifted of Britain's young rock guitarists, Gray had comparatively little trouble in recruiting drummer Fabio Del Rio and bassist Andy Robbins to a new Jagged Edge, after his second band had collapsed in disarray in 1988. However, his search for a suitable vocalist was long and fruitless, until, through a chance introduction, he met Matt Allom, a Swedish singer looking for a new band in London — and the chemistry worked immediately.

The band's first set of demos received immediate interest from record companies and led to their signing with Polydor, chiefly, Gray notes approvingly, because of the company's proven commitment to the long-term development of rock acts like Little Angels and The Al-mighty.

The release of the Thunder Mini-album coincided with the band's live debut, supporting Dan Reed Network on their UK tour, and their first full-length album will be recorded with producer Jeff Glixman in April. But first, they have to complete an intensive tour of the UK as opening act for EMJ's rock signing Thunder; the package will be an exciting showcase for two bands that look likely to make their mark on the face of British rock in the Nineties.

Are Jagged Edge the forerunners of a new movement of British rock that will sweep away the current fossilisation for all things American and encourage home-grown talent to flourish?

"It's a lot better now than it was two years ago, when most of the bands were trying to be like American bands with very keyboard-oriented music," says Gray. "We don't really go for that much!"



BRIAN KENNEDY: acoustic acclaim

Life of Brian

by David Giles

ALMOST every time the Fairground Attraction audience was sent into raptures by a completely unknown golden-aged singer-songwriter from Ireland who, quite simply, charmed their socks off with some of the warmest and sweetest songs heard in years. It wasn't long before Brian Kennedy joined Fairground's record company RCA, and, in the wake of the band's demise, the way is paved for his first single, *Captured*, to follow them into the charts.

Kennedy's been based in London for the last five years after emigrating from Belfast with his band Ten Past Seven. They soon went their separate ways; the band stuck together and are now the highly regarded MCA act Energy Orchard, while Kennedy settled down as a solo artist, playing venues like the Meon Field Acoustic Room, where he was discovered. Tania Tikaram-style, by Simon Fuller of 19 Management. A publishing deal with Chryslis Music followed.

"A lot of people said to me, 'oh don't sign your publishing away first', but it was actually the best thing I ever did. It's really important to have good management too, and I'm really lucky."

After the Fairground dates, Kennedy played a dazzling set at the Shaw Theatre in London and further supports with the excellent Jane Siberry. Like Siberry, Kennedy has a refreshing honesty and a similarly expressive way of writing songs and constructing often quite intricate melodies. These are

then given the lushest arrangements possible using acoustic instruments like double bass, strings, percussion and woodwind.

"One of the things that interests me about acoustic music is that, in order to make it louder you've got to play harder than when the volume up another notch. I like playing in old theatres, because you can feel the spirit, the nostalgia, as you walk in. And people do listen in a different way. They seem to connect with what has gone before."

On vinyl, those songs are as compelling as ever, and the LP out on March 12, *The Great War Of Words* is certain to become as integral a part of most people's record collections as Fairground's debut. This life of Brian is already shaping up to be a phenomenally successful one.

Money matters

by Dave Laing

WHEN EMJ and Apple kicked in and went up before Christmas after more than 10 years of lawsuits, the two companies operated a news blackout on the whole episode. But if you want to get some detailed background on the multi-million-dollar saga, with its lots of cut-outs and CDs, you should start with *Rockonomics*, a new book by American writer, Mel Eloit.

With information gained through Apple attorney Leonard Marks as well as his own research, Eloit believes that the out-of-court settlement ("much closer to the \$80m Apple claimed than what EMI wanted to pay") vindicates his analysis which shows that "Capitol was bootlegging The Beatles in-house".

Rockonomics isn't all about The Beatles however, though John Lennon was indirectly its inspiration. When Nike shoes used Revolution for a commercial, Eloit lists most forty something was outraged.

"I'm not sure that the story of rock 'n' roll that started with rebellion and the counter-culture had become the essence of the mainstream, that gave me the idea to start what really happened to art when commerce takes over."

If that makes the book seem like a treat, it's misleading. Homing in on such figures as Morris Levy, Alan Freed, Albert Grossman and Bruce Springsteen, Cohen has done his legwork, interviewing dozens of people and turning up much previously unknown stuff. There's a fascinating bit from Bob [Four Seasons] Gaudio, Artis Butler who arranged the Jaymes' classic *Sally Go Round The Roses* and was tipped \$2 for it and Mike Appell, first manager of The Boss. Cohen believes that Appell is a "small villain" and that is currently coping with Appell's memoirs.

It's a fascinating book one can be argued with — I'm not convinced with Cohen's view that Alan Freed was "caught in the crossfire of the ASCAP-EMI wars" — and one anyone concerned to know where our industry has come from.

Rockonomics is published by Omnibus Press which will also bring out Cohen's highly praised biography of Phil Ochs later this year.

ROCKONOMICS

The Music Business For Dummies



ROCKONOMICS: where the money went

Emotional rescue . . .

by Ian Watson

THE NAME International Rescue has certainly raised the heart beats in a couple of major label A&R departments over the past two or three months. Young, fresh and enthusiastic, they present an onslaught to the dull, arrogant attitude of the Manchester scene, although they'd be the first to admit that they share many of the same influences.

International Rescue possess, however, a sense of humour. And here is where the problem starts. Some of their songs are about subjects such as Blue Peter, hobbies, social workers and more often than not they do spend a lot of their time onstage laughing and cracking jokes, what once upon a time used to be called enjoying yourself. Come the Manchester craze however and "having a laugh" is severely off the agenda. Indeed if International Rescue had a pound for every time a major label representative has told them to be "cool" on stage and just record down, they wouldn't need a record company, they'd be able to buy their own. Meanwhile they continue to churn out the most amazing, catchy and commercial songs.

"I think we're basically a short band," says singer Dave. "If you're talking about charts and major labels, the kind of songs we write you could easily release. Having character is what makes a band last. Half of it's the music, half of it is the band, the personality. All the bands you really remember have their own feel to them."

International Rescue's problem is compounded even further by the fact that not only are they too "cabaret" for the majors, they're also too "poppy" for the indies. Finding the right mix between the two does seem to be a problem, but not too much of one to stop their debut single *Yach* being released on Dovey Lamb records on March 3.

"It's hard to get a blend of the moments," agrees Dave. "If this book sticks with them, then we've been so good. I think it's really unfair how the indie labels do all the work, take all the risks and the major labels just buy them out before they've got the cheque books."

Observed by the right cheque books don't mean the right cheque flipping in international money direction, astounding really considering the quality of their songs

and their obvious similarity to early Housemartins, a band whose wackiness certainly didn't seem to do them any harm. All this Manchester arrogance is going to bubble very suddenly — and as Dave says people are soon going to tire of going to see bands who are rude to them.

People pay to be insulted by a pop star. Anyone can go on stage and swear at a crowd. It's harder to be nice and get on with the crowd than just totally ignoring them."

World music flies high

by Ola Daring

HOSTED BY Capital Radio DJ Charlie Gillett, British Airways' World Music Channel is one of 12 of the airline's headsets spins music from almost all of the countries to which BA flies, as long as the local records are available.

The multi-cultural programme, which is changed once a month, is made by entertainment production company Inflight Productions, which makes inflight entertainment music and videos for other airlines including Virgin Atlantic, and Swiss Air.

Although British Airways has always had pop and other music channels, it was only a few years ago that it provided a channel for African music on its flights, on the suggestion of Inflight.

Charlie Gillett says "I went to West Africa in 1986 and I was surprised that there was no African music channel on the flight. So I got in touch with Inflight and they told me that there was a guy, a South African called Caledonia which was then operating the flights from Gatwick to West Africa, and when British Airways took over it carried on."

When he was asked for a suggestion to include world music on the inflight entertainment, co-owner of Inflight, Steve Harvey had also had the idea. But because there is not enough channels for a separate show, it seemed a practical solution to integrate it into the African music channel and call the programme World Music.

With the music selected by Gillett himself and recorded at the West End studios of Inflight, the programme continues to play the music of all the countries the BA flights go to.

Says Gillett: "When people hear the music on the plane they want to find out more about it when they land. And Britain is now the best country in the world to find world music, whereas a few years ago you had to go to Paris. And as the records are more likely to be available over here this is where they come to buy them."

Steve Harvey has no doubt that the inflight music channels help sell records, but he is disappointed that the record companies themselves fail to recognise this, and do not supply enough records.

It's not only people listening to our inflight programmes are a lot more than listen to any one ILR station at a time," he points out. "And the amount of passengers who travel every day and listen to these specialist music programmes are people who are likely to have disposable income to go out and buy not only tapes but LPs and also CDs. But this is what the record companies are still to learn about."



JAGGED EDGE: sharpening up for success

Disgrise the future

ULIU WAS sold out and past-overflowing for **A Guy Called Gerald's** first high-profile London performance. Gerald was the first to attempt the one-man electro-bass style, but his task has always been more difficult than that of the strict dance functionalist like Adami.

In fact, **A Guy Called Gerald** cannot perform as a solo act, and after the opening number, Subspace, he was joined by second keyboardist Rohan Heath and then singer Viv Dixon. As the set grew it was clear that it is still far easier to do the stunning rhythm-bomb tracks like **FX** and Automatik live than more song-styled tracks like **Emotions Electric** and **Beats Rhythmic**.

But what makes Gerald unique was clearly evidenced in the hilarious encore. After haranguing a punter with the tenacity to wear an 808 State shirt for most of the set, Gerald launched into **Specific Hate** ("I shouldn't be doing this"), his own version of the much disputed **808 State** track, taking a malicious delight in singing the bird noises and sex lines himself. Before that he'd finally capitulated to audience demand and done **Voodoo Ray** — setting the crowd to sing the half of the original's vocal samples that he didn't have to hand. The set came to a bizarre close when he stepped out front to sing an improvised tribute to James Brown entitled **Pass The Joint**. Gerald can sing!

His star's casualness must send odd shivers through his record company people, but in truth it's part of what makes him special. If he can work that flexibility into a tightening up between tracks, Gerald could be a serious indeed on stage.

RUSSELL BROWN

Bor's town Mighty Flynn

AS SOON as you hear the instrumental finale to **ELO's** *Mr Blue Sky* come roaring out of the PA you know you're in for a good night. Yet **Bory Wander** is still infatuated with the mid-Seventies, only now they've added dance rhythms to their armoury and, after a shock start, they soon won the students over at **Queen Mary College**.

In the last year, the Steve Martin-lookalike has swapped his guitar for a drumkit and is now knocking out some light-tipped, go-go rhythms that create the ideal base for Scott's whiplashing guitar and Ben's boobyboos vocals. All the tracks of the current **Radio Wander LP** were played with immense gusto, particularly **Vivo Bory Wander** — the ultimate "band anthem" — and the wonderfully cool **What Makes You So Good**.

One up, discotee loomed; one or two of the funkier songs didn't quite gel and then Ben suddenly spat a jet of vitriol at a heckler.

Curiously, this won the audience over — perhaps they saw it as a re-affirmation of the **Boys Wonder** yobbo ethic — and a cover of **Lady Marmalade** got plenty of bodies gyrating. The band haven't quite managed to transfer their new-found funkiness to stage as explosively as they are capable of doing — a slightly iffy **FA** didn't help — but they are still one of the best live bands around.

DAVID GILES

Among Fronds

WHAT WITH all the new dance-raveing, it's easy to forget the classic old-wave psychedelia out there that refuses to wear a "sell-by" date. **Psych-bible Freebabe's** night at the **Fulham Greyhound** had a bowl of coloured sugarcube sweets at the door, light shows for colourblind eyeballs, and even a bubble machine working overtime over the stage.

Its lack of danceability may be a drawback, but like the **Stone Roses** and **Happy Mondays** admit Jimi Hendrix was essential formative listening, there's no reason why **Walthamstow legend Beavis Friend** shouldn't wear the badge of approval.

Not that the acid-rock guitar hero has ever courted approval. After all, this was his first band — cutting in tandem with **Magis Music** — for eight years. His brace of beautifully crafted home studio extravaganzas have only been remastered after being re-released on **Reckless**.

But here was **Beavis**, jeans battling against the bugle, setting his arm controls for the heart of the **Guitar God**, proving there's more to retro than regression.

He also thrives in the odd Syd Barrett-style pop nugget so that we can sing along instead of flipping out. In fact, inspired by **Beavis** made you think if Hendrix had materialised in **Walthamstow**, would he be cool enough to dedicate songs to his mum who happened to be down the front of the audience? It was that kind of night. Maybe it was the sugarcubes...

MARTIN ASTON

Looking like a younger Richard Johnson, Flynn was relaxed on stage despite the lack of a big audience and showed that his vocal range is equal to his songwriting range.

When **We Were Very Young** turned out to be a slightly awkward harmonica/funk — woder — but Dutch, while being a little too long, as a delightfully smooth and catchy ballad.

Rounding it off with the raw funk of **Dirt**, Flynn exited with a beaming smile on his face — a sign that despite the ups and downs he knows he still has what it takes. His next deal, with **Spicework** and single **The Only One** should get his name around town again.

NICK ROBINSON

Waltzing Mathilde

GLAMOUR, AS the carping critic from *The Times* should know, goes more than skin deep. **Mathilde Santing** knows a good joke when she hears one; half way through her first set at **The Electric Cinema**, she told the audience of the "unglamorous" job before moving to the side of the stage to change her jacket and apply some glazing lipstick. That's better, she smiled.

The Dutch chanteuse would be loved by this audience from January through to December if she sat in a brown paper bag. It's the swooping, smoky lilt to her voice, her graceful but determined approach to the **Tin Pan Alley** torch song, that mesmerises.

Her ensemble, shaded, spacious arrangements on guitar, double bass, keyboards and xylophone, though occasionally crowding out Santing's literally unimpaired voice, was a fine antithesis of controlled **Linda Ronstadt** dynamics or hot-blooded **Sally Acton**. Maybe this is what *The Times* really wanted, but let's face it, Santing doesn't have **Tina Turner's** legs.

What she does have is the skills to sing and strap on a beautiful antique accordion at the same time, the help of Japanese collaborator and keyboard player **Izumi Kobayashi** for three numbers and the versatility to swing from the **Proclaimers** to pure pop, all with that pure, very European sensibility. And the ability to tell jokes. Now isn't that glamorous?

MARTIN ASTON

Public Utility

THAT OLD chestnut of the Broadway musical "Hey folks — let's do the show right here!" must be the motto of **Utility Records**. Held in the **Mason Fiddler's** cramped acoustic room, this showcase for the label's latest signings showed all the hallmarks of carefully crafted amateurism: we've come to expect from **Billy Bragg's** perverse essay into own-labeling.

Proceedings were opened by **Utility** original and **Chalfont St Giles'** favourite skinned, **Clive Prudden** (I am wrong to say so) if he got himself signed to a major record label, our **Clive** would probably spend thousands in a



JUNGR AND PARKER: *Utility* mainstays

high-tech studio painstakingly recreating the bare, muffled sound you can only get on a walkman in an undisturbed bedroom.

Utility newcomer **Caroline Trotfin** is careful to avoid being bracketed with **Tanita Tikaram**, forsaking airy wordiness for a down-to-earth intimacy charged with emotion. A stint with cult avant garde-ists **Blue Aeroplanes** has left its mark, but her powerful, no-necked guitar playing and wiry, knowing voice give a style all her own.

The other new act, **Clea & McLeod** is a different kettle of fish. **Prinhas**, maybe, two women talking on the world, armed just with their voices and a double bass, they take no prisoners. If you think acoustic music is by definition weak, you'll probably need earplugs. They are raucous in the best possible sense, uncompromising ("here's a song for everyone who's not going to pay the Poll Tax") and fiercely feminist ("This song's about the way we censor our desires").

Utility stalwarts Jungr & Parker — he's of the squeaky clean stratosphere, she of the sexy soulful tones — closed the evening. Familiar faces on the cabaret scene, their bitter-sweet songs match cocktail bar blues to lyrics about everyday situations.

ALASDAIR CREWE

Key note address

IT'S THREE years since **Richard Claydon** was last toured the UK, 13 since he launched his solo career with the simple **Ballade Pour Adeline**. The latter has sold more than 22m copies, and Claydon is established as the world's most popular instrumental.

Concluding his 13-night **Valentine Tour of the Royal Albert Hall**, the 36 year old Parisian earned restrained devotion from an audience of grey hair and handbags. The two-hour set was punctuated with his coy — surely exaggerated — french accent; beautifully executed **Lloyd Webber** love songs and tame on-stage tomfoolery with his **Chaplinesque** conductor.

Much maligned for his cute blonde good-looks and MOR following, there was no mistak-

ing Claydoner's superlative musicianship. No need for the flamboyance of **Liberace**, these were popular tunes played classically from the routing **Companions** of **Yes Are My World** to a moody rendition of **Chariots Of Fire** and concluding **We Are The World**.

His own seven-piece band suffered from the lack of live brass. In fact the reliance on synthesizers and electric guitar were what carried some of the jazzier moments into mall music. In contrast the live strings bolstered the real emotions emanating from Claydoner's **Disco**.

The attempts to turn tonight's concert into a show were endearing. Besides the choreographed humour, there were backdrop projections of hearts, the Manhattan skyline and other images designed to whet the imagination. No surprises popped out of the bag tonight, but the quietude of the audience seemed more than satisfied.

SELINA WEBB

Orchestral manoeuvres

ROCK MUSIC'S enduring classical pretensions — which probably best summarised by a **Frank Zappa** orchestral piece, caustically entitled **Bogus Pomp**. However, as **David Palmer** illustrated at the **Royal Festival Hall** when taking up the baton to conduct the **Bay City Rollers' Papa Orchestra** through an evening of orchestrated Genesis, **Jethro Tull** and **Pink Floyd Music**, the role of the arranger remains as integral to the music.

By wearing both hats **Palmer** was able to overcome difficulties of weak material, but only just. A brace of Genesis compositions — **Turn It On Again** and **Mad Man Moon** proved insubstantial enough to remind one of **Henry Mancini's** breezy film scores.

An inspired piece based on a jig and titled **Los Jigios** illustrated **Palmer's** craft as an arranger. Yet after swiftly moving on to the more familiar **Jethro Tull** material the core band and orchestra only really gelled on the jazz influenced **Locomotive Breath** while the well-served introduction to **Thick As A Brick** was taken for too fast. The more predictable piece worked better. Thus **Too Old To Rock And Roll** ... gained from a sumptuous string arrangement while everyone seems to have loved the later meeter **Floyd** material.

The audience proved sympathetic and clearly enjoyed the boozing **Run Like Hell** and the vocals of former **Move** man **Carl Wayne** on the aptly titled closing number **Edgip**.

A rousing encore ensured that despite the obvious pitfalls, projects like this have a sizeable audience.

