

4 (week) 17 20 p 45 (mo)

7 APRIL 1990

# MUSIC WEEK



£2.00 U.S.\$3.50

ISSN 0265-1548

**T**his time we hit you for six... with six emerging acts on the latest *Music Week* CD promo — number six in a series which has already become highly collectable. For a start Peter Murphy Cuts You Up and finally you find yourself with Innocence Lost in a Nightmare, Big Brother. Check out the goodies in between. Appreciation goes to those supplying individual tracks, to the music publishers for their co-operation and to Music Manufacturers for the physical bit.



PETER MURPHY



INNOCENCE LOST



CATERWAUL



TIGERTAILZ



PLEASURE



TAFURI

ARTIST	TRACK	PUBLISHER	RECORD COMPANY
1 PETER MURPHY	CUTS YOU UP	Beggins Beggan Music/Monument Music	Beggins Beggan Records Ltd
2 TAFURI	WHAT AM I GONNA DO	Beggins Music Music	Beggins Beggan Records Ltd
3 PLEASURE	PLEASE	Amstel Music Warner (Japan) Music Inc Music	Amstel Records

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**MUSIC WEEK**

MANUFACTURED BY:  
**MUSIC MANUFACTURERS**  
Telephone: 01 434 0854  
Aner May 6/89 (071) 424 0854

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ARTIST	TRACK	PUBLISHER	RECORD COMPANY
4 CATERWAUL	MANNA AND QUAIL	A Nighty Night 95 Music Inc Sub-Published by Bigle Single Ltd	IRS Records Ltd
5 TIGERTAILZ	SICK SEX	Take Out Music	Take Out Records
6 INNOCENCE LOST	NIGHTMARE, BIG BROTHER	Crown and Pathbeat Ltd	Lost Music

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  4. BIRMINGHAM N.E.C.
  5. BIRMINGHAM N.E.C.
  6. BOURNEMOUTH INTERNATIONAL CENTRE
  8. EDINBURGH PLAYHOUSE
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  11. LONDON WEMBLEY ARENA
  13. LONDON WEMBLEY ARENA

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## MUSIC WEEK



£2.00 U.S.\$3.50

ISSN 0265-1548

## Parkfield and Soto seal marriage of convenience

TWO KEY distributors are joining forces in an unusual deal to forge a powerful alliance.

Parkfield has acquired 49 per cent of Soto Sound with an option to buy the remaining shares in the wholesaler at a later date. In a parallel deal, Parkfield's audio business has been sold to Soto in an attempt to increase efficiency and make space for video at Parkfield's Basildon Road distribution centre. Parkfield chairman Roger Felber says the deal is the result of several months' negotiation. One objective is to exploit Soto's rocking and merchandising skills to push sell through video into several thousand non-traditional outlets, he adds.

Felber comments: "With Parkfield's position as exclusive distributor for many video labels, non-exclusive wholesaler for many other labels and originator of product, particularly in the special interest category, we will be able to pro-

vide excellent service to Soto whilst they further develop the merchandising of their existing and new retail accounts."

He adds that while Parkfield has the option to acquire outright control of the smaller company, Soto will continue as "an independently managed and autonomous organisation."

Soto Sound managing director Clive Swan says the company originally approached Parkfield

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## INSIDE

## WHOSE DUTY IS IT?

The deadlock over the Irish import tax

## PUBLIC ENEMY?

Professor Griff states his case

## RISING STARS

A look at the artists on the Music Week CD

## BRITAIN'S BEST SONG

The Ivor Novello Awards nominees

## Laserdisc to rise from CDV ashes

COMPACT DISC Video is to lose its "CD-with-pictures" image in a totally fresh branding approach designed to revive the flagging format this autumn.

PolyGram, which launched the system virtually singlehanded two

years ago, is trying to reach industry-wide agreement on a change of name from CDV to Laserdisc. Hardware companies Matsushita, Pioneer and Sony have already agreed to support the move and software companies, including EMI

and WEA, are likely to follow suit. PolyGram is phasing out the CDV logo on its own product, with a transitional period in which both CDV and Laserdisc will be mentioned on sleeves.

A principal reason for the switch in names is to capitalise on the success of the format in Japan and the US, where it has become established under the Laserdisc branding. However, this may cause problems in the UK, because here the video disc format with analogue sound, launched here unsuccessfully in the early Eighties, was also known as "Laserdisc".