PETE FEENSTRA

3 MARCH 1990

TOP 75 SINGLES

MUSIC WEEK



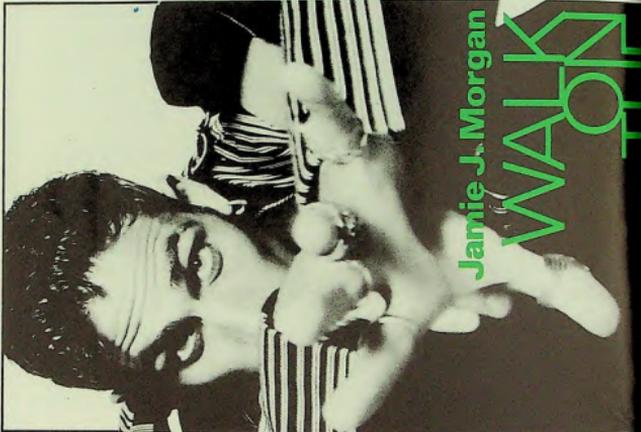
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- No 1** **DUB BE GOOD TO ME** Go Beat GDD030 34 (P)
Beats International featuring Linley Lynn
- 2** **NOTHING COMPARES 2 U**
Sinéad O'Connor
- 3** **HOW AM I SUPPOSED TO LIVE WITHOUT YOU**
Michael Bolton
- 4** **GET UP! (BEFORE THE NIGHT IS OVER)**
Technobutch featuring Te Kid K
- 5** **I DON'T KNOW ANYBODY ELSE**
Black Box
- 6** **ENJOY THE SILENCE**
Depeche Mode
- 7** **THE BRITS 1990**
Various Artists
- 8** **ELEPHANT STONE**
The Stone Roses
- 9** **INFINITY**
Gurr/Jah
- 10** **DOWNTOWN TRAIN**
Bob Dylan
- 11** **HAPPENIN' ALL OVER AGAIN**
Janet Jackson
- 12** **WALK ON BY**
S'pall
- 13** **ROOM AT THE TOP**
Adam Ant
- 14** **STRONGER THAN THAT**
Cliff Richard
- 15** **BLACK BETTY (Ben Liebrand Remix)**
Rena Jones
- 16** **STEAMY WINDOWS**
Tina Turner
- 17** **JUST LIKE JESSE JAMES**
Cher
- 18** **I WISH IT WOULD RAIN DOWN**
Phil Collins
- 19** **96 TEARS**
The Stranglers
- 20** **DUDE (LOOKS LIKE A LADY)**
Aerobitch
- 21** **GO TO HAVE YOUR LOVE**
Montrox (featuring Wondra)
- 22** **MOMENTS IN SOUL**
JT And The Back Family



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- 41** **COME BACK TO ME**
Janet Jackson
- 42** **RUNAWAY HORSES**
Bernie Taupin
- 43** **THE FACE**
And Why Not?
- 44** **PROBABLY A ROBBERY**
Renegade Soundwave
- 45** **DIRTY LOVE**
Thunder
- 46** **COULD HAVE TOLD YOU SO**
Hole James
- 47** **LOADED**
Primal Scream
- 48** **GET BUSY**
Mr Lee
- 49** **HANGIN' TOUGH**
New Kids On The Block
- 50** **COME TOGETHER AS ONE**
Will Downing
- 51** **I'M NOT SATISFIED**
Fine Young Cannibals
- 52** **HOUSE OF BROKEN LOVE**
Gee White
- 53** **KICKING UP DUST**
Little Angels
- 54** **SING FORTH THE GUILLOTINE**
Tom Tomit (112-112-112-112) (PAC)
- 55** **WARRIOR**
MC Wildcat
- 56** **WELCOME**
Gina Laine
- 57** **LIVIN' ON THE EDGE OF THE NIGHT**
Iggly Pop
- 58** **LOVE PAINS**
Loz Minnelli
- 59** **NOTHING HAS BEEN PROVED**
Strings Of Love
- 60** **AFTER THE RAIN**
Thyo
- 61** **WITH A LITTLE LOVE**
Sam Brown
- 62** **WALKING ON ICE**
River City People



Jamie J. Morgan

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No 1	DUB BE GOOD TO ME Beads International featuring Lindy Layton Go Beat G00001 39 (F)
2	NOTHING COMPARES 2 U Sinéad O'Connor Emin/Compass ENTRE 031 (C)
3	HOW AM I SUPPOSED TO LIVE WITHOUT YOU Michelle Bolton CBS 653977 11Z-65397 6 (C)
4	GET UP (BEFORE THE NIGHT IS OVER) Technomatic featuring to Kid K Swingway 59710 8 (BMG)
5	I DON'T KNOW ANYBODY ELSE Black Box deConstruction/RCA FR 64274 (PT 42480) (BMG)
6	ENJOY THE SILENCE Depêche Mode Main 1128090 18 (JRT)
7	THE BRITS 1990 Various Artists RCA FR 62566 11Z-PT 42566 (BMG)
8	ELEPHANT STONE The Stone Roses Swallow ORE(T) 1 (P)
9	INFINITY Guru/Jabi deConstruction/RCA FR 64273 11Z-PT 4
10	DOWNTOWN TRAIN Rod Stewart RCA/EMI Worner Brothers M
11	HAPPENIN' ALL OVER AGAIN Janet Jackson Supreme SA
12	WALK ON BY Sly PWL P
13	ROOM AT THE TOP Adam Ant MCA/MCA
14	STRONGER THAN THAT Cliff Richard EMI 1128
15	BLACK BETTY (Ben Liebrand Remix) Bein Jams Epic 655487 11Z-6554
16	STEAMY WINDOWS Tina Turner Capitol 112CL
17	JUST LIKE JESSE JAMES Cher Geffen GEF 49
18	I WISH IT WOULD RAIN DOWN Phil Collins Virgin VST 112
19	9K TEARS The Stringers Epic 112EAT1
20	DUDE (LOOKS LIKE A LADY) Aerobinelli Geffen GEF 210
21	GO TO HAVE YOUR LOVE Montrox (featuring Wondress) Capitol 112CL 359
22	MOMENTS IN SOUL JT And The Big Family Champion CHAMP 11Z-227 (BMG)

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41	COME BACK TO ME Janet Jackson Brinklow/ARM USA(T) 481 (F)
42	RUNAWAY HORSES Behindas Confalife Virgin VST 124H (F)
43	THE FACE And Why Not? Island 112035 444 (F)
44	PROBABLY A ROBBERY Remegade Soundwave Main 1128405 102 (JRT)
45	DIRTY LOVE Thunder EMI BMG 124 11Z-1249W 126 (D)
46	COULD HAVE TOLD YOU SO Halo James Epic HALO(T) 2 (C)
47	LOADED Primal Screen Creation CRE 070(T) (JRT)
48	GET BUSY Mr Lee Jive Chicago JIVE(T) 231 (BMG)



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PACIFIC

Dancing on the crest of a wave

It's success all the way for Pacific Records, carving more than a niche in the booming dance-and-beyond business, as Barry Lazell discovers

is all the more remarkable because it has its seeds in a company which was almost written-off some years ago.

The success story belongs to Pacific Records plc of north London, operating from a buzzing headquarters in Vale Road, Manor House, N4 (which looks as if it was carefully designed for record marketing, warehousing and distribution, but apparently was nothing of the sort originally), specialising in dance music and picking up a unique reputation as a distributor which has a certain something extra, to offer to record labels with which it works.

Since the middle of last year, Pacific, within months of getting into top operational gear, had major success in the indie and dance charts which was soon overtaken by major dance crossovers, and between then and now the company has started to pile up its hits in the national Top 20. Important new dance acts like Double Trouble & Rebel MC (Street, Tough), FPI Project (Going Back To My Roots), Silver Bullet (20 Seconds To Comp), Impedence (Tainted Love), Pat's Day (Right Before My Eyes) and others have delivered the talent, an exclusive but growing club of UK labels have supplied the repertoire, and Pacific has successfully distributed the

results via a commitment to a chosen area of music, and a unique "hands on" approach to everything it handles. What is more, the company has risen phoenix-like from the ashes of a less successful predecessor, and done it in a remarkably short space of time.

Pacific started life in 1976 as the UK arm of Jam Records, which was at the time the US's largest importer of overseas product. Jam boomed with US sales of British new wave, Euro-rock, and the catalogues of the UK and European re-issue labels. It also ran two labels of its own in Passport and Vira. Pacific was the London end of the operation, busy with both exporting to the States and the import of US and European product into the UK.

In the mid-eighties, however, growing resentment by the domestic US record industry against thriving imports business coupled with import control laws on both sides erupted into a crippling backlash against the very heart of the business conducted by companies like Jam. Its available repertoire was decimated and the basis of trade pretty well wiped out. From a once-lucrative situation and pre-eminent position in its market Jam fell into serious financial difficulties and the knock-on effect of this reversal reached across the ocean to Pacific, which found itself owed more than £1m by the US company, and thus in a similar, though less financial position. This was in 1987, and the future looked grim.

A new management evolved in the shape of Nigel Reveler and Cliff Buckingham and it was their firm belief that Pacific could be rescued and move on into new and more exciting areas. The new team had inherited three basic problems. Firstly, more capital was obviously needed if Pacific was to move in any direction but oblivion; secondly, the association with Jam was now a hindrance, in the sense of being torred with the same brush as for as the UK industry was concerned, and also because self-determination was now essential; thirdly — and another in a row — to newly establish itself with the retail base, as well as the industry.

By March 1988, the management team had made its strategic decisions. Via a buy-out involving the present directors, the Jam tie was severed, and the company's course changed from concentrating solely on imports to UK national distribution of both domestic and imported product. This was achieved by strengthening the team and a fresh approach to distribution.



KRUNCH

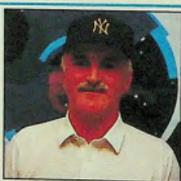
'spell as it sounds'

1 1989 WAS a year of some notable reversals on the distribution front. Red Rhino, a stalwart of the indie scene and the CarTEL for the past decade, was suddenly no longer with us. Then, and even more startlingly, PRT, which had been around forever as far as the record industry was concerned, closed down in mid-summer, leaving a host of labels adrift and in search of a home.

Yet there was a major distribution success in 1989 as well, one which continues apace as the new decade opens, and in some ways



HAPPY BIRTHDAY
AND BEST
WISHES TO
PACIFIC RECORDS
FROM ALL AT
FREETOWN INC.



Nigel Reveler

THE CHAIRMAN of Pacific has spent his entire career in the music business and has long and varied experience within the industry.

Originally a musician, he later moved into a record company career, being involved in everything from personnel to sales, marketing and promotion. He resigned as general manager of Polydor in 1983 to set his own company up. It was during this time that he worked closely with Genetic Records' Martin Bushnet and Fiction Records' Desire Rhodes, with Chris Parry before partnering Rod Edmunds in setting up Immaculate Records.

It was during 1987, when acting as a consultant director to the old Pacific, that he teamed up with Parry and formed the concept of the new company, Reveler says: "The one essential difference between our company and the others is that we are creative distributors."



Cliff Buckingham

CLIFF BUCKINGHAM is the group's managing director, or as he puts it "Part of my responsibility is to keep the other members of the team in line." Previous experience includes Thorn EM, Reed International, Mitsubishi and Westminster Cable TV, mainly in the financial and planning side. He brought Pacific practical experience in developing company operations.

Although, as he explained "Everyone at Pacific makes a contribution to the musical side of the business, Nigel and I also have to keep a general overview," Buckingham's responsibility is the company's forward planning, specifically the development of Pacific's expansion of our core business, interlocking one area of planning with another and looking at restructuring of the group whenever this becomes necessary."

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TO CONTINUING A
PROSPEROUS PARTNERSHIP



RECORDS

PACIFIC



THE NEWLY structured sales team directly reports to Nigel Reveler, the telephone sales supervisor is Then Gunten, while key accounts and West End shops are looked after by Pete Holman. Mark Wakely has specific responsibilities for exports. Pete Holman the longest serving sales member says "The change in direction and personnel within the new Pacific has been considerable. It seems that overnight we moved from being a small import/export company to an exciting and creative national distributor."

► FROM PAGE TWO

which Pacific now promotes as "Creative Distribution". Raf Edmonds later joined as a consultant director and Berni Dollman was promoted to the position of labels manager.

Although this course was unanimously regarded as the correct one, it was, as Reveler admits, accelerated by the acquisition of a highly commercial single of Aidem in January 1988, *Star Turn On 45* (Pints) Pump Up The Bitter was essentially a novelty number (the act had charted once before in 1981) with a novelty variant on the Stars On 45 hits), but like all good pastiches, it could hold its own in the genre it was parodying, and had a strongly commercial dance beat and hook. It was released on the Pacific Label (with the appropriate catalogue number DRINK 1), and the company marketed and distributed it into the top 75, but because Pacific felt that its customer base was not up to full strength it recruited the assistance of Pinnacle. Reveler says: "It was the only fair thing to do considering the long-term universal attraction of this 'unique artist'". The single achieved number 12 position in the Gallup chart in May, it was not only the much-needed visible upturn in fortunes that Pacific required, but even more importantly Pacific learned the procedures and pitfalls of his single distribution on the job, as were. Managing director Cliff Buckingham, who was keeping a watchful eye on funds hoped this asset would become more "liquid". From that point, the Pacific team vowed that the next hit would be achieved solo.

As it added labels beyond last year, Pacific also took stock of what it saw as inefficiencies within other distributors, and took steps to fine-tune the internal systems of Pacific House to improve efficiency to a level which would not buckle under sudden demand or pressure. The philosophy was that it's no good promoting something to people if you can't supply it on demand — simple and obvious, but all too often a cause of grief.

Pacific now needed to find the product to follow, through the first the trade more to be on contacts in ketplocse of the mid-1988 was looked at very closely in terms of develop-

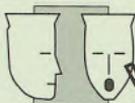
ing musical trends and styles, and Raf Edmonds noted the beginning of acid house music in the more adventurous clubs. Here was an identifiable area where a committed creative distributor could literally deliver the goods.

Enter the Desire label. Reveler already had an historical interest, having partnered Chris Parry in setting it up as an alternative repertoire source to Fiction. Parry was starting to sign up house tracks from Chicago in order to build Desire as a credible dance label to rival the successful major-owned specialists like Cocacola, U2, Urban, and he needed a distributor with the right sort of street-level awareness of the producer's potential. A deal was signed in October 1988, and within a month the first two 12-inches were in *MW's* dance chart: *Fingers Inc's Can You Feel It* reaching number 20, and *Bam Bam's Where's Your Child?* climbing to 27.

Pacific's primary objective in linking with Desire was to achieve a credible label identity in as wide an area as possible. Desire's Nick West remembers the deal as being very much based on a strategy of mutual back scratching. "Desire's part was to keep providing the repertoire to give Pacific a good product flow with which to work on expanding its distributor penetration," he says. "While they would blow the trumpet about our product, we could do some about the job they were doing for us. Naturally there were sceptics who told us we were stupid to go with an untried distributor, but of course, the repertoire and hard work did the trick and we achieved good sales right away.

After that and ever since, labels have been using us as a touchstone to suss out Pacific — they seem to do a pretty good job for you' and so on. Nothing like success to cure scepticism."

As for Pacific itself, it was now clear within the company that dance music was definitely the area in which to concentrate its efforts. The strength of material and the increase of the same was such that Reveler, Edmonds, and Dollman felt empathy with it as music, as well as good business. They became aware that, as was already happening with Desire, Pacific's involvement with dance product could be on a much closer basis

 Rumour has it
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than simply putting the goods into the shops, and that they could make a positive contribution to labels' successes by nurturing what they had to offer to its fullest potential. "It was a conscious decision within Pacific," says, Reveler. "The field felt right, we felt we could respond to it, and we affirmed ourselves that we wanted to be the distributor of this sort of music." The small inroads, of course, are not lost. "We became distributors in the first place by default rather than design."

After Midem in 1989, Pacific began to add labels to its distribution roster. The early months would be long mostly to Desire product, but come the summer, Pacific would gain among others, Steve Rowlands's new Dr Beat venture, Ian Levine's "Motown Resurrected" operation Astor City Records, Tim Mole's Submission Records from Derby and Kevin Donoghue's Native/Ozone from Sheffield (these two offer the demise of Red Rhino), Chris Checkley's Cheque This and two key dance labels left high and dry by PRT's closure; Rumour and Passion/Debut. All were attracted by Pacific's growing reputation for close involvement. Seven further labels have joined since the national chart success of Double Trouble.

The company had evolved a philosophy relating to its dealings with labels, and a game plan for development. This included acquiring a manufacturing agency, restructuring the sales force and creating a stock management department. Reveler says: "The essential difference between our company

and others is what we term creative distribution. It involves us working closely with each individual label on every aspect of each piece of product, in an A&R and marketing sense as well as that of distributor. We advise, we criticise where necessary, we assist in areas where our knowledge or expertise may be greater than theirs, pressing, scheduling, co-ordinating, marketing and promotion — everything which counts towards maximising potential."

This philosophy has not so much been advertised around the industry as it spread, in appropriately street-cred fashion, by word-of-mouth. "Pacific cares about what it does" is the general feeling, engendered by those who deal with the company, and an inevitable magnet for those who would like to. Lawrence Boublier, whose Tam Tom and S&M labels joined the fold only two months ago (and who has just had an instant top 20 hit with Silver Bullet's 20 Seconds To Comply), admits he was drawn to Pacific "because it's known that they take an interest, and there's also a strong general impression that they do a good job."

Parry summarises: "The three key areas we address in pursuing our philosophy are:
1: A commitment to label development, from 12-inch to album sales and artist continuity.
2: Selectivity, since we will only work with repertoire we can respond to;
3: A limited roster of labels."

The last of these factors, decided on over a year ago but doubly applicable since the major successes

of recent months, is in a sense Pacific's signal to labels both in and outside the fold that it means business. The company does not want to build its business past 20 labels, felt to be the optimum number in terms of the distributor being able to exert the close contact and creative touch for which it is now known. This is a figure which has not yet been reached.

Dollman allegorises: "We're the spider, our purpose is to create the web in which the records are sold. Because of the arrangement we have, labels feel involved because we are involved. But nobody can care equally for a family which has grown past a certain size, without losing something. Obviously, we're constantly approached by new labels seeking distribution, and the merits of each one differ. The bottom line is that if labels don't fit into this company's philosophy, they are turned down."

As Pacific grows towards its target, the game plan has always been to revolve around four or five high turnover labels with strong identities, and others developing around them. This they have achieved, probably more quickly than any of them anticipated. Pacific may not always have the same 20 labels in future years; there are inevitable movements and natural wastages, and newcomers will fill gaps. The importance of this is that nobody should think that the company is ultimately out to grab the distribution of every dance label in the country. Nothing could be further from the real intention.