Michael Kuhn, chief executive officer of PolyGram's media division, admits that the situation is complex. "The most important thing is not to confuse the public," he says. "Everyone agrees that technically it is an excellent system, but it cannot be known by different names in Europe and in Japan and the US."

While 1m players will be sold in Japan this year and 125,000 in

TO PAGE FOUR ►

## Same refrain but different tune as PRS rejects change

THE CONTROVERSIAL proposal to reform voting procedures of the Performing Right Society has failed to gain enough support to change the PRS constitution.

A packed extraordinary general meeting of PRS heard a passionate debate on the proposal that writer and publisher directors should be elected by separate "electoral colleges" of songwriter and publishing members respectively. Supporters of the proposal argued that this would give a fairer balance of power within PRS, with greater influence for pop publishers in par-

ticular. To be successful, the motion needed the support of 75 per cent of voting members. Although it received more than half the votes cast, these fell short of the 75 per cent mark. While pop publishers expressed disappointment of the result, they stress that there is now widespread agreement that changes are needed at PRS and that, with the goodwill of songwriters' and composers' organisations, it may be possible to achieve these within the existing framework.



COLLECTIVE POWER. The top team at The Power Station is, from left, managing director of BSB Sports and The Power Station Bob Hunter, executive producer Lindsay Shaper, chairman of the Palace group Nik Powell and chief executive of Palace Music Channel Don Ayeo

## BSB puts power behind music as Sky retreats

AS THE first UK-only all-music TV channel begins transmissions, the record industry has welcomed its commitment to breaking new acts and playing more videos. Yet, while BSB is dedicating a channel to music coverage, satellite rival Sky shows signs of retreating from the fray.

The Power Station, one of five channels operating by British Satellite Broadcasting, began last week initially reaching cable TV viewers only. Much of its programming is provided by Palace Music Channel, whose chief executive Don Ayeo says: "If you have a new

demo, bring it here first." Executive producer Lindsay Shaper adds that the station "guarantees to play every video in its entire length."

Judd Lander, director of promotion for Chrysalis Records, says: "A new service like this is all for the good. With 50 or 60 new videos coming out each week only a small percentage currently get on TV. And with a video costing anything from £30,000 to £300,000 you need to get it shown as much as possible." But he adds: "With another station on air you have

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MAKE NELSON MANDELA WORK IN YOUR SHOP

See page 45 for details

**STOP PRESS! STOP PRESS! STOP PRESS! STOP PRESS!**

**CAMPAIGN UPDATE!**

# VAL DOONICAN

*Songs From My Sketch Book*

The success of the album and video in the first two weeks of release has prompted a revision of the campaign dates for T.V. advertising. *Please note the following dates for your area.*

## T.V. ADVERTISING

(Revised)

GRANADA, TVS,  
TTTV, TWS, GRAMPIAN.

Campaign starts week  
commencing April 2nd  
for two weeks.

LONDON

Campaign starts week  
commencing April 2nd  
through to April 27th.

Other T.V. Area Details as Previously Stated.

## REGIONAL RADIO

30% of all stations

(total 81) have

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as the featured album;

95% are playing selected

tracks. With the release

of the single

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continued activity is

guaranteed throughout

the campaign.

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# Irish labels and retailers deadlocked over duty cut

WHEN MUSIC prices in Ireland shed a 40 per cent import duty most observers expected the result to be a smiling industry united in anticipation of a sales boom. But two months later, the crossfire of claims and counter claims about pricing policy in the Republic rages on — and both retailers and labels are asking: what happened to the 40 per cent?

Brian O'Kelly, of the newly-formed Association of Independent Record Retailers, believes that the majors have created confusion over prices that embitters retailers and goes against the best interest of the consumer (M<sub>W</sub> March 17).

Meanwhile, Willy Kavanagh, managing director of EMI Eire, one of the majors gearing up for a sales drive under the banner More Sound For Your Pound, says the retailer is to blame if the 40 per cent price cut is not passed on to the buyer.

"All of our LP prices to dealers went down to Eir4.05 and CD prices fell accordingly to Eir7.49 from Eir8.99," he says.

"The retailers have not put on the discounts we give to them. Our product should be selling at

Eir6.99 for LPs. We went round to shops and couldn't find one retailer with that price."