Parry makes another very important point about Pacific's rela-



Raf Edmonds

RAF EDMONDS title is label director and A&R consultant, which hardly begins to describe the scope of his work at Pacific. His original background, during the punk era and indie labels explosion of the late Seventies was in artist management. A spell running Genetic Records introduced him to a certain Nigel Reveler. They shortly set up Immaculate Records, since when they have continued to work in association, with Edmonds becoming a consultant director at Pacific during 1988.

His role is strongly A&R orientated, to a degree which would elsewhere be unusual within a distributor, but is an integral part of Pacific's approach. In charge of artist and label acquisitions and development, his brief is also "spotting trends, seeking out the music, finding the buzz from the clubs along with Bernie Dollman and liaising with labels and artists." He says: "I play a consultative and directional role for Pacific and I am approachable from almost anyone who has anything creative to feed in."

relationships with its distributed labels: "We don't pay advances to labels. Now, obviously we're not alone in this approach, but there have been distributors who did use this approach — almost certainly to a



Bernie Dollman

ANOTHER FORMER musician, Bernie Dollman came to the company from a background in international sales, via work at Caroline Exports in CD sales, and as export manager in the former Pacific set-up.

His job as Pacific's labels manager is essentially the "creative co-ordinator" of the activities of the distributed labels, which means an involvement of almost every stage of a record's genesis from pre-production through to new release promotion to clubs, press, radio, etc. "It's a role of creating, helping and teaching — part of the two-way process between ourselves and the labels we work with," says Dollman.

"I will ensure that a label looks for the maximum potential of a release, and find the appropriate exposure."

I'm also keeping a constant watchful eye with Raf on up-and-coming labels with worthwhile repertoire which could be potential future clients."

deliberate effect. From the distributor's point of view, he could land himself with a cash flow problem, while labels are almost cer-

TO PAGE SIX ▶

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▶ FROM PAGE FIVE

taining given a false sense of financial security. It is necessary always for a label to stand on its own feet financially; if it comes to rely its distributor as its bank, that's a recipe for trouble.

"The labels we work with would concur that the overall success they receive from Pacific for a standard percentage rate is vastly more valuable than cash upfront. That percentage pays for complete advice, consultation and a variety of services right down the line — there are no extras."

The major part of Pacific's activities breaks down into sales and distribution (including that of imports on CD and cassette as well as vinyl), label acquisition and development, and marketing and promotion, which forms part of the overall service to labels. Devoting to all of these, however, and also working from within Pacific House, is the production agency known succinctly as The Producers.

The Producers had been trading successfully for two years, under the management of Steve Athey before the demise of Red Rhino. Pacific acquired the company and brought it in-house to facilitate the closest possible working. It provides a manufacturing service and can organise all aspects of record, tape and CD production for the independent sector.

The activities of the company form part of Pacific's overall service to its labels. "The benefits to both Pacific and the Producers is the cross-fertilisation of information," says Steve Athey. "By antici-

pating capacity between us we can be ahead of the game."

"Until recently," says Reveler "we have been completely singles-orientated. Almost our whole rapid growth over the last year has been through singles, which is why I smile when I hear so many in the industry bewailing plummeting sales and predicting the imminent demise of the single. We do make money out of singles; vinyl singles — particularly 12-inch vinyl, which is still the staple diet of the dance scene, and therefore worth a considerable slice of the market. The single is still the only real way of promoting new acts, and what are club DJs going to play if it isn't 12-inch singles? Pacific has flourished on the success of the 12-inch, it's there in black and white, our market share is 2.6 per cent up to January 1990.

"Having said that, we're now also getting a flow of albums as a result of artists breaking into the market via 12-inch successes — which, of course, is the way it should be. Dave Brooker's Rumour label provided two major LP sellers last year with Warehouse Rows Volume 1 and 2, and there is plenty more scope for success in this area too.

"Dance, I firmly believe, is a new revolution in music and the record industry in just the way that punk was in the second half of the Seventies. Just like punk, it has major sponsors' A&R people running around in confusion — which is actually fine for those of us who are committed to it with some sort of vision. Unlike a lot of punk, though, it's music that we can push

internationally, both in terms of hit singles and LP acts. Obviously, our UK chart success is encouraging us to look further ahead and wider afield — and now that we've had two top 10 hits and five in the top 20, we are talking solid success. One by one, each of our labels is starting to turn in hits. I don't believe we have a label without the ability to be successful — that's why we're working with them, after all."

Club and sales promotion, and gaining attention of specialist radio and press are obviously an important part of the release process from both Pacific's and the labels' points of view. Dance product will always be broken first and foremost by dancefloor exposure and through the media which reflects this, and both Dollman and Edmonds have close liaison with this area, both personally and via promotional outlets like Power, Rush Release, First Strike, Push and Plug, Platinum, Impulse, Anglo Irish and the ubiquitous Ferret & Spanner, all of who work on behalf of various distributed labels.

The agenda for the immediate future was set by a very successful attendance at Midem which resulted in the signing of two new labels and further hot product. Also announced of Midem was the dance compilation album The Planet Pacific, rounding up recent successful material and tasters of what is to come. Particular attention has been paid on this to the packaging, which resembles a typical warehouse rave flyer, and hopefully will identify its market that way. In more general terms, much is



SOME OF the Warehouse team . . .

in the offering for 1990. The development of labels will continue, and Pacific plans to add to them its own in-house dance label, to be developed alongside, and along the same lines as, the distributed labels. "We don't want it to be in the foolish position of competing with the distributed labels," says Dollman. "It will have the same range of services that a distributed customer receives, it isn't going to be given precedence. It will mean bringing additional staff into the company, in a separate division from sales and distribution, to run it and will stand on its own feet."

A&R-wise, Pacific, while committed to dance in its already multifarious forms, also has an ear constantly to the ground for new music, and an eye for who is seen to be producing it. "If something comes along, we will go for it if it is seen to be exciting to us and the public," says Edmonds. "That, after all, is the criterion we apply already."

In distribution, Reveler sees it as vital for Pacific to ensure the cre-



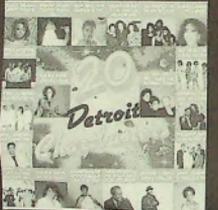
RICHARD ROBERTS: 'In protecting the label's interests, stock control and information is crucial.'



MICHAEL ALCULUMBRE: planning the financial future

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THE PRODUCERS: The activity of the producers is part of Pacific's overall service to the labels.

ation of a core catalogue of distributed labels, complemented by a compatible range of imports which mirror the UK repertoire, plus existing catalogues already owned or licensed by Pacific, which includes the notable Rocky Horror Picture Show. There is also more weight to be thrown behind the work of The Producers. The potential for development of this unique service seems to be almost limitless. Further emphasising the company's already stated faith in the 12-inch vinyl single, Pacific is also to invest in its own pressing plant in the near future, adding another string to The Producers' bow, thereby forging the last link in completing the range of in-house services available to labels. A building is being sought at the moment and Pacific already has the equipment.

Farry comments: "The future success of Pacific depends on the type and skills of the people within the organisation. It is our policy to build a solid specialist management."

It is in keeping with that policy which saw Pacific appoint Ron Findlay to the key position of warehouse manager. Findlay was formerly the warehouse manager at PRT's Mitchem plant and brings with him the skills and experience that suggests.

The company also welcomes on board Michael Alculumbre, who has just taken up the position of financial planning of Pacific's future.

The management team sees the near future mainly in terms of diversifying its own areas of expertise. The team is steadily growing in parallel with the company's general expansion. We're well equipped and will stay well equipped to cover development of all the current areas of operation," says Reveler.

Will 1992's single European market mean specific new oppor-

tunities? Pacific, as it turns out, is already looking to the fast-changing other end of Europe. "Via working with an act which has toured the USSR early last year, we've already made useful Eastern bloc contacts which have been put in place by Cliff for further development," says Edmonds, "Specifically, in Lithuania."

Bernie Dollman, meanwhile, is of the opinion that 1992 has been around for some time for the more alert sections of the record industry, particularly through the proven pan-European appeal and strong cross-fertilisation of dance music in recent times: "If you're worth your salt, you keep an eye and ear on Europe anyway. As for 1992 — well, it comes halfway between two World Cups, doesn't it?"



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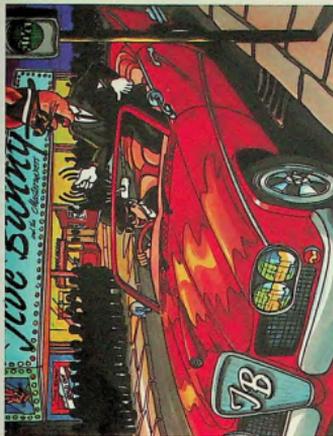
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Chart	Rank	Artist	Album	Label
Singles	1	INFINITY	NOTHING HAS BEEN PROVED	Mercury
	2	GOSSIP	WING O' LIPS	Mercury
	3	GOSSIP	THE BRACKLE	Mercury
	4	GOSSIP	ROCKY	Mercury
	5	GOSSIP	THE BRACKLE	Mercury
	6	GOSSIP	ROCKY	Mercury
	7	GOSSIP	THE BRACKLE	Mercury
	8	GOSSIP	ROCKY	Mercury
	9	GOSSIP	THE BRACKLE	Mercury
	10	GOSSIP	ROCKY	Mercury
Albums	1	GOSSIP	WING O' LIPS	Mercury
	2	GOSSIP	THE BRACKLE	Mercury
	3	GOSSIP	ROCKY	Mercury
	4	GOSSIP	THE BRACKLE	Mercury
	5	GOSSIP	ROCKY	Mercury
	6	GOSSIP	THE BRACKLE	Mercury
	7	GOSSIP	ROCKY	Mercury
	8	GOSSIP	THE BRACKLE	Mercury
	9	GOSSIP	ROCKY	Mercury
	10	GOSSIP	THE BRACKLE	Mercury

23	TALKING WITH MYSELF (Remix)	Mercury/Phonogram	ME802 318 (F)	Earl West 12 4557 (7)
24	TELL ME THERE'S A HEAVEN			
25	LIVE TOGETHER	Lisa Stansfield		Acido 11294 (12) 4129 (4) (BM)
26	INSTANT REPLY	Tellii		Femina 1127 (AN) 22
27	WALK ON THE WILD SIDE	Jamie J Morgan	100-65598 (6) (C)	POP
28	TEARS ON MY PILLOW	Kylie Minogue	POP 190 (1) (F)	POP
29	I MIGHT	Shakira Stevens	POP 190 (1) (F)	POP
30	TOUCH ME	49ers	4th 18 w/p/label 1128 (W) 15	Epic SHAKIT 11
31	NATURAL THING	Innocence	Chalange/Crystals COOL 1 201	
32	A LOVER SPURNED	Marc Almond	Some Bizarre/Parlophone 128 42P	
33	LOVE SHACK	B52's	Registar/Warner Brothers W 9317 (7)	
34	LILY WAS HERE	David A Stewart/Candy Duller	Arsonist/CA 28 4345 (7) 4345 (4)	
35	NOTHING EVER HAPPENS	Del Amitri	AMM AMY 15 (8)	

NO.

3

J.A. HOLLAND

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CHARTING

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DOVER

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- 23** **TALKING WITH MYSELF** (Remix)
Electrified 101
Newcastle/Phonogram M830 (216 P)
Earl West 72 45(NT) (W)
- 24** **TELL ME THERE'S A HEAVEN**
Chris Rea
A&M 1191H (12-41916) (BMG)
- 25** **LIVE TOGETHER**
Lisa Stansfield
Fonzone 127AN (21 P)
- 26** **INSTANT REPLY**
Yell!
Fonzone 127AN (21 P)
- 27** **WALK ON THE WILD SIDE**
Janet Jackson
Epic 65596 (12-45596) (C)
- 28** **TEARS ON MY PILLOW**
Kylie Minogue
PWL (W) (21 P)
- 29** **I MIGHT**
Shakti Stevens
Epic SHAKTTI 11 (C)
- 30** **TOUCH ME**
49ers
4th & 8th Way/Island 127BRW 157 (P)
- 31** **NATURAL THING**
Innocence
Columbia/Crypsis COOLIN 211 (C)
- 32** **A LOVER SPURNED**
Marc Almond
Sire/Bazooka/Radiophase 12UR 429 (E)
- 33** **LOVE SHACK**
B52's
Virgin/Warner Brothers W 917 (T) (W)
- 34** **LILY WAS HERE**
David A. Stewart/Candy Dulfer
Arista/RCA 28 45MS (27 45MS) (BMG)
- 35** **NOTHING EVER HAPPENS**
Del Amitri
A&M (AM) 258 (P)

WIDE

12* FEATURES NIGEL GREEN EXTENDED MIX AND TIM SIMMONSON PUMP UP MIX

655598/7167/2



- 63** **BEAT SYSTEM**
Beat System
4th & 8th Way/Island 127BRW 153 (P)
- 64** **STILL TOO YOUNG TO REMEMBER**
It Bites
Virgin 9511 1238 (P)
- 65** **RADAR LOVE**
On Well
Polyphone 12UR 434 (E)
- 66** **SOMETIMES**
Max Q
Mercury/Phonogram MOO 212 (P)
- 67** **PRINCIPAL'S OFFICE**
Young M.C.
Delicious 4th & 8th Way 127BRW 141 (P)
- 68** **THE KING AND QUEEN OF AMERICA**
Earthemics
RCA DA 23 12 (2-DAT 20) (BMG)
- 69** **GET A LIFE**
Soul II Soul
10/14/91/TB/KG 284 (P)
- 70** **SO WHAT**
Gilbert O'Sullivan
Dwyer/Crypsis RD38 31 (C)
- 71** **YOU MAKE ME FEEL (MIGHTY REAL)**
London/LONG 287 (P)
- 72** **EPIC**
Faith No More
Stash/London/LASRG 21 12 (2-LASRG 21) (P)
- 73** **BRASSNECK**
The Wedding Present
RCA 18 43MS 12 (2-PT 43MS) (BMG)
- 74** **BIRDHOUSE IN YOUR SOUL**
They Might Be Giants
Baker DR 194 (T) (W)
- 75** **JAILBREAK**
Parodex
Bain - (R2) (GAM)

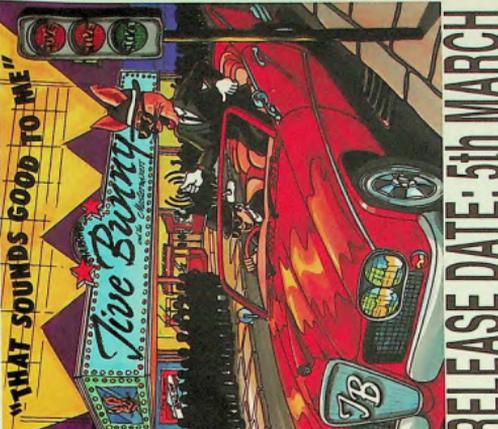
- 36** **ADVICE FOR THE YOUNG AT HEART**
Tears For Fears
Fonzone/Phonogram 12DA1 (T) 14 (P)
- 37** **HERE WE ARE**
Hiona Estrofan
Epic 65542 3 (12-45542) (C)
- 38** **BAD LOVE**
Eric Clapton
Duck/Warner Brothers W 344 (T) (W)
- 39** **HELLO**
The Beloved
Earl West 72 45(NT) (W)
- 40** **18 AND LIFE**
Skid Row
Atlantic/Earl West A 1883 (T) (W)

- T W E L V E • I N C H**
- 1 1 **DUB BE GOOD TO ME**
Beats International
- 2 **THE BRITS 1996**
New
- 3 **DON'T KNOW ANOTHER FEEL**
Black Box
- 4 **THE STONE**
The Stone Roses
- 5 **INFINITY**
Cure/Island
- 6 **BLIND**
Dependage Needs
- 7 **NOTHING COMPARES 2 U**
Jill And The Big Family
- 8 **WALK ON BY**
Sly
- 9 **GET UP BEFORE THE NIGHT IS OVER**
Sly
- 10 **NATURAL THING**
Tina Turner
- 11 **WALK ON THE WILD SIDE**
Kylie Minogue
- 12 **TOUCH ME**
49ers
- 13 **JAILBREAK**
Parodex
- 14 **ROOM AT THE TOP**
Adem Ali
- 15 **LET WALK FREE**
The Roots
- 16 **ALOVER SHINNED**
The Roots
- 17 **LET THE RAIN**
The Roots
- 18 **WELCOME**
The Roots
- 19 **SO WHAT**
Candy Dulfer
- 20 **16 YEARS**
Candy Dulfer
- 21 **PRINCIPAL'S OFFICE**
Young M.C.