Furthering the majors' case, he adds: "Bearing in mind that VAT in Ireland is at 23 per cent, prices are now at a par with the UK and clearly can't be allowed any lower."

O'Kelly has a different view: "Most of the majors are not passing on the 40 per cent saving. The prices are set by UK offices and are never allowed under a certain level."

O'Kelly, who formed the AIRR to fight the duty says he now has 32 paid up members and will soon be canvassing the other two thirds of the country's indies to join.

An AIRR survey will set out to produce a profile of each major company from the retailers' viewpoint, producing a list of gripes to take back to the companies.

"There's a saving somewhere but it must be going straight into the coffers," accuses O'Kelly.

He claims that the confusion has led to retailers having to deal with as many as six different prices between Eir4.40 and Eir4.60.

Does this mean pricing in Ireland



IRISH PROTAGONISTS Brian O'Kelly (above) and Willy Kavanagh

is in chaos? "Given the relatively low manufacturing costs, it is hard to justify," says O'Kelly. "For instance, everyone in the trade knows that a cassette costs about Eir1.50 and is cheaper than an album to make. Yet we're in the ludicrous situation where, for example, EMI are charging us Eir4.05 for The Crampton's new album but they're charging us Eir4.59 for the tape. So, we are expected to sell the tape at over Eir8.00 while the LP is at Eir7.50."

Kavanagh has a simple answer:



"There was never a duty on cassettes, so the prices haven't changed. Our cassette prices are directly in line with the UK."

HMV Ireland's general manager, Bob Douglas, agrees with Kavanagh. "They can't bring the prices down any further since they are parallel to UK prices. There are no more price anomalies."

But all three men would like to see CD prices fall to Eir10 which O'Kelly feels is essential before the format begins to grow in Ireland.

Says O'Kelly: "At the moment, Eir15 is an average price and I can't see the market taking off until they are under a tenner."

Kavanagh hopes the price fall will come as tax concessions on hardware increase demand for software.

"We have noticed a dramatic increase in CD sales of late and that could carry on. There is a generic campaign coming up called More Sound For Your Pound which we

- 4 News
- 6 Frontline
- 7 Sell through; chart
- 10 Classical; chart
- 12 Music video; chart
- 16 Dance chart
- 17 Dance; Hamilton
- 18 Singles chart
- 20 Talent extra
- 21 Performance
- 24 Album reviews; US charts
- 25 Singles' reviews; The Other Chart
- 27 Albums chart
- 28 New release listings
- 30 Airwaves; Airplay action; CD chart
- 32 Publishing supplement
- 41 Tracking; Indie chart
- 44 Classical
- 45 Dooley; Diary

## NEW PRODUCT

### Virgin values mini-CDs

VIRGIN IS this week releasing 10 three-inch CD samplers — with a press campaign backing its new mid-price series, Virgin Value.

Each CD features four tracks by various artists, with one highlight-

ed. But as this track is the last on the CD, the idea is to encourage the listener to play the other tracks first.

All the tracks on the CDs are included on 50 titles due to be released on April 2, also under the Virgin Value banner. The press campaign includes ads in *The Sun*, *Mirror*, *Today*, *Guardian*, *Independent* and *Q*.

Each sampler CD is about 20 minutes long and, as the dealer price is 60p (99p suggested retail), will not qualify for the charts. To preserve the original packaging of the mid-price product, the Virgin Value logo will be made available to dealers on a removable sticker. Featured artists on the samplers



and mid-price releases include Scritti Politti, Eurythmics, Simple Minds, Phil Collins, Peter Gabriel and Genesis.

## JIMI HENDRIX

### CROSTOWN TRAFFIC

THE MUSIC FROM THE **Wrangler** TV AND CINEMA ADVERT IS NOW AVAILABLE ON RECORD, CASSETTE AND CD.



7" CROSTOWN TRAFFIC/VOODOO CHILE — P071  
 MC CROSTOWN TRAFFIC/VOODOO CHILE — POCST71  
 12" EXTRA TRACK — ALL ALONG THE WATCHTOWER — PZ71  
 CD SINGLE EXTRA TRACK — HAVE YOU EVER BEEN — PZCDD71  
 (TO ELECTRIC LADYLAND)



## Laserdisc

► FROM PAGE ONE

America, the most successful European market is from the product where there is a player penetration of 30,000 compared to the UK's meagre 5,000.

In this year's relaunch of the digital audio/video format, PolyGram will be joined by WEA, EMI and Sony Classical. The first two additional companies have already decided to market their product as Laserdisc, while Sony has yet to make up its mind. Press packs announcing forthcoming audio releases mention "video disc" titles to come at a later stage.

## BSB power

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greater difficulties dealing with exclusives. I personally feel we should never have got into that game."

While BSB is aiming to use music to capture young audiences, Sky has been reducing its music programming. A three year deal between Sky and Video Performance Ltd has just finished and Sky's Mo Dorthyshire says that VPL is demanding too much in future royalty payments. "Music is like anything else — you want to buy something, but if the price is too high, you don't buy it," he comments.

Copyright deals described by the Performing Right Society's chief executive Michael Freegard as "experimental" are in place between BSB and both Sky and BSB. These involve a lump sum payment calculated on the satellite company's estimate of their audience reach. BSB has also reached agreement with the Phonographic Performance Ltd. There is no deal agreed with Phonographic Performance Ltd.

As a result, BSB is negotiating with individual record companies in cases where The Power Station will be playing records, particularly oldies, with still pictures or animation on the screen.

● Power Station feature in Airways, p31

## New UK deal opens way for Russian artists

A MUSIC publisher is setting up a joint venture with a Russian company that aims to provide an outlet for the country's artists.

Ray Williams, in conjunction with SA Entertainment in Russia, is setting up a deal with Soviet independent company the Theatre of Alla Pugachova with the aim of securing recording contracts internationally for its artists.

Williams is known for his work with soundtracks, particularly The Last Emperor. But the Russian deal includes both classical and rock acts and the intention is to find record and sub-publishing deals.

"So far, the response from the record companies has been very positive and the interest is really across the board," says Williams. "We brought the Russians over here and met with lots of MDs and we were in the middle of negotiations with two labels."

Artists involved in the new venture include Vladimir Presnykov, A Studio and Alla Pugachova.

# Image-conscious BP enlists Silver-tongued PR man

AS PART of its strategy to improve the industry's public image, the BPI has appointed its first director of press and public relations.

He is 30-year-old Dr Jeremy Silver, formerly head of public relations of the British Library and the

National Sound Archive.

BPI director general John Deacon says: "Jeremy Silver's previous experience of public affairs at the British Library will prove invaluable as the BPI and the British record industry continues to develop and

## Healthy sell through sales lift Castle's half-year profits

THE BUOYANT sell through video market has helped lift Castle Communications' profits by more than half. The company's pre-tax profits for the second half of 1989 have increased by 53 per cent to £1.5m up 56 per cent to £1.45m.

Now it has announced a rights issue to raise around £4.3m.

Group chairman Terry Shand attributes the growth to the "substantial increase" it has enjoyed in UK sell through sales.

He also cites expansion from the core UK music labels, an encouraging level of profits from its new

Australian subsidiary and the development of both music and video licensing using the group catalogue of copyrights.

The period also saw increased

sales of compact discs; the launch of the group's own sales force; greater integration in the running of the music subsidiaries; and the launch of a new division — Sequel Records — to concentrate on specialist reissues and compilations.

But, the group's video rental subsidiary produced a trading loss. Shand hopes to redress this following the appointment of a new management team and the launch of a new sell through division.

Cash raised by the rights issue will be injected into further expansion of Castle's sell through labels, the continuing exploitation of music copyrights worldwide and development of the newly-established subsidiaries in Australia, West Germany and Switzerland.

## Three more music titles join the circulation ray

EXPANSION for the music magazine market is planned with three more titles on the rocks.

EMAP Metro is launching a new fortnightly title *BiG!* and predicts an average circulation of 120,000 during the first year.

From April 11, *BiG!* will be published on alternative Wednesdays to *Smash Hits* with a cover price of 60p. Publisher Sue Howkins says the first issue, which appeared at the beginning of March, has been audited at 135,000 copies.

Says Howkins: "The emphasis will be on TV and film and is partly a response to the fact that film is increasingly being marketed in the same way as pop."

Meanwhile, Maywell Consumer Magazines' monthly *PopSop* has been revamped as a fortnightly and is also hitting the newsstands on alternate weeks to *Smash Hits*.