"THAT SOUNDS GOOD TO ME"

Five Bunny

RELEASE DATE: 5th MARCH



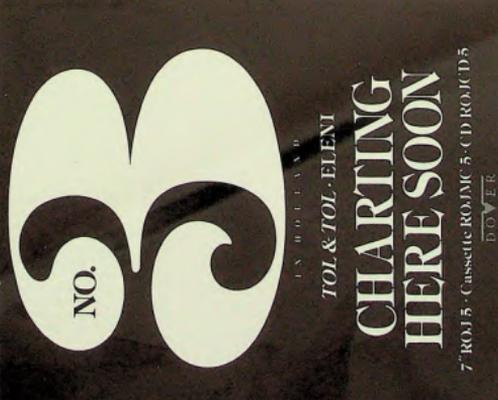
NO. 3

TOL & TOL - ELENI

CHARTING HERE SOON

7* ROJ 5 - Cassette (C) ROMIX 5 - CD ROM (CD) 5

DOVER



US TOP FORTIES

SINGLES

1*	ESCAPADE, Janet Jackson	A&M
2	DANGEROUS, Boyz II Men	EMI
3	OPPOSITES ATTRACT, Paula Abdul & The Wild Pear	Virgin
4*	ROAD, The B-52's	Reprise
5*	ALL OR NOTHING, Milli Vanilli	Arista
6	HERE WE ARE, Gloria Estefan	Epic
7	PRICE OF LOVE, Boyz II Men	Epic
8	WE CAN'T GO WRONG, The Cover Girls	Capitol
9	BLACK VELVET, Alanis Myles	Atlantic
10	11 NO MORE LIES, Michelle	Ruffless
11*	GO TO EXTREMES, Billy Joel	Capitol
12	TOD LATE TO SAY GOODBYE, Richard Marx	EMI
13	6 MON AND GET MY LOVE, D'Ob	FRS
14*	JUST A FRIEND, Be. Maris	Cold Chilli
15*	LOVE WILL LEAD YOU HOME, Taylor Dayne	Arista
16	TWO TO MAKE IT RIGHT, Seduction	Vendetta
17	5 WHAT KIND OF MAN WOULD I BE, Chicago	Reprise
18*	10 NO MYTH, Michael Penn	RCA
19*	3 I WISH IT WOULD RAIN DOWN, Phil Collins	Atlantic
20*	22 SOMETIMES SHE CRIES, Woman	Columbia
21*	GET UP! BEFORE THE NIGHT IS OVER!, Technoir	SBK
22*	25 SACRIFICE, Elton John	MCA
23	8 KEEP IT TOGETHER, Madonna	SBK
24	HERE AND NOW, Luke LaRocca	Epic
25*	11 ALL AROUND THE WORLD, Van Standfield	Arista
26	14 JANIE'S GOT A GUN, Aerosmith	Geffen
27*	18 I'LL BE YOUR EVERYTHING, Tommy Page	See
28	PERSONAL JESUS, Depeche Mode	See
29*	3 ALL MY LIFE, Linda Ronstadt	Elektra
30*	32 SUMMER LIPS, Belinda Carlisle	MCA
31*	13 THE DEEPER THE LOVE, Whitesnake	Geffen
32*	36 FOREVER, Kiss	Mercury
33	19 DOWNTOWN TRAIN, Rod Stewart	Warner Brothers
34*	37 ANYTHING I WANT, Kevin Page	Chrysalis
35*	24 HOW AM I SUPPOSED TO LIVE, Michael Bolton	Columbia
36*	39 WHOLE WORLD, A Time To Love	ECA
37*	20 DON'T WANNA FALL IN LOVE, Jane Child	Warner Brothers
38	20 TELL ME WHY, Exposé	Arista
39	5 DIRTY DEEDS, Joan Jett	Blackheart
40	1 I REMEMBER YOU, Sid Row	Atlantic

ALBUMS

1	1 FOREVER YOUR GIRL, Paula Abdul	Virgin
2	1 JANET JACKSON'S RHYTHM ANTHEM 1814, Janet Jackson	A&M
3	3 GIRL YOU KNOW I'M TRULY, Milli Vanilli	Arista
4	4 ...BUT SERIOUSLY, Phil Collins	Atlantic
5	5 COSMIC THING, The B-52's	Reprise
6	6 STORM FRONT, Billy Joel	Columbia
7	7 PUMP, Aerosmith	Geffen
8	8 FULL MOON FEVER, Tom Petty	MCA
9	9 DANCE! YA KNOW IT!, Bobby Brown	MCA
10	10 S.O.U. PROVIDER, Michael Bolton	Columbia
11	11 BACK ON THE BLOCK, Quincy Jones	Qwest
12	12 CITY LIKE A SINFONIA, Linda Ronstadt	Elektra
13	13 SKID ROW, Skid Row	Atlantic
14	15 TENDERLOVER, Babyface	SBK
15*	17 PUMP UP THE JAM, Technoir	S&W
16	16 HANGIN' TOUGH, New Kids On The Block	Columbia
17	17 STONE COLD RHYTHM, Young MC	Delicious
18	18 DR.FEEGOOD, Molly Carr	Elektra
19*	26 ALANNAN MYLES, Alanis Myles	Atlantic
20	20 JOURNEYMAN, Eric Clapton	Duck
21*	21 CUTS BOTH WAYS, Gloria Estefan	EMI
22*	19 LIVE, Kenny G	Arista
23*	23 LOOK SHARPI!, Roxette	EMI
24	25 REPEAT OFFERING, Richard Marx	EMI
25	21 KEEP ON MOVIN', Soul II Soul	EMI
26	24 SLIP OF THE TONGUE, Whitesnake	Virgin
27	27 THE BEST OF LUTHER, Luther Vandross	Epic
28	29 STEEL WHEELS, Rolling Stones	Columbia
29*	31 CAN'T FIGURE FATE, Taylor Dayne	Arista
30	30 BAD ENGLISH, Bad English	Arista
31	31 JIVE BUNNY: THE ALBUM, Jive Bunny & The Mastersingers	Musyc
32	32 THE LITTLE MERMAID, Soundtrack	Walt Disney
33	33 THE GREAT RIVALRY CONTEST, Tejas	Geffen
34	34 HEART OF STONE, Cher	Geffen
35	35 AS NASTY AS THEY WANNA BE, The Live Crew	Skywalker
36	36 THE HIT LIST, Joan Jett	Blackheart
37	37 THE END OF THE INNOCENCE, Don Henley	Geffen
38	38 NOTHING MATTERS WITHOUT LOVE, Seduction	Vendetta
39*	39 BORN ON THE FOURTH OF JULY, Original Soundtrack	MCA
40*	NICK OF TIME, Bonnie Raitt	Capitol

Charts courtesy Billboard, 3 March, 1990 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

ALBUM REVIEWS

ALBUM OF THE WEEK

THE HOUSE OF LOVE: Fontana. Fontana, 842 293. The group's major label debut, after a spell with Creation, is a neat combination of tracks old and new that gears HOL up for a great future. Unlike their debut LP, the songs breathe a little more freely and the distinctive guitarwork is particularly fluid. As the album weaves its way from swirling guitar pop to delicately crafted gentler moments, the listener cannot fail to get wrapped up in the whole thing. One to cherish.

PETER HAMMILL: Out Of Water. Enigma ENVLP 1003. Inspiring and uncompromising, Hammill has determinedly and deliberately maintained his own profile on his own terms. Again he proves it with an oral record of real work here, and again will no doubt divide the scoffers and the underesters. But with such songs as No Moon In The Water (this LP's stand-out track) and a current UK tour under progress, his work is once more in danger of gaining wide recognition. Run for the hills, Peter.

STOCK IT

SONIC BOOM: Spectrum. Silvertone Records. ORE ZLP 506. One third of psychedelic rockers Spacemen 3 deliver an album of more eerie, mind-warping material than in a similar vein than those of his full-time band with a more relaxed, laidback feel. The cover of Lonely Avenue is inspired while Angel and If I Should Die are waves of sound lapping against the listener's ears. Yet another feather in the cap of Silvertone.

THE BEVIS FROND: Any Gas Faster. Reckless Records. RECK 18. This LP sees the Bevis Frond taking advantage of a studio for the first time, and the effect is remarkably appealing. He still plays everything for the drums, still produces but the sound has veered from the psychotic to the melodic and his guitar work is simply superb. Throw in a few classic songs and you're looking at a man who might just have to give up his beloved obscenity and learn to live with fame.

TOAD THE WET SPROCKET: Bread And Circus. CBS 465850 1. Not the pomp rock pioneers of old, but a new US band who aspire to shed the literary lyrical crown of REM. That their clean cut, winsome folk rock lacks immediacy might give the duo some longevity distress that REM suffered from well-oiled, near soulful croon. In this ed with their ridiculous name, much of the platter may be the dreamer's nightmare. If the songs had been more of an eyebrow tickler, the Toadies might have survived, but Bread And Circus is just a little too crusty.

DOUG LAZY: Doug Lazy Gettin' Crazy. Atlantic 7567-82066-1. Doug Lazy had one of last year's biggest hip-house hits here in Let It Roll. But he may well have blown it by appearing on the cover in all his pudgy glory. The former radio DJ doesn't go too far beyond the sound of his hit here, but it's his all-over rapping style which lets him down. All his beats do their stuff, but this LP will sell less on its own merits than off the back of some imaginative 12-inch mixes.

STOCK IT

BASIA TRZETZELIEWSKA: London Warsaw New York. Epic EPC 642382. The voice and personality of Basia's vocals shine through some fairly indifferent material on this, her second, solo LP although there are enough good tracks to consolidate her credibility. On the single Baby You're Mine she addresses to the upbeat jazzy style of Matt Bianco days but she becomes ultimately more interesting on the sultry and contemporary sounding Brusing For Cruising. A cover of Stevie Wonder's Until You Come Back To Me exudes her sheer delight in the song and escapes some of the more predictable moments of this set.

STOCK IT

FOXY BROWN: Foxy. Ras/Mango MLP5 1025. This lady is tipped for big things in the States now that New York is jumping to Jamaican rhythms. Foxy's style is smooth by dancehall standards and often her voice is more distinctive than the material, but her arresting interpretations of Tracy Chapman's Sorry, Fast Car and Virginia Chair might well win up the UK singles chart if the wind's right.

FRICITION. Replicant Walk. ENEMY 109. Distribution: Rough Trade/Cartel. A Japanese band who combine rhythmic blasts of punk metal guitar and synthesizer sludginess into minimalist jazzy grooves reminiscent of Cam and Bill Laswell's Material. It is produced by Roli Mosmann (The/Petrol Emotion/Swims) with jazz composer John Zorn blowing wind through two tracks. The lyrics are Japanese and the group unknown but cults have been known to emerge out of less. Ones to watch.

DEMBO KONTE AND KAUSU KUYATEH: Tell Roli. Rogue FMSL 2020. Distribution: Shivers. In the tradition of Senghals' collaborative fusion of flamenco, kora and double bass in 1988, Rogue have assembled master kora virtuoso Konte and Kuyateh, the rhythm section of ravishing ethnic musicologists 3 Moustaphas 3 with the assistance of master accordionist John Fitzpatrick and slide guitarist Ian Anderson. The result is pure oy — spot the rhythm (R'n'B Country dance? West African?), hum the refrains, wonder at skills of extreme and complementary of each instrument, then stock up. The record, produced by one of 1990's top critical and commercial world music successes.

GREEN PAJAMAS: Summer Of Lost. UBK BAKTUN 1. Distribution: Back/Cartel. Previously only released in the US on cassette three years before their vinyl debut, this basement/bedroom recording from 1984 justifies its reputation as one of the "lost" Psychedelic Underground-era psych-pop classics (in the time when The Bangles, Rain Parade and Three O'Clock were the bright new things) which should interest the horny army of new as well as experienced psychonuts. The lease also marks the album debut of Greg Shaw's offshoot label Ubik, with his new Backs distribution deal.

STOCK IT

TROUBLE: Trouble. Def American 842 421-1. They look dodgy. This is their fourth album. They have addressed to the upbeat jazzy style of Matt Bianco days but she becomes ultimately more interesting on the sultry and contemporary sounding Brusing For Cruising. A cover of Stevie Wonder's Until You Come Back To Me exudes her sheer delight in the song and escapes some of the more predictable moments of this set.

STOCK IT

VICIOUS RUMORS: Vicious Rumors. Atlantic 7567-82075-1. Their last, 1988's Digital Distortion, proved one of the year's most dynamic metal albums. This Atlantic debut from the Californian quintet might be a fraction less spectacular, displaying a slightly more restrained approach to their assault and battery, but it still qualifies as a choice romp, with leader Geoff Thorpe and Mark McGee's guitars battling for supremacy throughout.

STOCK IT

KAI HANSEN/GAMMA RAY: Heading For Tomorrow. Noise International NI 0151-1. A truly monstrous debut from the ex-Helloween guitarist/co-songwriter, solo proof of just how creative a force he was within the hard-hitting German unit. Heading For Tomorrow sees the flow of those incredible reaching tidal levels, combining naked aggression and anthemic hooklines with beautifully melodic guitar passages and complex, thoughtful arrangements. With partner Ralph Schepers Kai has unveiled a project of substance and imagination.

HOMEBOWS: Martin Aston, Kirk Bloys, Russell Brown, Dave E Henderson, Leo Finlay, Karen Fava, Stu Lambert, Nick Robinson.

Reviewed by David Giles

SINGLE OF THE WEEK

LUSH: Mad Love EP. (A4D 12) BAD 0003). After last year's promising *Seal LP*, these four tracks find Lush realizing their full potential. Produced by Cocteau Twin's Robin Guthrie, who has brought the best out of the angelic female voices while retaining the violence of the guitars, and created an almighty swirl of sound held firmly in place by the alluring melodies. What's more, the opening track is the most commercial so far: buy it stock it play it!

CAMEL: I'm Over You. (London 12) LON 253). Another good track from the recent LP, in the same jazzy gospel soul vein of the other singles, with plenty of interesting instrumental contributions and some usual high quality vocal. Camel continues to deliver the goods.

STOCK IT

POI DOG PONDERING: Living With The Dreaming Body. (CBS 12) 655395 8). Fascinating record that falls midway between folk-pop and the wacky US college rock of people like Camper Van Beethoven (whom they are supporting in London this week). Seven musicians play an extraordinary variety of instruments from saxophone to "frying pan" (!) and these are matched by some equally colourful lyrics. The best track is on the B-side, *Postcard From A Dream*, which ends in sheer mayhem. Brilliant.

STOCK IT

BOOGIE DOWN PRODUCTIONS: You Must Learn! (Jive 12) JIVE 241). Tremendously powerful rap from KRS-1 that recalls Public Enemy's history lessons but without the dodgy politics. KRS, fresh from a US college lecture tour, delivers his black consciousness monologue over a continuous crowd roar and an exciting bass riff buried deep in the mix. A very important record that deserves maximum exposure.

ICICLE WORKS: Motorcycle Rider. (Epic 12/CD) WORKS 100). One of the Eighties' more erratic bands returns on a new label with a song that seems to be a homage to bike culture in general, albeit with the sort of subtle irony one might expect from Paddy McAloon. Very rock 'n' roll but also very English-sounding; difficult to see it improving their commercial status but interesting nonetheless.

SCREAMING CUSTARD: Tracy. (Peel Music's Front Room 7") only PFMF 1). Delightful first release from London-based Peel favourites. Somewhat "mid-Eighties" in spirit, which is no bad thing, given that the homely production, raga guitars, pre-pubescent female vocals and boy-meets-girl-next-door lyrics make a welcome change

from the fake sophistication of much modern "indie" pop. Shocking spelling though.

TASHAM: Black Man. (CBS 12) 655640 7). Very fine track taken from the *On The Horizon LP* that rekindles the "Inner City Blues" urban soul discontent of the early Seventies but with enough rap influence to place it firmly in the present. As though Gil Scott-Heron were fronting Soul II Soul.

SAM BROWN: With A Little Love. (A&M 12/CD) AM 539). Uptempo mid-Atlantic pop with enough guitar to suggest serious intent. The huskiness in Brown's voice is more pronounced, tempting Bonnie Tyler comparisons. But while her voice becomes more distinctive, the music is fast heading into Belinda Carlisle territory. Another SP is needed to get her back on the hit list.

FIVE STAR: Treat Me Like A Lady. (Epic 12) FIVE 1). The Pearson family may have found a new home for their music but they certainly haven't changed their furnishings. This could easily have been taken from one of their LPs a few years back; smooth, polished poppy soul à la Janet Jackson. A remarkably good impression of their US counterparts.

STOCK IT

INSPIRAL CARPETS: This Is How It Feels. (Mute 12) DUNG 7). More in the vein of *Move*, their first single, than the uptempo driving guitar-and-awling Hammond organ numbers that constitute most of their live sets. But it's a song worthy of their newly-acquired status, with a classic pop feel and a brilliant chorus that has an almost hymn-like quality. This will follow the *Roses* and the *Mondays* into the top 20, TOTP had better start preparing their dressing room.

STOCK IT

DEVINE & STATTON: Bizarre Love Triangle. (Les Disques Du Crepuscule 12) TWI 873). The combined talents of former Ludus founders Devine and Young Marble Giant Alison Statton give us two eccentric cover versions (the New Order file track is rendered totally unrecognizable) vocal, plain-spoken, driving and young. A delicate, jazzy acoustic guitar backing Statton's dreamy voice. This puts Cardiff firmly back on the musical map.

STOCK IT

MARC ALMOND: A Lover Spurned. (Parlophone 12/7/CD) R 6229). Almond returns at his theatrical best, with a typically lavish and/oratorio soaring vocal, plain-spoken strings and even an icy monologue from actress Julie T. Wallace. The song, the cover art and the

graphics create the illusion of a lost James Bond theme from the Sixties, although Stephen Hogarth's slightly synthetic production equips it splendidly for a Nineties' chart. Hopefully a huge success.

THE MISSION: Deliverance. (Mercury/Phonogram 12/7/CD) MYTHN 9). A rocker affier than their Butterfly *On A Wheel* single, this costs one back to the early Sixties of Mercy days. The chorus is vaguely reminiscent of Heaven 17's Fascist *Over The Top*, and overblown. One for the fans, me thinks.

BROS: Madly In Love. (CBS 12) ATOM 10). The chorus of this is almost a note-for-note rewrite of the chorus of the Goss Brothers' first moment, Too Much. The remainder finds them unsure whether to "measure" in the direction of MOR or credible dance music. The intro is pure Boyz n the Moor.

TANITA TIKARAM: Little Sister Leaving Town. (East/West 12/7/CD) Y2459). Taken from the *Swerve* EP, this is a gentle, moodier song than the last single, and could well be another commercial disappointment. The arrangement is faultless, the strings beautifully solemn, but the song is weak. If, like me, you find her enjoyable for more than 10 seconds, there's little here to redeem it.

RAILWAY CHILDREN: Every Beat Of The Heart. (Virgin 12/CD/7) VS 12397). The first release from some time from this Manchester band, they've never quite lived up to the promise of their early indie singles. Every Beat Of The Heart owes a great debt to New Order's poppier moments, although the jangly guitar thrill is captured on *Everybody*, one of three tracks on the B-side of the 12-inch.

EARTH, WIND & FIRE: Heritage. (CBS 12) EWF 3). From their forthcoming LP of the same name, this is the best piece of work EWF have produced in a long time. The verse has a furiously busy vocal, there are some inspirational choruses and a lengthy rap courtesy of some small children. Even the horns take a bit of a back seat.

THE CULT: Sweet Soul Sister. (Reggars Banquet 12) BEG 241). The boxer-wearing stadium animal stuff, with a mass "terrace chorus" vocal at the beginning and the end, and plenty of rock histrionics in between. But you always feel that it's calculated and cynical, slightly tongue-in-cheek, rather like Queen in their rockier moments. Unlikely to convert cynics, but will prove popular with loyal fans.

COWBOY JUNKIES: Sun Comes Up, It's Tuesday Morning. (RCA 12/7/CD) PB 49301). I've never quite seen the appeal of the Junkies, except that perhaps they close the gap between standard country and western and the Velvet Underground at their mellowest. The lyrics is always interesting, though, and the steel guitars and laboured vocals create a great sense of drowness. For a weary one, would think, to be a hit.