The company claims that its 100,000 circulation of readers in the 14-18 age group makes it ripe

for more profitable exploitation as a fortnightly. Ad director Mary Keen Dowson says: "PopSop has an older readership than *BiG!* and we view it more as an alternative to *Smash Hits*."

A TV advertising spend of £500,000 is being used to launch *Our Price's* in-house monthly glossy, produced in association with EMAP. Under the resurrected title of *ZigZag*, the magazine will be sold from May in the chain's 290 branches nationwide with a cover price of £1.35.

Our Price Music buying and marketing manager Glen Ward says: "We are keen to generate an in-store magazine that stands on its own. The cover price will be offset by vouchers inside offering £1 or more of a record, cassette or CD."

● BBC Enterprises has bought *Number One* from IPC Magazines with the aim of reverse its fortunes with on-air promotion. Staff jobs are believed to have been preserved.

## CBS v PWL hits High Court

CBS HAS agreed on a temporary undertaking not to use the name The Hit Factory while PWL's claims against it are heard in the High Court.

Stock Aiklen Waterman took a High Court action against CBS who they claim are not entitled to use the Hit Factory name for its renamed recording studios in London.

At a brief hearing, CBS asked Mr

Justice Millett if the case could be heard by June before the completion of two further studies in London and West End.

A CBS spokesman said: "We don't deny that Stock Aiklen Waterman are known as The Hit Factory but it is more of a nickname and we are using them by the popular name and their studios don't actually trade under that name."



JEREMY SILVER: Image building

promote awareness of its objectives and operations."

Silver adds that he sees his task as "lying to reflect the diversity of what the industry is about and putting into context some of the issues which become distorted". As an example, he cites the recent controversy over CD prices where "the misconceptions on the part of some parts of the media were due to them not seeing the full picture."

Meanwhile, the BPI's general manager Peter Scoping is to take on the additional role of director of development and research.

## CBS reshuffle: odd men out

THE ROUND of musical chairs that organisation the strategic reorganisation of CBS has left two key executives without seats. Jerry Turner, marketing director at the Epic label, and Rodger Bain who was a director of CBS Studios, have both been effectively replaced as a result of the substantial changes within the company.

Turner's future plans have not been confirmed.

Bain, who joined CBS in 1982, left the company after the decision by the company to bring in Ed Germano of The Hit Factory studio in New York to restyle CBS studios in a joint venture.

Bain's immediate career plans are not confirmed but he will continue in his role as chairman of the Association of Professional Recording Studios.

## Parkfield

► FROM PAGE ONE

about a deal regarding Parkfield Audio last summer. "It is a very big move for us and a real opportunity to add to our video and audio business," he says.

The company will now be re-structured but with Graham Lambdon continuing as head of the Parkfield audio division that moves under Soto's wing.

Swan says the turnover for Soto Sound is expected to increase by 100 per cent as a result of the deal.

## BRIEFING

MONTE CARLO: At BMG Music International's marketing conference, president and chief executive officer Judi Gaster hit out at the recent sales and acquisitions of major record companies. "It seems our industry has recently adopted a strategy in which the trading of assets is more important than the creation of assets. BMG's first and foremost goal is the development of artists and repertoire on a global basis resulting in an increased value of BMG's worldwide basis. This concentration on creating stars will always be the dominant factor in BMG's long term philosophy." At the conference, two new BMG labels were unveiled, Doup D'Arcy's Dedicated label and a US West Coast-based label.

AUCKLAND: New Zealand label Flying Nun has signed a partnership deal with Australia's Mushroom Records. Money from the deal should allow Flying Nun to capitalise on its growing international reputation. "Basically, it now means we've got the ability to swing better deals with larger companies around the world," says Roger Shepherd, the label's founder. "The label has grown phenomenally over the past 10 years but we've been hampered by cashflow. So either get smaller and hold bonds like Straitjacket Fits to go elsewhere for financing for their next album, or we found a partner to enable us to grow."

SOLNA, SWEDEN: WEA International is reviving the Metroton label here as part of its European reorganisation. The new company will be devoted to Swedish product as well as repertoire from elsewhere in Europe including the existing American product, including material from Geffen and MCA, will continue to be released on the existing WEA company. The Swedish move follows other reorganisations of WEA International companies in Germany, the UK and Japan.