TOP 20 SINGLES

1	ENJOY THE SILENCE	Maxi BONG 18 (9/87)
2	HELLO	USA 27 (24/86)
3	NOTHING EVER HAPPENS	ASH AHA 536 (97)
4	DIRTY LOVE	EMM 126 (10)
5	BRASSNECK	ICIA 43 (24/87) (BMG)
6	13 AND A LIFE	Adrian A. BRESSE 26 (97)
7	PROBABLY A ROBBERY	Maxi MUTE 102 (97)
8	HIGHER GROUND	EMM 154 (97)
9	BEACH BUMP	Maxi USA MT 25 (8)
10	JACK HANGS	Mythos King 78 (9/87) (97)
11	SHINE ON	Ensign 184 (12/87)
12	IN YOUR SOUL	Ensign 188 196 (96)
13	OBSCURITY KNOCKS	Dead Good GOODONE 12 (10)
14	SHINE ON	Gal Discs GOOD 12 (10)
15	LIGHTNING MAN	Parlophone HCB 3 (97)
16	EPIC	Maxi MUTE 106 (97) (97)
17	SLEEP WITH ME	Shink!London ASH11 (97)
18	THUNDER	USA 147 (12/87)
19	THE RIDE EP	Ensign Tracks 87T 244 (97)
20	BIKINI GIRLS WITH MACHINE GUNS	Crescent CMO 77 (10)
		Ensign 188 196 (97)

CHART COMMENTARY

Depeche Mode's *Enjoy The Silence* retains the top spot in the singles chart, from 20 to 10, just outside of the 10, the major label debut for *They Might Be Giants*, the exotic *Birdhouse In Your Soul* arrives in style while their recent output cut on UK dates. The Trashcan Sinatras bring chirpy pop back into line with their *Obscurity Knocks EP*. At 15, Nitzer Ebb's European rhythms catch light on the Mute single *Lightning Man*, while there's more weather conditions discussed on *Galaxie 500's* *Blue Thunder* at 18 on Rough Trade.

In the albums chart, Del Amitri's *Waking Hours* album seemingly comes from nowhere, the fact is it's been in and out of the chart for quite some time now and it's made this latest massive charge, to pole position, on the back of this Nothing Happens single which is number three in the singles set with it. At four, new A&D signings *The Pale Saints* arrive with their first album for the label *The Comforts Of Madness* and *The Blue Aeroplanes* debut major label album, *Swagger* hits seven on Ensign. The only other new entry comes from the much written about and superbly over-the-top *Cramps*. Their album *Sue Sick!* on Enigma makes it into the 10 at nine.

TOP 20 ALBUMS

1	WAKING HOURS	ASH AHA 906 (97)
2	CARVED IN SAND	Shink!London CB2 261 (97)
3	THE STONE ROSES	Mercury 688 922 (11)
4	THE COMFORTS OF MADNESS	A&D 0002 (12/87)
5	A BIT OF WHAT YOU FANCY	Parlophone PCS 7335 (8)
6	READING, WRITING AND ARITHMETIC	Rough Trade ROUGH 148 (9/87)
7	SWAGGER	Ensign CHEN 131 (10)
8	THE REAL THING	Shink!London 878 154 (12)
9	STAY SICK	Enigma ENVP 100 (11)
10	BUMMED	Factory FACT22 (97)
11	CLOUDCUCKOOLAND	Ghetto CHET 7 (97)
12	A GILDED ETERNITY	Shink!London 878 154 (12)
13	WILD!	Shink!London 878 154 (12)
14	LIVE AND DIRECT	NCA/MCA 1306 (97)
15	CHILL OUT	K11 Communications JAMSL 5 (97)
16	DOLLITTLE	A&D 042 965 (10)
17	WELCOME TO THE BEAUTIFUL SOUTH	Gal Discs AGOLP 2 (97)
18	101 DAMNATIONS	Big Cat BAR 101 (97)
19	EVERY DOG HAS ITS DAY	Ghetto 1242 (96)
20	MACBETH	Maxi STAMA 70 (9/87)

Compiled by Music Week from Gallup Data

15 **VIVALDI FOUR SEASONS** ● CD
EMI NCF2
Nigel Kennedy/ECO

16 **CLUB CLASSICS VOL ONE** ★★ CD
10 Originals
Soul II Soul
Columbia WX 239

17 **MISS SAIGON** ● CD
Original London Cast
Columbia WX 239

18 **THE SYNTHESIZER ALBUM** CD
Taylor S14K 2371
Project ID

19 **RAW LIKE SUSHI** ★ CD
Neneh Cherry
Candyflop/CDC&A

20 **MARTINA** ★ CD
Martina
CBS 6433551

21 **HANGIN' TOUGH** ★ CD
New Kids On The Block
CBS 6468741

22 **LOVE SONGS** ○ CD
Donna Morwick
BMG Inc./A&M 21041

23 **3 FEET HIGH AND RISING** ★ CD
De La Soul
Tommy Boy/BG (UK) DLS171

24 **ENJOY YOURSELF** ★★ CD
Kylie Minogue
PML HR 9

25 **WE TOO ARE ONE** ★ CD
Enryhnica
KCA R 12451

26 **A NEW FLAME** ★★ CD
Simply Red
Earl Wood/Hansa WX 242

27 **WALK ON BY** CD
Sade
PML HR 11

28 **THE SWEET KEEPER** ● CD
Tomita Thornton
Earl Wood WX 238

29 **THE STONE ROSES** ● CD
The Stone Roses
Siremon OHRJ 502

30 **CUTS BOTH WAYS** ★★ CD
Gloria Estefan
Fca-4451451

31 **EXTRICATE** CD
The Holl
Capitol/Motown BR22041

32 **THIS SHOULD MOVE YA** CD
Marronette
Capitol EST 2117

33 **COLOUR** ● CD
The Christians
Herald ILP5 944

34 **SKID ROW** ○ CD
Said Row
Atlantic 7019141

★ ★ ★ - THREE PLATINUM (300,000 units) ● - GOLD (100,000 units)
★ ★ - DOUBLE PLATINUM (200,000 units) ○ - SILVER (50,000 units)
NEW NEW ENTRY RE RE ENTRY

TOP • 20 • COMPILATIONS

No 1 **PURE SORT METAL** ● CD
Various
Shiva S14K 2396

2 **BODY & SOUL - HEART & SOUL II** ● CD
Various
Herald & Soul BR0731

3 **THE AWARDS 1990** ● CD
Various
Telmar S14K 2386

4 **ALL BY MYSELF** ● CD
Various
Dinner/Capitol AOD 12

5 **DEEP HEAT 5 - FEED THE FEVER** ● CD
Various
Telmar S14K 2411

6 **THAT LOVING FEELING VOL 2** CD
Various
Dino DINTV 7

7 **MILESTONES - 20 ROCK OPERAS** CD
Various
Telmar S14K 2279

8 **ROCK OF AMERICA** CD
Various
New MOJEM 1036

9 **THE BLUES BROTHERS (OST)** CD
Various
Atlantic S 20713

10 **PENNIES FROM HEAVEN** CD
Various
BBC-RE7348

11 **DIRTY DANCING (OST)** ★★ CD
Various
KCA R 86408

12 **THE CLASSIC EXPERIENCE** ★ CD
Various
EMI BMTD 45

13 **NOW 161** ★★ CD
Various
EMI/Virgin/Dynasty/Now/16

14 **MONSTER HITS** ★★ CD
Various
CBS/WEA/ABC HITS 131

15 **WARMS THE HOUSE?** ● CD
Various
Shiva S14K 997

16 **DEEP HEAT 1989** ● CD
Various
Telmar S14K 2388

17 **THE PREMIERE COLLECTION** ★★ CD
Various
Herald/Unidyn/Polystyle/ALNY 1

18 **PRECIOUS METAL** ● CD
Various
Shiva S14K 976

19 **NO 1'S OF THE 80'S** ★ CD
Various
Telmar S14K 2392

20 **THE GREATEST LOVE 3** ● CD
Various
Telmar S14K 2389

55 **THE REAL THING** CD
Faith No More
Shiva/London B23141

56 **FINE YOUNG CANNIBALS** CD
Fine Young Cannibals
London (ONLY 14

57 **ALL OR NOTHING/2 X 2** ★ CD
Milli Vanilli
Columbia/Capitol/CIT 131

58 **THE CREAM OF ERIC CLAPTON** ★★ CD
Eric Clapton/Cream
Polygram/ECM

59 **QUEEN GREATEST HITS** ★★ CD
Queen
Polygram/EMI/7

60 **ASPECTS OF LOVE** ★ CD
Original Cast
Rough Trade/Panache/131

61 **SPARK TO A FLAME - THE VERY BEST OF** ★★ CD
Chris De Burgh
ABC/DPO 100

62 **PUMP** ● CD
Aerosmith
Columbia WX 234

63 **VIGIL IN A WILDERNESS OF MIRRORS** ○ CD
Fifth
EMI DMO 1015

64 **THE SINGLES 1969-1973** CD
The Carpenters
A&M/AMH/13087

65 **STRONGER** ★ CD
Chiff Richman
EMI DMO 1012

66 **ADDICTIONS VOL 1** ★ CD
Robert Palmer
Herald US 914

67 **THE COMFORTS OF MADNESS** CD
Felic Jones
A&O C&O 0002

68 **LONDON WARSAW NEW YORK** CD
Basia
Fca-432821

69 **LIVANDIRECT** CD
Adamski
MCA/MCA 6078

70 **DECADE** ★ CD
Dorinda
EMI DMO 1018

71 **DON'T BE CRUEL** ★★ CD
Bobby Brown
MCA/MCA 3425

72 **THE SENSUAL WORLD** ★ CD
Kate Bush
EMI DMO 1019

73 **THE GREATEST HITS** ● CD
Electric Light Orchestra
Telmar S14K 2370

74 **NEW LIGHT THROUGH OLD WINDOWS** ★★ CD
Chris Rea
Earl Wood WX 200

75 **NO JACKET REQUIRED** ★★ CD
Phil Collins
Virgin V2436

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1990 *Best Female Artist* ANNIE LENNOX

Enough Said



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THE  BRITS



'We can go with the strongest audio takes and the visuals will match the atmosphere. It's the attitude of this programme — independent music by people who don't make £100,000 videos'

STATION PROFILE

Cool FM

TRANSMITTING ON 97.4 FM, Cool FM was launched on February 7 as Northern Ireland's new independent radio station. The station is under the control of Downtown Radio's management team, and its head of music, former Downtown presenter John Paul Ballantine, has a team of five experienced DJs.

Aiming to "reflect the lifestyle of the Nineties generation", Cool FM is on air 19 hours a day, seven days a week. Based in Newtownards, County Down, the station boasts one fully-computerised, state-of-the-art multi-play CD system in addition to two manually-accessed CD players and one turntable.

LISTENERSHIP

After "two years planning and research", Cool is aiming to capture the 18-35 age grouping. Its potential market is 1m listeners.

MUSIC POLICY

With five daily segments, John Paul Ballantine is trying to ensure that Cool's programming accurately reflects the preferences of his target market. "All our DJs are in the age group we're aiming to reach. They will identify with them and, as a result, will know what they want," he says. Cool will "be giving a lot of attention" to the best in classic rock and album tracks. "There will also be room in the segments for some feature material, such as interviews with visiting bands, concerts and special promotions, and news and sports reports." Cool will also feature The Network Chart Show with David Jensen in addition to Rick Dees' American Charts.

PRESENTERS

The station has five "mainline" DJs with an average age of 24 and a collective pledge to "put music first, patter last". Carolyn Stewart has been active in the clublands of Belfast, Scandinavia, and the Channel Islands, winning the Disc Jockey Of The Year competition

Minute-by-minute

by Stu Lambert

SOMEONE TELL the vocalist to use less distortion!" Nick Wickham's MTV crew kept their sense of humour as we covered from the biting wind behind the ventilators on a Camden roof. Wickham, director of 120 Minutes, MTV's weekly two-hour indie focus, had decided on a rooftop shoot for the boisterous nine-piece French ensemble Mano Negra. The band have a busking background; it must have come in handy for the cold and the all-live, now-or-never, one-camera session.

"We usually have the band recording in the studio downstairs, with two or three cameras, but I thought the kind of music Mano Negra play suited this live approach," Wickham relates. Using one camera for repeated takes is relatively simple if the performers are aiming to playback; the tempo of the song will be consistent so, with a fine hand on the edit con-



'ON BEHALF of myself and the band'... Mano Negra recreate one of rock's more famous minutes for MTV

sole, inserts can be made which will be in time with the audio track. On this occasion, however, the frozen Frenchmen did each take for real as the cameraman raced around capturing the action; the sound was mixed on the roof and sent in stereo to the studio below, whence come "helpful" comments via the camera's talkback circuit.

"We're going for a usable take in all respects the whole way through, of course," says Wickham, "but we can go with the strongest audio takes and the visuals will match the atmosphere. It's the attitude of this programme — independent music, by people who don't make £100,000 videos."

In its first three months, guests on 120 Minutes have included Depeche Mode, Happy Mondays, The Jesus And Mary Chain, Wedding Present, Erasure, the Wonder Stuff, the B-52s and Lenny Kravitz. The Cramps and Love And Rockets are scheduled to appear in early March.

Approaches to the live sessions vary. Wickham remembers two very different studio shoots: "Everything But The Girl took a lot of time setting up the sound, the quality is very important to them and the result had a beautifully produced feel. When Loop came in, they just set up a load of Marshall stacks and blasted! It looked great, but actually it took longer than most sessions to shoot."

The face of 120 Minutes' current video jockey is already familiar to viewers in many of the 17 countries which receive MTV Europe. Paul King, founder member and

lead singer of mid-eighties chart band King, will be presenting the show until the end of April, while a replacement for the previous VJ, Marcel Vanthilt, is selected. King, who has been producing and songwriting since the group folded in 1986, says he is "very thrilled to be involved with a company as exciting as MTV." He first appeared on Europe's 24-hour music channel last May when he stood in for Vanthilt for four weeks.

With a running time of two hours, Wickham feels there's less pressure to show new product throughout the programme. The edition that Mano Negra filmed for also contained a long strange interview and video sequence with Clock DVA and videos old and new from the Stone Roses, Led Zeppelin, The Stranglers, Husker Du and Adamski.

Every clip is topped and tailed with a graphic box showing not only the artist and song title but also the name of the album the song is drawn from — a sign of the importance of LPs rather than singles to the Europe-wide indie market.

Features on a single act can last a full 20 minutes; Mano Negra were shown in a montage of interviews and brief music clips from the rooftop shoot, colourised concert footage from European gigs and some attractively scruffed-up animation sequences. Is Wickham glad he decided on an outside broadcast? "Yeah, definitely, it was fun. There are a lot of videos and interviews on the show — keeping live performance is important."



CAROLYN STEWART: a Cool presenter

for '88 in Belfast itself. Bill Kerton was born in New Zealand and has worked on several stations there over the past five years. Enticed from Monte Carlo's Riviera Radio, Edinburgh-born Neil McLeod and fellow presenter Paul Buckle both started their careers in hospital radio before progressing to discos, clubs, and radio. John Kearns moves from a three-year stint at Downtown Radio to join the start-up team of Cool.

PAUL O'MAHONY

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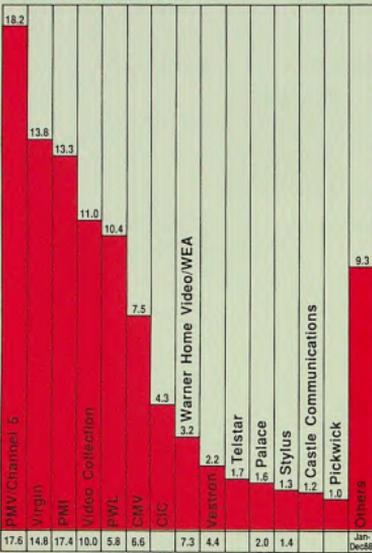
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MARKET SURVEY

1989

MUSIC VIDEO

LEADING LABELS %



MUSIC VIDEO

LEADING DISTRIBUTORS %



Compiled by Gallup for Music Week

MUSIC VIDEO

Mission improbable

by Selina Webb

A MISSION longform directed by the man responsible for last year's wackiest dance promo Anticipation has been brewing down at Channel 5 for the delivery of Leo Sanchez' hour-long documentary on Phonogram's goth rockers. Soddily perhaps, Waves Upon The Sand is more sensible than Sanchez' promo for S'Express's Hey Music Lover, but its relaxed style, superlative handling of super 8 camera techniques and some truly beautiful location shots still make it a refreshing piece of film.

With the recent backlash against rock documentaries, Sanchez says he was keen not to pamper to the Mission's egos.

"I told them from the start, I'm not interested in doing something that's just an advert for you guys," he says. "Once they decided to work with me they gave me a free hand."

Waves Upon The Sand follows The Mission through the second half of 1989 and includes the recording of their new album, their touring of the Scottish islands and their headlining gig at the Reading Festival. The personalities are revealed via carefully placed voice-overs, and the story is told without ever resorting to staged interview sequences.

"With a lot of rock documentary film-making the band talk at the camera, show their bums and stuff, but with The Mission I practically lived with them for six months and a lot of the time they didn't even realise when I was filming them," Sanchez explains.

"That said, it isn't really as in-



THE MISSION — relaxed and refreshing documentary

depth as I'd like it to be because it has got to have so much music in it to make it sellable. It's an impromptu piece of documentary film-making, very matter-of-fact."

Sanchez, a 26-year-old Anglo-American, has been a designer, lighting cameraman, satellite TV news editor and video director on both sides of the Atlantic. Hey Music Lover, which featured a variety of quirky-styled models bobbing on a giant record player, was the first promo he had made "with a proper budget". He says The Mission longform has changed his approach to the job.

"I want to bring promo-making closer to the recording process. I think the two have strayed too far apart. I'm finding ways of interlocking with the lighting grid on shoots, and having a series of linear visual tracks so that it's cheap and easy to re-edit something for The Chart Show, kids TV, late night television and so on."

Sanchez describes himself as a bit of a boffin. He has recently invented a handy communications link up incorporating lightweight strap-on video monitors. "I like making things for a particular job," he says.

Perhaps belying his scientific brain, Sanchez thinks it is important for directors to remember that promos are "a product, not an art form" and compares the task to that faced by the Renaissance artists. "They were more like craftsmen," he says.

Sanchez wants to bring the cinema vérité style to promo-making, and aims to create everything with humour and children — the most discerning audience — in mind. "If kids like it then you've probably done something that everyone will like," he comments.

The versatile Sanchez is now busy writing the libretto for a new opera production.

PolyGram's labels streak ahead of rest

POLYGRAM AND its Channel Five/PMV label look unstoppable after a hugely successful year in music video. The distribution operation did particularly well following deals with A&M and Island, finishing the year with six times the market share it earned in 1988. Among the most successful titles were Wet Wet Wet's In The Park Live, Pink Floyd's The Wall and Bon Jovi's New Jersey.

Having lost its distribution domination, Virgin also slipped a point among the labels, a similar situation being suffered by the third-placed EMI/PMI operation.

The success of the Video Collection's low-priced Music Club range saw it building on its 1988 share, while the video chart domination of Kylie and Jason doubled PWL's percentage and saw the video's distributor HAL on the chart for the first time with 5.3 per cent.

CIC earned 4.3 per cent of the market purely for its U2 Rattle And Hum title, while other newcomers to the labels' chart were Telstar which enjoyed success with its Daniel O'Donnell tune, Castle Communications and Pickwick.

SW

Wedding Present pushover

THERE'S SOMETHING odd about the promo for Bronsneck, the latest single from RCA guitar band The Wedding Present. An incongruous troupe of contemporary dancers was used by Manchester-based production company Swivel to produce a perplexing scenario. As the band attempt to stand stock still, they are buffeted and shoved by the strange, covoring dancers.

Bronsneck was shot in Manchester's Zion Institute, the only old

building left standing in the city's concrete Hulme Estate and lost used in the film Reds.

Swivel, which formed five years ago making scratch videos for the Hacienda, uses the creative team of John Clayton, Dani Jacobs, Mark Smith and Jonathan Unsworth.

It has produced well-aired promos for A Guy Called Gerald and The Sundays plus two for female rap duo Kiss AMC.



THE WEDDING Present: just trying to stand still in Swivel's odd promo featuring a contemporary dance troupe

TOP 30 MUSIC VIDEOS

3 wks	2 wks	Last wk	This wk	(Description (Tracks) Timings/Dealer price)	
1	1	1	1	PHIL COLLINS: Singles Collection Compilation (14 tracks)/55min/£6.95	Virgin VVD 594
—	—	—	2	THE MISSION: Waves Upon The Sand Compilation (1 hr)/£9.99	PMV/Channel 5 CFV 10202
—	—	—	3	POISON: Slight For Sore Ears Compilation (8 tracks)/45min/£6.50	MVP 99 1208 3
2	2	3	4	KYLIE MINOGUE: Kylie The Videos 2 Compilation (4 tracks)/22min/£6.25	PWL VHF 9
4	3	4	5	JASON DONOVAN: Jason The Videos Compilation (4 tracks)/19min/£6.25	PWL VHF 7
—	—	—	6	QUIREBOYS: A Bit Of What You Fancy Live (7 tracks)/30min/£5.21	PMI MVR 99 0085 3
5	5	6	7	WET WET WET: In The Park Live Live (11 tracks)/1hr/£6.95	PMV/Channel 5 CFV 10072
10	6	10	8	ERIC CLAPTON: The Cream Of... Compilation (18 tracks)/1 hr 25min/£9.04	PMV/Channel 5 CFV 08920
11	9	19	9	ERASURE: Innocents Live (14 tracks)/56min/£6.95	Virgin VVD 491
6	14	13	10	QUEEN: We Will Rock You Live (2 tracks)/1hr 30min/£3.47	Music Club/Video Col MC 2032
3	8	7	11	BON JOVI: New Jersey Compilation (7 tracks)/25min/£5.95	PMV/Channel 5 CFV 08892
13	12	16	12	PINK FLOYD: The Wall Compilation (1 hr 35min)/£6.95	PMV/Channel 5 CFV 08762
—	—	—	13	JEAN MICHEL JARRE: Destination... Live (52min)/£9.99	PMV/Channel 5 CFV 10212
12	10	17	14	DANIEL O'DONNELL: Thoughts Of Home Compilation (13 tracks)/52min/£6.95	Telstar TVE 1007
—	—	11	15	DURAN DURAN: Decade Compilation (14 tracks)/1hr 10min/£6.50	MVP 99 1197 3

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9	13	8	16	KYLIE MINOGUE: Kylie The Videos Compilation (5 tracks)/20min/£6.25	PWL VHF 3
21	22	30	17	BOB MARLEY & THE WAILERS: Legend Spectrum/Channel 5 Compilation (13 tracks)/57min/£3.47	SPC 00102
—	—	23	18	TINA TURNER: Nice 'N' Rough Music Club/Video Col Live (12 tracks)/55min/£4.99	MC 2014
15	16	—	19	THE SHADOWS: At Their Very Best PMV/Channel 5 Live (16 tracks)/1hr/£6.95	CFV 10092
—	21	15	20	ROY ORBISON AND THE CANDY MEN Music Club/Video Col Live (9 tracks)/25min/£3.47	MC 2000
24	—	28	21	CLIFF RICHARD AND THE SHADOWS: Thank You... PMI MC2012	
17	18	24	22	LUCIANO PAVAROTTI: Pavarotti Music Club/Video Col MC2003	
—	—	—	23	CLIFF RICHARD: Private Collection PMI MVPK1	
29	17	27	24	LIONEL RICHIÉ: Outrageous Tours Music Club/Video Col MC2034	
8	15	9	25	U2: Rattle And Hum CIC VHR2308	
—	—	—	26	CLIFF RICHARD: Live And Guaranteed PMI MVP9911793	
4	—	29	27	HOT CHOCOLATE: The Very Best Of... Music Club/Video Col MC2002	
18	—	—	28	HUE AND CRY: The Bitter Sweet Virgin VVD540	
17	—	—	29	UB40: Labour Of Love Vuefub VVD647	
27	—	—	30	ROD STEWART & THE FACES: Biography Music Club/Video Col MC2004	

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PMI joins low-price wagon

PICTURE MUSIC International is the latest company to leap on the low-price video bandwagon, with the launch of its new Price Attack label on March 5.

It is re-releasing nine videos from its back catalogue at a new low retail price of £5.99 (dealer price £4.17). Further Price Attack titles will be released every two months, each selected from a back catalogue approaching 150 titles.

The first nine releases are Kate Bush — *Hair Of The Dog*; Tina Turner — *Break Every Rule*; Climie Fisher — *The Best Of Everything*; Arcadia — *Arcadia*; DurandDurand — *The Making Of Arena*; Bumper Issue — *Rhythm King Compilation*; Various — *One Night With Blue Note, Volume One*; *We Are The World* — *Video Event*; and *The Polish Chamber Orchestra performing Mozart and Haydn*.



STEPHANE GRAPPELLI
LIVE IN SAN FRANCISCO



DIZZY GILLESPIE and Stephane Grappelli: enough said

Castle unveils jazz greats series

TWO JAZZ greats are captured performing live in a pair of videos released last week by Castle Entertainment.

Stephane Grappelli — *Live In San Francisco* and Dizzy Gillespie — *A Night In Havana* both run for over an hour and have £6.95 dealer prices.

The Grappelli title captures the father of *Le Swing* performing in Saratoga and in San Francisco's Great American Music hall. Included are *I've Got Rhythm*, *Swing 42*

and a surprising cover of Stevie Wonder's *You Are The Sunshine Of My Life*.

Beppop gets its chance in *A Night In Havana* which is a portrait of Gillespie's life and music. He explains in colourful terms some of the mysteries of his music, including why his horn is the shape it is and why his cheeks are the shape they are. Between telling stories to the camera and his Cuban audience, Gillespie compares cigars with Fidel Castro and plays some hot bebop.

R E V I E W S

LAMBADA CMV 49845-2. Running time 40 minutes. Dealer price £6.95.

Comments: Gripping stuff this, but repetitive. Lots and lots of rifty dancing and glimpses of girls' bums under swirling skirts. The tropical Brazilian Lambada dance is billed as sweet, sensual and hot, hot, hot. That message is amply delivered via the glorious seaside promo which kicks off this nine-track compilation, the only glossy bit of film included here. The other Kaoma tracks are captured off on the Seine while the remainder of the video comprises live performances, three tracks from Avtor, Chicleo Com Bonano and Banda Mel, plus an appallingly over-dubbed how to do it section from Kaoma.

Sales forecast: Kaoma's *Lambada* is the biggest selling single in the history of CBS Records worldwide. This video has arrived too late to make quite the same impact, but is sufficiently entertaining to notch up sales among those who are still practising in their bedrooms. **SW**

PUBLIC ENEMY: Fight The Power Live. CMV 49020-2. Running time: 60 minutes. Dealer price £6.95.

Comments: Don't be put off by the "live" moniker, this package much more than bland gig footage into an hour of hardcore hip hop mayhem. Cut in the style of the music itself, this mix of performance, interviews and previously unseen Public Enemy footage churns energetically from one hard-hitting scene to the next. Stamped with the Fight The Violence movement sticker, this video presents 13 tracks amid, for example, some of PE's less controversial views and their performance at the Rikers Island prison. A well-made message of black self-determination, successful for the power of the music alone.

Sales forecast: This was a super bumper seller in the US and ought to emulate that here, particularly as it is released to coincide with Public Enemy's *Brixton Academy* gig and the inevitable furor that will surround it. **SW**

Beales Help! VCI stays on top

by Selina Webb

VIDEO COLLECTION aims to re-ignite "just a touch of Beatlemania" with the release of Europe of Help! and Magical Mystery Tour for the first time on video.

The company is co-ordinating a £0.5m marketing spend to include TV and national press advertising, point-of-sale material and what is being described as a hard-hitting multi-media PR campaign.

It is also hoped that the March 26 launch will benefit from publicity surrounding Paul McCartney's world tour, the twentieth anniversary of The Beatles' break-up on April 10 and, on May 5, a Live Aid concert for 150,000 people in Liverpool celebrating the launch of the John Lennon Memorial Trust.

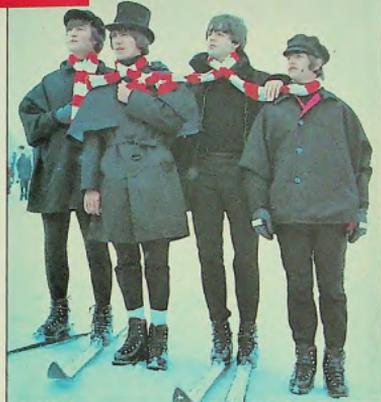
Both films boast hi-fi digital stereo soundtracks, with *Magical Mystery Tour* having been re-mixed for the release by George Martin at Abbey Road. It has also undergone a scene by scene colour correction. Help! was first shown on British television in 1979 while *Magical Mystery Tour* has not been broadcast for 22 years.

Directed by Dick Lester, Help! follows The Beatles from Austria to the Bahamas via London. A primitive religious sect, a mad scientist and finally Scotland Yard follow the trail of a ring given to Ringo by a cat. The film successfully combines the early Sixties vogue for exotically-located holiday romps with a generous measure of the Fab Four's unique humour — everyone remembers the scene in which four tiny terraced houses open into one luxurious apartment.

The soundtrack was released worldwide in August 1965 and hit number one in the UK and US. The single Help stayed at number one for 14 weeks, while Ticket To Ride achieved 12 weeks in the top slot. *Magical Mystery Tour*, a musical coach journey through the West Country portraying the group, 40 friends and acquaintances, was written, produced and directed by the Beatles, giving their fertile imagination a free rein. Ahead of its time, the film was shown as prime time Boxing Day viewing in 1967 with an audience of 20m.

The Video Collection views the release of The Beatles' films as a coup which will build on its phenomenally successful 1989. The sell through label of the year has already indicated an increased commitment to video chart hits and feature films in 1990.

It aims to sell to almost 500,000 copies of Arnold Schwarzenegger's *Running Man* which goes out on March 1 and other blockbusters in line for release are *Blue Jean Cop*, *Innocent Miles* from Home and *Homeboy*, *knaveed*, which stars Meryl Streep and Jack Nicholson, is due out on April 9 with *Blue Jean Cop* starring Peter



Weller to follow on May 14.

VCI head of marketing Nick Cregor attributes his company's success to its strength in all sectors of the sell through market from sport to children's titles, the links it has forged with programme producers and its commitment to producing its own titles. VCI has already produced a range of football tapes, a series of medical titles and a set of health programmes from Claire Rayner.

"We've been creative in the way we exploit and market product," says Cregor.

Among VCI's best-selling titles in

1989 were *The Ultimate Event* with Frank Sinatra, *Learn With Scooby*, the Lizzie Webb fitness tapes and its lower-priced Cinema and Music Club labels, the latter shifting 3m units between them.

As for 1990, the company is anticipating chart-topping success with its new feature films, particularly *The Beatles*.

"We're continuing to enhance our catalogue. We release new titles to strengthen the catalogue and when they stop performing they are being replaced by stronger ones. We're topping up with the hits," adds Cregor.

SELL THROUGH VIDEO

	Description/chart Timing/Dealer Price		
1	THE BLUES BROTHERS Comedy/127 min/£9.04	CIC	VHR 1382
2	THE BLACK ADDER: The Foretelling Comedy/100 min/£6.95	88C	88CV 4293
3	THE BLACK ADDER: The Queen of Spain's Beard Comedy/96 min/£6.95	88C	88CV 4296
4	DIRTY DANCING Drama/100 min/£6.95	Vestron	VA 15223
5	PHIL COLLINS: The Singles Collection Music/55 min/£6.95	Virgin	WV 594
6	CALLANETICS Special Interest/60 min/£6.95	CIC	VHR 1335
7	PLANES, TRAINS AND AUTOMOBILES CIC Comedy/89 min/£6.95	CIC	VHR 2297
8	THE SCOTT AND CHARLENE LOVE STORY Drama/92 min/£6.95	Virgin	WD 621
9	SLEEPING BEAUTY Children/72 min/£12.99	Walt Disney	D204762
10	ROBOCOP Action/98 min/£6.95	Virgin	VD 576
11	BLACK ADDER II: Bells, Head And Potato Comedy/88 min/£6.95	88C	88CV 4298
12	TOP GUN Action/105 min/£6.95	CIC	VHR 2221
13	PREDATOR Action/102 min/£6.95	CBS/Fox	1515 50
14	WALL STREET Drama/132 min/£6.95	CBS/Fox	1653 50
15	THE SWORD IN THE STONE Children/76 min/£12.99	Walt Disney	D202292

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Here Tomorrow



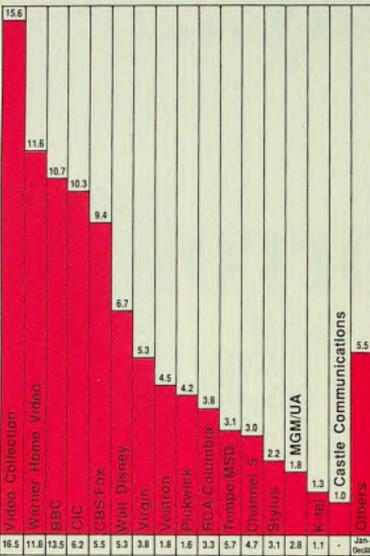
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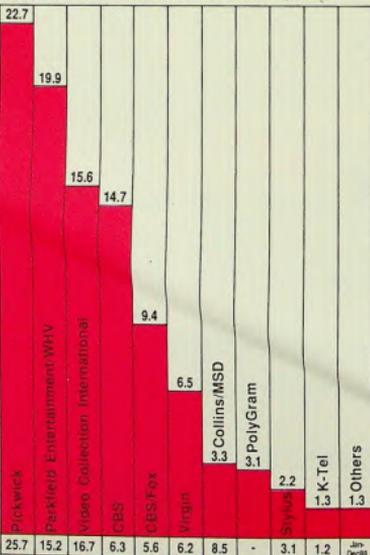
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Compiled by Gallup for Music Week

Parkfield puts £1m behind Pathe series

PARKFIELD HAS released details of its biggest-ever publicity programme for the launch of its A Year To Remember collection on April 2. The £1m budget multi-media programme aims to reach more than 80 per cent of all UK households.

The marketing support has been put together to emphasise the collectible appeal of the series of 40 A Year To Remember videos on the Parkfield Pathe label. The Parkfield Group acquired the British Pathe News Library — 12m feet of priceless news footage — in October last year and has compiled the cream of this material into a series of one-hour tapes representing each year between 1930 and 1969. The tapes will have a dealer price of £6.95.

Each aspect of the marketing campaign has been developed to carry through the strong message of the sleeve design. This features the year of the video in bold print plus stills from important events

covered. Leading the campaign are four 30-second TV commercials featuring the voice of David Frost and rolling out nationally on April 2.

Full colour advertisements have been taken in the national dailies, week-end supplements, and women's magazines and a full range of point-of-sale material, to include customised racks and spinners, has been produced.

Since a large proportion of the series has regional connotations, Parkfield is also mounting a local media campaign involving TV, radio and local press.

"The A Year To Remember series is going to be universally appealing," says Judy Kneale, director of publicity at Parkfield.

"We have put together a cohesive and memorable launch campaign for this product which will be impossible to miss. We intend that virtually every home in the UK will see our A Year To Remember publicity."

World Cup tickets up for grabs

TICKETS TO The World Cup Final in Italy this July are up for grabs to football fans in a competition run by the Video Collection.

Fifteen of the company's football videos feature the World Cup Challenge which the first prize is a three-night trip for two to see the final at the Olympic Stadium in Rome including hotel accommodation.

VCI is supporting the promotion with television and national press advertising, as well as advertising in the leading football magazines and in the featured clubs' match

programmes. The competition ends on May 11.

● VESTRON IS abandoning its twice-yearly packages of sell through titles in favour of releases staggered throughout the year. The new approach kicked off in February when Vestron released the first six episodes of the US Dirty Dancing TV series plus the controversial thriller *A Prayer For The Dying* starring Mickey Rourke and Bob Hoskins.

R E V I E W S

COMIC BOOK CONFIDENTIAL Castle Hending HEN 2 221. Running time 85 mins. Dealer price: £6.95.

Comment: Fascinating feature-length documentary which traces the development of the American comic book genre from its beginnings in the Thirties with Superman right up to the present day with Love And Luckets and the Dark Knight. Comic Book Confidential includes interviews and profiles with 22 of the most influential artists of the past 50 years. Every aspect of the genre's growth is followed, including Fifties documentaries on the evil effects of comic books on the American youth, the overt gender impact of Mad magazine on its popular culture, the rise and fall of cult and underground magazines — notably the psychedelic and off-beat adventures of characters such as the Fabulous Furry Freak Brothers — and modern-day graphic novels, especially Art Spiegelman's outstanding *Maus*. Considering that the UK has its own healthy comic book history, CBC makes for compulsive and comprehensive viewing, providing a valid reflection of the story one side of the Atlantic.

Sales forecast: To say that any self-respecting comic book enthusiasts' collection would be sorely in-

Cry Freedom: timely release

WHILE THE world celebrates the news from South Africa that Nelson Mandela has finally been released from prison, CIC Video is releasing *Cry Freedom*. Richard Attenborough's film based on the books by journalist Donald Woods.

A 1987 Universal production, *Cry Freedom* is the story of Woods and Stephen Biko, two very different men who come together reluctantly and whose lives emmesh during a time of crisis and violence.

Memorable performances from Kevin Kline and Denzel Washington as Woods and Biko create an emotional film about an extraordinary friendship. *Cry Freedom* runs for 152 minutes and has a dealer price of £9.04.

Meanwhile, Castle Vision has re-released its film about the life of Nelson Mandela. *Running for 144 minutes*, *Mandela* stars Danny Glover in the title role and goes out to dealers at £6.95.

Jack's Moonwalker

MICHAEL JACKSON'S Moonwalker is released by Parkfield on April 2, accompanied by a £0.5m advertising and publicity spend.

The company hopes to emulate the success enjoyed by Jackson's *Mocking Of Thriller and Legend Continues...* — sell through titles with this fantasy feature film concerning the past, present and make-believe world of the multi-planet-selling star.

Running for 90 minutes and going out to dealers at £6.95, *Moonwalker* opens with *Man In The Mirror* before progressing through a kaleidoscope of images reflecting Jackson's own changing

adequate without this video would be an understatement. Now how about a feature covering the UK side?

IAN WATSON

WHOLE SONG, Castle Hending, HEN 2 190. Running time: 40 mins. Dealer price: £6.95.

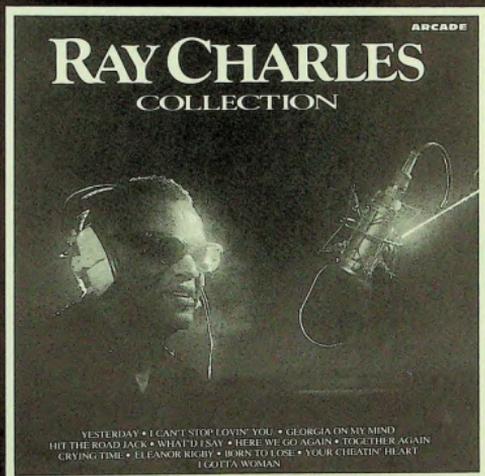
Comment: As a documentary and more of a celebration of whales and dolphins, *Whole Song* contains lots of beautiful footage of said cetaceans and lots of horrible footage of humans firing harpoons into them, cutting them up and making totally unnecessary things out of them (did you know that the Japanese slaughter dolphins just to make fertiliser). As a fund raising vehicle for Earth Trust, *Whole Song* is a great success combining scientific analysis on whole song, brain size and possible reasoning capacities with breathtaking film of these most gracious of mammals.

Sales forecast: All profits from *Whole Song* go to Earth Trust which is fighting against the extinction of whales and dolphins. Press coverage in ecological magazines should be favourable and sales of this cassette should be very healthy — for you and the cetaceans. Stock it.

IAN WATSON

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1989

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BUDGET/MID-PRICE LEADING COMPANIES %



Compiled by Gallup for Music Week

DECCA defines Historic stand in black and white

by Nicolas Soames

DECCA DOES not have an historic pre-war classical catalogue to rival EMI or RCA — it wasn't until the Forties and Fifties that it began the kind of recording for which it is now acknowledged. So the release of indisputably historic material — such as the great Ferrer recordings and some Ansermet — have been a little piecemeal.

In March, however, the company defines more closely its attitude towards the "historic" by in-

roducing a series which will collect under one banner many of its outstanding recordings of the early period.

The series is called, in direct manner, Historic, and is marked by straight forward black and white covers. There are 10 titles in the first release, with a further 10 expected later this year.

Most of the recordings are mono, made on 30 i.p.s. tapes. Decca has benefited from its reputation as a hoarder to be able to return to these originals and work towards the ADRM transfers from them, rather than a 15 i.p.s. copy.

The repertoire is varied. Among the expected best-sellers, according to general manager Michael Letchford, will be Lisa della Casa's recording of Strauss' Four Last Songs (CD 425 957-2); Schubert's Symphony No 9 coupled with Schumann's Symphony No 4 with the LSO conducted by Josef Krips in the mid-Fifties (CD 425 957-2), in stereo; and Monteverdi's recording of *Rose's Dolphin And Chios* (CD 425 956-2), which dates from 1961.

There will also be considerable interest in a rarity from the legendary horn player Dennis Brain, who plays Mozart's Horn Quintet, a recording only briefly available on 78s. It is on an Amadeus Quartet recording of Mozart's Piano Quartets Nos 1 and 2 made with Clifford Curzon (CD 425 960-2).

And in a collection drawn from the Ampico player-piano recordings of piano rolls made by Rachmaninov of his own music (CD 425 964-2).

The series, which has a dealer price of £4.86, is supported by brochures and a poster, and a three-dimensional window display piece.

● EMI MARKS the centenary of the birth of the Italian tenor Beniamino Gigli with five important issues which look at the range of his work. *Arias And Duets* (CDH 7610522); Puccini's *La Bohème* (CHS 7633352) and *Tosca* (CHS 7633382); Verdi's *Requiem* (CDH 7633412); and *O Sole mio*, a collection of popular songs (CHS 7633902).

EMI aces high

IT'S OFFICIAL — EMI is the leading UK classical company. The combination of Nigel Kennedy and Jacqueline du Pré, and *The Classic Experience* proved far too strong for any competing company, enabling it to head the year-end full-price/crossover chart, with CBS trailing in third place.

PolyGram saved face by edging ahead in the budget/mid-price area on the strength of its enormous back catalogue. But it was EMI which again dominated the Top 50 charts, repeating exactly the 1988 sales achievements of the top three with the CP Four Seasons, *Duets From Famous Operas* and Tchaikovsky's 1812 Overture.

Yet EMI does not hold its leading position with an iron-clad fist. Its lead in the full-price division is quite precarious as it relies heavily on those three titles. Kennedy's *Four Seasons* represents five per cent of EMI's classical share; *The Classic Experience* represents 1.2 per cent of the market share; so those two titles alone account for half of EMI's representation.

Strength in numbers could be seen from the budget/mid-price area where despite its dominance of the Top 50 chart, it was unable to compete with the depth of PolyGram.

It is interesting to note that CBS has come in third in the full-price — with the imminent launch of Sony Classical it is presumed that 1990 will be an even stronger year — and that BMG/RCA is struggling with 2 per cent, well behind the compilation labels of Stylus and Filmtrax, and even WEA. Here, too a dramatically improved percentage can be expected for next year.

Note the entry of Virgin Classics. Hovering on the edge of the main chart are Collins, ASV and, interestingly, Royal Opera House, the label launched in association with Conifer last year.

Finally, it has been no secret that the compilation of the charts and the resulting market share has had its teething troubles over the past couple of years, but this looks like the most reliable yet. It will be a true service to the industry — and a goal to be aimed for.

Only the rather arbitrary marriage of the full-price with the crossover chart shows that improvements are still in order.

NS

This is Sony Classical

ZUBIN MEHTA
New Year's Concert 1990
WIENER PHILHARMONIKER



THIS IS one of the first covers from Sony Classical, the new classical label taking over from CBS — though the main launch is not until April/May.

Three titles are released and are all to live appearances: *The New Year's Concert from Vienna* conducted by Zubin Mehta

(above) (CD/40 45808 and on LP); Mahler's *Lieder eines Fahrenden Gesellen* sung by Fischer-Dieskau accompanied by the BFO under Barenboim (CD/40 44925, no LP); and Borodin's *Prince Igor*, with Gheorghiu conducted by Emil Tchakarov (CD/40 44878 and on LP).

B R I E F

● WITH AN eye on the Mozart year in 1991, DG is releasing *The Essential Mozart*, a series of "Mozart's Masterpieces" on 25 low-price CDs and tapes. The recordings are all by top DG artists, including Karajan, Bohm, Abbado, the Melos and Amadeus Quartets,

the pianist Maurizio Pollini and even Ann-Sophie Mutter playing the *Violin Concertos Nos 3 and 5*. There are also single volumes of operatic highlights — from Don Giovanni, *Motette Of Figaro* and others. They are available as a set and individually.

EMI
THE MARKET
LEADER IN
CLASSICAL MUSIC
1989-90

*Congratulations to
all our artists and
thank you to all dealers...*

EMI RELEASES IN THE TOP 40 1989/90

NIGEL KENNEDY – Vivaldi: The Four Seasons

NIGEL KENNEDY – Mendelssohn-Bruch-Schubert

NIGEL KENNEDY/SIMON RATTLE – Sibelius

SIMON RATTLE – Porgy & Bess

1990 BRIT AWARD FOR BEST CLASSICAL RECORDING

1989 GRAMOPHONE AWARD FOR
BEST OPERA RECORDING

SIMON RATTLE
Stravinsky The Firebird

SIMON RATTLE
Mahler Resurrection Symphony

ROGER NORRINGTON
Berlioz Symphonie Fantastique

ANDREW LLOYD WEBBER
Requiem

JACQUELINE DU PRÉ
Elgar Cello Concerto

KIRI TE KANAWA
Kiri Sings Gershwin

and not forgetting
THE CLASSIC EXPERIENCE



R E V I E W S

The English Orpheus — Songs For Voice And Lute by John Dowland, Emma Kirkby, voice, Anthony Rooley, lute and orpharion. Virgin Classics VC 7 9078-2. CD/Tape. An exquisite collection from Kirkby who remains the most expressive performer of this repertoire. She invests every line with nuance and shape and varies her vocal colour with imagination. Despite the bank of recitals in the Hyperion catalogue, this is required listening, especially as it is well balanced by solos from lute and orpharion, the steel-string lute with a very different sound.

● General interest

Il Tritico, Puccini, Tokody, Lambertini, Pop, Pappalardo, etc. Giuseppe Patane, conductor. Eurodisc GD 69043 (3CDs). CD only. Midprice. Puccini's collection of three operas, *Il Trovatore*, *Sueo Angelica* and *Gianni Schicchi*, was always of minority interest — until Aorio Miu A View used the room with a *mio babino caro*. But those buying it just for that will not be disappointed, especially with the passion of *Il Trovatore* and the sheer delight of the comic elements of *Gianni Schicchi*. The works are given admirable performances here, with Helen Donath singing the popular aria. It is the only mid-price digital version.

● General interest

Symphony No 2/Andante in B

Ilati, Colere Orientale, Giuseppe Martucci. The Philharmonia, Francesco D'Avella. ASV CD DGA 489. Martucci is a grandly obscure figure, an Italian symphonist at the time of Verdi. He wrote from the heart and his deeply-felt melodies made him popular at the time and may now, though recordings, succeed in wider appeal. In *Ilati* playing called for. For the unremitting Romanticist only.

● Specialist

Violin Concerto, Symphony No 2, Bernard Stevens. Ernst Kovacic, violin, BBC Philharmonic, Edward Downes. Mardian CDE 84174. The English composer Bernard Stevens (1916-1983) wrote in a rich, orchestral language, and never found the popularity of the more adventurous figures of Tippett and Britten. But the *Violin Concerto*, written in the middle of the war, shows a brooding, intense creative spirit, in keeping with the times. It is English in temperament, but looking back musically rather than forward.

● Specialist

Quartet No 15 in G, Schubert. Tokyo String Quartet, RCA Victor Red Seal RD 60199. Schubert's last and longest quartet in an intense but controlled performance from the Tokyo String Quartet. The emphasis is on the beauty of the quartet sound, not a view which goes omnia here. Nearest rivals are Lindsay Quartet on ASV.

● Specialist

Behind the Harnoy hard-sell

by Nicolas Soames

EVERY SO often the guardians of classical music experience a collective shudder over some threat to the existing sobriety of the industry, and respond either with a sneer or some undignified and hypocritical disparagement. This is what is now happening over the latest Canadian cellist *Otra Harnoy*.

BMG/RCA has not been restrained in its attempts to make the most of Miss Harnoy's attractive appearance; she has been the subject of a fairly hard sell in the past. But by getting the house photographer to catch her in *flogrante* delecto with her cello on the RCA couch they simply went too far sensitive (or perhaps prim) is a more appropriate word) classical tastes, that is.

Suddenly it was Open Season on poor Miss Harnoy, who had been regarded as a capable cellist whose recordings prompted encouraging reviews. Critics could be forgiven for being delighted to find ways of censuring her and the company. Other musicians could gossip between bars.

Decca's *Violin Concerto* recently appointed as BMG/RCA's classical press officer, was trying to contain the situation by talking about the need to get beyond the existing hegemony of the major recording network. But there can be genuine fears that, by venturing into the popularisation of classical music beyond what is acceptable, BMG/RCA may well have jeopardised her future career.

Meanwhile, of course, Miss Harnoy's new recording was going out of the shops in droves. John Tower Records, Piccadilly Circus, declared that he had shifted five times the number of units he would have sold without such a provocative poster.

It is significant that it has been possible to get to this stage of the article without having once mentioned the works on the disc (a section of volume of *Cello Concertos* by Vivaldi). This is the very basis of the issue. For the modern marketing of classical music is increasingly dependent on the personality rather than the work itself.

This is something that the reserved classical buff finds rather uncomfortable. From his standpoint, the music comes first and foremost, and the interpreter is just a servant. Of course, this has never been true — remarkably few top musicians are humble servants.

But Peter Russell, UK divisional director, PolyGram Classics, makes no bones about the fact that more and more the personality plays a crucial factor in deciding everything from signings to repertoire. In these terms, the Harnoy Incident represented just another barrier that needed breaking down.

Companies — both the majors and the independents — need to make money to make more records — that is the bottom line. There is a wide variety of marketing possibilities from special projects such as *Shog's Symphony No 9* in the shadow of the Berlin Wall to subtle use of the sex factor (Victoria Mullova, Anne-Sophie Mutter) and, more recently, Edoardo Gatti Salerno-Sonnenberg) of which Harnoy is just one (albeit an extreme) example.



MORE THAN just a pretty face? Cellist Otra Harnoy of Tower Records, Piccadilly, and the pose that launched a thousand inside quips.

Decca tried it in reverse with Jonico. But the jeans-clad American violinist who could whizz around his instrument but didn't have a personality to sustain a major campaign.

But Nigel Kennedy was — which is why he has succeeded through the hype. Yet the backlash is beginning to hit there too. Hugh Canning, who fired off salvos in defence of the purity of the realm in the *Sunday Times*, had a good old dig at "Nigel" en passant. Grudgingly admitting Kennedy one good recording (Elgar's *Violin Concerto*) he dismissed the rest of his work in total. And the Four Seasons was lost.

It is unnecessary to get into an argument over the personal response to Kennedy's playing. What is important to note in this context is the differing needs such a performance will serve. It is an obvious statement, but Kennedy's unique mixture of Cockney sparrow and high quality violin playing can and does speak to millions in a way that the austere Mullova will never do. Neither Kennedy nor Harnoy are doing queue Cloydenman adjustments to the music. They just package it in a different way.

If the classical world seeks to admonish every attempt to break out it will become a deathly ebullient affair. By its very nature, classical music is conservative. It ranted and raved against new music, against the actual presentation, against the popularisation. Too often it repre-

sents real tennis against Wimbledon. My initial reaction to the Harnoy cover was that it was over-the-top, but I hope I didn't find myself in a fit of righteousness over it.

There is another question intertwined with the personality issue. Surely classical buffs feel, personality cults conceal a latent talent. "They are not as good as they used to be," the critics say, and shake their heads.

This was rightly and brisly dismissed at the end of Canning's article by the shrewd veteran Sir George Solti. "In my youth," he said, "out of 500 musicians of the List Academy, only two made it. I don't think it is worse today."

The CD revolution, and its buoyant effect upon classical recording sales, has helped to drag the classical music industry into the modern world. There are now, by the way, more classical titles available than at any time during the LP era. Even obscure, specialist material is really well served.

This is partly to do with the huge impact — and the sales they have generated — of the personalities, from Pavarotti and Domingo, to Kiri Te Kanawa — and Nigel Kennedy. What is not needed from the record companies is a slide back into predictable, sage marketing because of the danger of criticism from the Defenders of the Faith. What is needed is a bolder strike, to take classical music to places it has never reached before.

Brits flat as white as vetoed

THE QUESTION that remains to be asked concerning the classical section of the Brits is what happened to Willard White? The impression bass was featured in video form, but he was actually in the audience. Why was he not allowed to pick up the Award as Simon Rattle was in Los Angeles — an opera is a combined effort after all.

I am informed that he was vetoed by Andrew King. It meant that what I had especially seen as a celebrity introduction it — though it was good to have Nigel Kennedy drawing a

notably positive response from a pop audience.

"Peter Russell (PolyGram) and I feel that the selection process is about right," said Stefan Bow, EMI's general manager, as we left the ground. "For next year we will be sort out the presentation."

● THE SUCCESSFUL budget CD series Hungaroton White Label is now starting to appear on tape with excellent titles of the first release. The dealer price is £1.82. They are distributed by Conifer.

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TOP 40 INDIE SINGLES

by Dave Henderson

IT'S TIME to slip that Creole grin onto the cooker and hail the arrival of a new subsidiary to Cooking Vinyl, the Gumbo label. And the eclectic mix of Zydeco and rocking swamp boogie is highlighted with two album releases, **Charles Mann's** *Walk Of Life* and a compilation set called *Zydeco, Blues And Boogie*. Both are available through Revolver and the Cartel. There's two other **Forward** on the Communications Unique label through Revolver and the Cartel. They have a retrospective vinyl-only set of early singles called *Season '87-'88*, plus a CD compilation called simply *Great Leap Forward* which features tracks from the Don't Be Afraid Of Change LP, the recent *Heart And Soul EP* and several other out-takes.

FROM THE joy old US of **Ignition** explode onto the scene in a wast of positive guitar noise. Their first foraysome blast to the world is the *Graying Myths Of Ignition* and it's on both album and cassette from Dischord through Southern Record Distribution. The tragically named **Graffiti** releases a new 12-inch called *Lazy Hazel Heart* on Love And Madness Records through Rough Trade and the Cartel. **Larel Altkan** has a new album on Unicorn through APT. It's a 10-track set from the 62-year-old and it's called *Kinga The Gringo*. On Jetsetzund, there's a couple of new music videos set for release. There's *ska* from **The Louvers** called *Stonkin!*, *The Place Down* and a compilation called *Vile Visions* with tracks from **The Investigators**, **Devil-dad Insisted** and several others. Both are available through Pinnacle. There's yet more noise, in a strictly swinging folkly kind of vein, from **Boatfare** who debut with an album called *Where's London?* through Nightshift and the Cartel.

LUSH HAGGLE for more press with a tour during March and a new four-track EP called *Mad Love* hot on the heels of their chart present *Scar*. That's on the indie through the Cartel. **Town** of **Revolver**, Volume Eight of their indie Top 20 arrives as a double album, cassette or CD and it has tracks from **Fatima Mansoura, Wife, Family Cat, Spoonmen 3, A Guy Called Gerald, Dub Sex, Loop, James, Inspiral**

Corpse, Sonic Boom, The Hypocrites, The Shamans and Sway return to confuse our systems and expectations with an "event" and a new album called *Ko-C Opera* on Rough Trade through the Cartel.

ON **DEMON**, **Ben Vaughn** releases his fourth album *Dressed In Black* and that's available through Pinnacle. And, on **Demon's** *HDH* subsidiary there's a reissue of *Parliament's* *Demons* on album, cassette and CD. **Sealed Air** have their third album of strange deep-brewed America muzak released on Rough Trade through the Cartel. It's called *Around The Horn* and it's as outback as it gets!

LEGENDARY AMERICAN hardcore outfit **Corrosion of Conformity** crossover into a more melodic domain with a mini album, *Songs With Mike Singing* and on album called *Eye For An Eye* released at the same time on Caroline through Revolver. Better still, for those who're technically profound, both sets can be had on one CD. **The Mute Drivers'** latest album is on the One Little Indian subsidiary *Breve* and it's called *Every One*. Through the Cartel, it's their best produced and most cohesive set to date. From One Little Indian, there's a new single from **The Sugarcubes**. *Planet* has already received some reasonable press and is culled from their universally slugged album *Here Today, Tomorrow Next Year*. In the re-packaging department, One Little Indian offers a CD version of **Finl Tribe's** debut album *Noise Lull And Fun*, to accompany their just released and rather excellent *Grossing 10K* set. And, there's also a CD release for **Annie Anisford's** *Jackamo*. Featuring extra tracks, it's the last chance you'll have to hear an indie Annie as she's just signed to WEA — not bad for someone who started out on the anti-establishment Cross label.

GOD'S LITTLE Monkeys release a seven-inch single on *Cooking Vinyl*, through Revolver and the Cartel, called *Whistle, Daughter, Whistle* and on the succinctly titled *Ozite* label. Also through Revolver, **Count Zero 3**, *A Guy Called Gerald, Dub Sex, Loop, James, Inspiral*

bum, cassette and CD called *Mean*, and at Hannibal there's new releases mooted. **Eddie Lohene** offers *Some Cajun Soul* on album, cassette and CD. **Bl Menard** offers *No Matter Where You Ai, There You Are* in the same formats and there's a compilation with either 13 (LP) or 17 tracks (CD/cassette) called *Hannibal Voices* and that has tracks from **Nick Drake, Blackgrip, Dogma Krauss, The Dinner Ladies, Ivk Papasov, June Taber** and several other label faves.

THE **RUN RIVER** label, through Backs and the Cartel sent *Traffic* a veritable wagon of info from which we believe we can decipher that **Gary Hall** and **The Stormknopfer** has on an album called *Garage Heat*. Not to mention **Camilla Saunders'** *Time Changes* album and lots of rumours on stuff about **Bert Jackson, Steve Tilston, Maggie Boyle** and **Felicity Burkle**.

IN A press trade the likes of which hasn't been seen since Pink Floyd went peculiar, **KLF** released an album called *Chill Out* on KLF through Rough Trade then came up with 18 tracks about what ambient music — which is what the album is — is about. Basically it's music to gloom out to after large amounts of abuse. That they claim "Ambient House Is Boring" as well as the fact that "Ambient House Makes Love With The Wind And Talks To The Stars", plus that old chestnut "Ambient House Has Come To Save The World" should at least intrigue a few people. I though it was pretty damn different and certainly there should be punter-friendly attention.

STILL AROUND, there's **The Ullulators'** *Flaming Chaos* album on the *Demi Monde* label through Rough Trade and the Cartel. **The Wood Children's** *Sweets For The Blind EP* on *Demon* through Pinnacle. **The Colorblind James Experiment**'s *That's Entertainment on Death Valley* Cooking Vinyl through Revolver and the Cartel. **The Firmaments'** retrospective *Love And Death* on *Subway* through Revolver and the Cartel and **We Are Going To Eat You's** *Everywhen* on *Big Cat* through Rough Trade and Cartel.

DISTRIBUTION
TOP 40 INDIE
TOP 40 SINGLES

1	3	2	ENJOY THE SILENCE	Mute (18)ONG (18)PT
2	2	5	WALK ON BY	Mute (18)ONG (18)PT
3	1	6	HAPPENIN' ALL OVER AGAIN	PMA (PMS) (18)PT
4	6	4	PROBABLY A ROBBERY	Supernova (MPT) (18)PT
5	4	6	INSTANT REPLAY	Mute (12)MTE (18)PT
6	5	6	TEARS ON MY PILLOW	Fantasia (12)PAM (22)PT
7	7	11	BREAK BUMP	PMA (PMS) (18)PT
8	9	12	MADCHESTER RAVE ON E.P.	Revue 78 3 (12) (82)ICAN
9	13	10	FOOLS GOLD/WHAT THE WORLD...	Hyphen King/Mute 78 (2)RDS (18)PT
10	11	10	GOING BACK TO MY ROOTS	Factory (FAC) 2877 (FAC) (18)PT
12	12	11	THE HUMPTY DANCE	Shantone (CR) (18)PT
13	12	14	LET THERE BE HOUSE	SCM (SCM) (18)PT
14	15	3	INDIAN ROPE	Big One (NY) (18)PT
15	13	2	TESTONE	Dead Dead Good... (18)OODONE (18)PT
16	14	5	THE RIDE EP	Warp/Cater (Warp) (WAP) (18)PT
17	17	11	20 SECONDS TO COMPLY	Cosmic (CR) (7) (18)PT
18	11	4	SLEEP WITH ME	Tom (Tom) (7) (18)PT
19	23	2	LIGHTNING MAN	Love (LAF) (12) (18)PT
20	16	2	LURN IT OUT (GO BASE)	Love (LAF) (12) (18)PT
21	2	1	ALL NIGHT LONG	Profile (PRO) (18)PT
22	8	2	THE MAGIC NUMBER	Mutina (MUT) (18)PT
23	12	2	MAN MACHINE	Big Life (BL) (14) (18)PT
24	21	2	BLUE THUNDER/CEREMONY	Cover (C) (18)M (18)PT
25	25	11	YOU SUBROUM ME	Revue (R) (18) (18)PT
26	24	4	BOUNTY KILLERS	Mute (12) (18)PT
27	19	6	DEXTROUS	Virid (VIR) (18) (18)PT
28	16	9	GETTING AWAY WITH IT	Warp/Cater (Warp) (WAP) (18)PT
29	4	3	5,6,7,8	Factory (FAC) (18)PT
30	33	2	WFL	GTI... (18) (18)PT
31	27	3	THE TREASURE OF THE MUSIC	Factory (FAC) 2337 (FAC) (18)PT
32	31	26	STRIP RUFF	18AM/Savage... (12) (18) (18)PT
33	32	18	FREAKY DANCING	Devia (DEV) (18) (18)PT
34	32	18	AFRO DIZZI ACTS	Factory (FAC) (14) (18)PT
35	32	6	TO KILL A SLOW GIRL WALKING	Europe (EURO) (18) (18)PT
36	28	11	SONGS FOR DENISE	Whirl (WH) (18) (18)PT
37	36	11	RIGHT BEFORE MY EYES	SCM (SCM) (18) (18)PT
38	32	18	24 HOUR FARTY PEOPLE	Debut (DEB) (18) (18)PT
39	3	3	MANCHESTER	Factory (FAC) (18) (18)PT
40	38	15	TAINED LOVE	Cosmic (CR) (7) (18)PT

TOP 20 ALBUMS

1	1	1	WALK ON BY	Mute (18) (18)PT
2	1	41	THE STONE ROSES	Silverstone (SIL) (18)PT
3	48	3	FEET HIGH AND RISIN'	Tonyton/Big Life (18) (18)PT
4	1	1	THE COMFORTS OF MAJESTY	CAD (CAD) (18)PT
5	2	5	READING, WRITING & ARITHMETIC	Revue (R) (18) (18)PT
6	8	2	FENNEL FROM HEAVEN	BBE (BBE) (18) (18)PT
7	4	16	BUMMED	Factory (FAC) (18) (18)PT
8	5	18	ENJOY YOURSELF	PMA (PMS) (18)PT
9	6	16	WILD!	Mute (18) (18)PT
10	9	14	THE HEALER	Shantone (CR) (18) (18)PT
11	7	3	CLOUDCUCKOOLAND	Gheats (GH) (18) (18)PT
12	10	41	TEN GOOD REASONS	PMA (PMS) (18) (18)PT
13	13	94	THE INNOCENTS	Mute (18) (18) (18)PT
14	12	15	FLYING IN A BLUE DREAM	Feed (F) (18) (18) (18)PT
15	11	128	THE CIRCUS	Mute (18) (18) (18)PT
16	15	9	MILES	Revue (R) (18) (18)PT
17	2	1	CLUB IT 90 VOL 1	Cosmic (CR) (18) (18)PT
18	4	1	A GILDED ETERNITY	Revue (R) (18) (18) (18)PT
19	11	1	THE INCREDBLY BASE	Profile (PRO) (18) (18)PT
20	18	8	DOOLITTLE	4AD (4AD) (18) (18)PT

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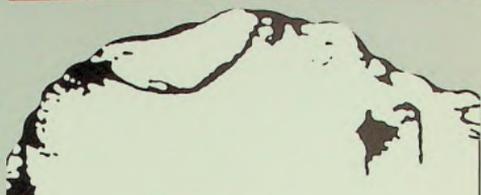
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Crisis, what crisis?

As the dust settles on the British Record Industry Awards, *Music Week* asks Paul Russell and Jonathan King what they think of the show's savaging in the press and the journalists who were behind it

PAUL RUSSELL, chairman of the BPI's awards committee: "I spoke to a number of people from the press corps on Sunday night and they all had their individual biases. None of them seemed to add up to much as far as I was concerned. Nobody was giving a great litany of horrible things.

"Why did we get shitty press coverage? There are so many reasons, who knows what the prime one was?

"I have heard the press corps were pissed off because they were put in a room without any hard liquor in it and, therefore, they couldn't get pissed during the show. I have also heard they didn't perhaps get the access to the artists that they wanted.

"I have heard that they decided before they went to the show that because last year's was so bad they were going to give this one a bad review no matter what.

"But, I don't think it's any of these things in isolation. I just think that the industry has a very bad relationship with the press at the moment.

"Artist by artist things are fine. Company by company, it is fine. But when the industry wants to do something, the popular press wants to piss on it. If you look at the way the CD price thing was reported, it's not hard to think that there's some sinister plot against us.

"The reports after the Brits show were just inaccurate. They were plain ridiculous.

"The press corps are almost like sheep. Once one of them has decided on something, they all follow suit — but now they have egg on their faces."

JONATHAN KING, writer and producer of the Brits show: "I told the awards committee at the beginning of the planning that the journalists should be looked after. If they are not in the theatre then they should be in a press room. They should be well stocked with drinks and they should have monitors and all the winners should be taken up there so their photographers can get access to them. "If they were not looked after,

they could have been looking at a monitor without hearing the explanation I was making from the stage. In that case, I can understand that they were not happy.

"If, however, we did look after them, then all they were doing were writing stories that would make good headlines but would make them look like wankers afterwards.

"Your average punter would have looked at what was written on Monday morning and thought 'I must watch that show'. As soon as the punters saw it was not a disaster, they would have thought the journalists were wankers.

"I was told that there was a lot of discussion in the press room about how they were all going to have a bit of a go. Possibly that does smack of conspiracy.

"I say good luck to them. I am not the first person to say that people should be allowed to criticise. But, I think it is important to criticise from an accurate position. When I criticise, I try to do it from a valid position. I think it is a mistake to criticise something when you are so blatantly wrong.

"I have a feeling that Steve Asolom [of the *Daily Mail*] and Piers Morgan [of *The Sun*] are in their offices with red faces because everybody has said to them 'I don't know what you were writing about because it was a very good show'."



COMMENT

LAST YEAR the press in general slated the Brits awards show — quite rightly because it was awful. *Music Week* joined in with a detailed analysis of what went wrong and why, and canvassed suggestions on which direction the awards event should take in future years.

This year the BPI got it broadly right and some elements of the press got it totally wrong.

Over the past year a lot of hard work has gone into getting the Brits right and big reputations were on the line. We can now applaud the success of those efforts.

This time last year *Music Week* was calling for a televised gala such as the Brits to pass into neutral

hands — similar in concept to the way NARAS organises the Grammys in the US. That would certainly deflect criticism from the record industry which shoulders the burden of success or failure for the whole music community. It is still an idea worth considering, yet, whoever organises the Brits, we are now at least in a position to talk of improvements and refinements on a winning formula.

David Jatten

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D I A R Y

BRITIS: If the tabloid press were cloistered in a special press room at the Dominion, perhaps the mistake was in letting them out... Nice to hear award winner Lisa Stansfield acknowledge Jeff Gilbert as "the first to notice"... Good also to see the Prime Minister crediting the music industry with making a few bob for the country, though it's unlikely that her fave raves, such as Telstar ("what a nice tune"), are still generating much income... During the three sequence Tony MIP's such as John Butcher had their eyes fixed on the screen when what can only be described as looks of incredulity, while Labour shadow minister Tony Blair (a guest of BMG chairman John Preston) was quietly chortling away... Let's all hope that the politicians got the not-so-subtle propaganda messages that were weaved into the show... Among many who expressed surprise at the failure of polifounding band of 1989 Soul II Soul to pick up a Brit, Pete Waterman suggests that "unless we have a special category for British black music, it will never gain any recognition"... If you looked closely at the ELO clip, you could see Mel Gale playing cello. These days he spends most of his time running Audio Services' pressing plant in Shoreditch... Although the video of FYC throwing their award from one to the other then dropping it was recorded by some as too throwaway, BPI awards committee chairman Paul Russell is disappointed it was cut from the TV version, feeling that the music industry should rightly be perceived as wealthy and different... JK may have grabbed most of the Brit limelight, but it should be noted that Andy King (Don't do it twice, in video, at least) worked tremendously hard behind the scenes...

MAN OF A few thousand words Jonathan King displayed uncharacteristic reticence when replying "no comment" to the direct suggestion that he was one of the 253 people (at the last count) approached about the Phonogram MIB job... In the same stable, expect Polygram A&R head John Williams to have more time to spend in the studio, while Graham Carpenter takes up the reins. Yet we also predict there will be a lowering of interest on future A&R policy... Does the expansion of the moratorium on royalty payments by record companies to MCPS (see p1) amount to a concession that the BPI was right in predicting "chaos" in the new payment scheme were pushed through on schedule?... Which record company chairman, when touring new premises with a host of top execs in tow, passed at the backdoor to say: "Don't you think this room would look better with a portrait of me on the wall?"... The memory of Nesuhi Ertegorn is being honoured by the company he founded, WEA International, with a \$450,000 grant to Bard College, New York, to provide music scholarships and a listening room... More than £500,000 was raised for the Paul Jenkins Cancer Help Fund in 1989 and Pete Lawrence and Martin Goldschmidt of Cooking Vinyl are maintaining the momentum with a special acoustic night on March 11, at Le Palais, Hammersmith.



RAY YOUNG, work director at PR RECORDS, has offered this pictorial comment on the Record Manufacturers Association's discussion with the Mechanical Copyright Protection Society. Can we expect a response in similar vein from the MCPS now...?



THE DEL BOYS: Del Amin makes an appearance at Virgin Megastore, London.



THE FOLLOWING had their music featured on The Brits 1990 international show seen all around the world by potentially 800M viewers. Some may be dropped from the UK 90-minute TV version.

Soul II Soul, Lisa Stansfield, Nigel Kennedy, Neneh Cherry, Phil Collins, Rod Stewart, The Rolling Stones, Jason Donovan, Ozzy Osbourne, The Brighthouse And Rastrock Brass Band, PJ, Big Fun, Elton John, Roachford, Holly Johnson, Deacon Blue, The Wonder Stuff, The Housemartins, The Clash, Paul McCartney, Sonia, Courtney Pine, The Smiths, UB40, The Who, Bros, Led Zeppelin, Billy Ocean, Samantha Fox, Sam Brown, The Cure, Max Bygraves, Danny White, Pink Floyd, Happy Mondays, Elvis Costello, The Alarm, Fleetwood Mac, Transvision Vamp, Wet Wet Wet, The Cult, Dusty Springfield, Simple Minds, Brother Beyond, Dire Straits, Def Leppard, Double Trouble And Rebel MC, A Guy Called Gerald, S'Express, The Beatmasters, Jeff Wayne, 808 State, D Mob, The Cookie Crew, The Waitresses, Steve Winwood, The Mission, Jimmy Somerville, David Bowie, The Theo, Living

In A Box, Billy Bragg, Tom Jones, Mike And The Mechanics, Frankie, Ken Dodd, Spondaw Ballet, Wham!, The Beatles, Marc Almond, Procol Harum, Unit 4 + 2, Adam Faith, Twinkie, Billy Fury, The Searchers, The Trogs, Sandie Shaw, Cat Stevens, Joe Brown, The Honeycombs, Emile Ford, Petula Clark, The Hollies, Hermon's, Hermit, The Kinks, Berry Hill, The Sex Pistols, Middle Of The Road, Edison Lighthouse, Tim Lizzy, T Rex, Hot Chocolate, Mungo Jerry, Slade, 10cc, Yes, Swallow, Jilted John, George Harrison, Gary Glitter, Frankie Goes To Hollywood, The Christians, George Michael, Duran Duran, Humon Leagues, Culture Club, Shakin' Stevens, Palace, Mel And Kim, Black Lace, Rick Astley, The Fat Shop Boys, The Jam, Status Quo, Adam Ant, Elaine Paige, Ziegler And Booth, The Tornados, The Beverley Sisters, Tina Turner, Andrew Lloyd Webber, Iron Maiden, Sabrina, Kim Wilde, Queen, Bobby Brown, Liza Minnelli and of course, all the nominees and winners.

The above were all featured in the Sunday evening Dominion Theatre show in February 18. Sadly, 30 minutes had to be trimmed for the UK broadcast but most were still seen in the overseas show, though that also saw some minor snips ranging from copyright reasons (Led Zeppelin, The Christians, Iron Maiden and even... in one case... good taste [yes, Jonathan King hit the cutting room floor, too hard]). When I look at the above list, I'm pleased to have extended the breadth of the UK broadcast. I'm sure you'll be missing names. Perhaps they'll ask me back to redress the balance! JK

MUSIC WEEK

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Back tracking

Record Retailer,

March 4, 1995

Vevey, the biggest US blues and gospel label, agrees UK distribution deal with Philips via the Fontana label... Mitch Murray forms own production company, the first release from which is a Pye instrumental single by Murray's Monkeys... Oriale-BCS surprised at dealer demand on mass UK release of 500 US back catalogue albums... Philips sets up self-distribution... Changes of RR: Norman Bates quits the ad department to join the new Irish pop weekly Showband, and two managing editors, Frank Smyth and Ian Dove, are appointed to replace the late editor, Roy Parker.

Music Week, March 1, 1975

Annual BPI membership subscriptions set to increase across the board, majors launch £1,000 bill, up from £400... US Capitol

general manager Rupert Perry signs Statkus Quo to new deal... BPI chairman L G Wood warns of possible £200,000 legal bill in forthcoming tribunal investigating publishers' mechanical royalties... TED in West Germany announces May launch for "videoplayer disc" system.

Music Week, March 2, 1985

The new 14-page government Green Paper gives blessing to an audio and video blank tape levy, signalling apparent victory for the UK music industry after a 12-year battle... Radio One controller Derek Chinnyre retires after 43 years with the BBC... With Steve Mason now at the helm, Pinewood hosts a sales conference just five months after going into receivership... Placido Domingo and Sarah Brightman assist in New York gala launch of Andrew Lloyd Webber's Requiem.

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