NEW YORK: New Age label Windham Hill will be distributed by BMG as of the beginning of next month. The label was distributed by BMG as part of A&M. However, A&M moves to PolyGram as of April 1.

NASHVILLE: Dolly Parton is purchasing record studio Swanwick and has the stations where she recorded her first two songs at the age of nine. The country superstar plans to move the studios back to operations to her Hollywood amusement park, where memorabilia is on display and from which the stations will broadcast.

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# EGS in many more baskets

THE EGS Records chain is spreading rapidly across Yorkshire with two more shops planned for this year. The chain, which has four shops at present, plans to open another two stores — in Leeds and Sheffield — by the end of the year.

After a steady expansion since the first EGS store opened in 1982, the chain is now developing at a faster rate with an almost dismissive attitude towards the competition.

That's probably because the chain's owner, Allen Parkin, has a keen eye for retail opportunities in the Yorkshire area. This comes from his experience as a sales rep for wholesaler Jovelin.

"In 1982, we decided to set up our own shop," says Corrie Parkin, Allen's wife. "My husband used to supply to someone in Wakefield. They went bust and we saw the opening and went for it."

Parkin says it took about six months to get the Wakefield shop going in its Bulling site but it wasn't until 18 months later when EGS moved to the Ridings shopping

centre that sales took off.

"Our sales seemed to double overnight and that's basically because people like to shop in the new shopping centres and it was a prime site for our shop," says Parkin.

It wasn't until 1985 that the second EGS shop was opened, in Barnsley. "Again, it was a case of knowing it was a good catchment area there. At the time, there didn't seem to be many other shops there but now everyone is in Barnsley," she says.

By now, the Parkins had established their EGS logo of a man carrying a bundle of records and had developed a distinctive red and black interior design.

In June last year, a Bradford store was opened followed by one in Huddersfield in November. Both compete with local HMV and Our Price stores but that doesn't seem to worry Parkin.

"Basically, these shops are very streamlined in their stock and are expensive. We are cheaper and can offer more bargains than they can," she says.

At present, it is dance imports and heavy metal that sell the best, Parkin adds.



EAST WEST artist Robert Plant played host to retailers from across the country at a special lunch in London to launch Plant's new album *Manic Nirvana*, on the *Es Paranza* label.

## Expo Shop 90 looks ahead

FUTURE TRENDS in retailing will be highlighted by researcher Richard Eassie in a special seminar at the Expo Shop 90 exhibition this week at Birmingham's NEC.

Eassie, chairman of Verdict Research, says dealers should use the prosperity of the Eighties as a base for investment in long-term improvements. "Retailing is one of Britain's most successful industries. The fact that it is going through a trying period should not be allowed to detract from the value of past successes," he says.

"On the other hand, it is important to recognise that over-confidence in the boom years lies behind a lot of the industry's current problems. In the Eighties, retailing

expanded as though there was no tomorrow but tomorrow, in the form of the Nineties, has now arrived.

"It would be wrong to be excessively gloomy about today's retail scene. The increase [of growth in real terms] in 1989 was less than in the mid-Eighties but was much better than during the peak inflation years," says Eassie.

He adds that the Eighties saw a radical shift in the patterns of shopping as a result of the move to out-of-town and edge-of-town locations. Over 7.5m sq ft of sales space is now in out-of-town locations, says Eassie.

"Each large shop that opens is likely to result in the closure of a

number of smaller units. Total shop numbers have dropped from 325,000 in 1980 to 285,000 in 1989, down by 12 per cent," says Eassie.

He adds that the headlong expansion in space cannot be stopped at short notice.

"Retailers with more sales area than they need are beginning to feel the pinch. Similarly, property developers with massive schemes coming on stream are going to have to accept more modest rents," he says.

Eassie claims that the shops that have invested in the future are those that invested in electronic point-of-sale equipment, warehousing and delivery systems.

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## PRESSTOPLAY

by Selina Webb

ALL THE money's going on classic British comedies this spring, with Channel 5 being the latest label to invest in a package of UK albums guaranteed to tickle your fancy.

April 9 sees the release of **The Magnificent Deadly Sins** starring Spike Milligan and **The Lady with Peter Cook, The Battle Of The Sexes** with Peter Sellers and **Not Now Darling** starring Leslie Phillips and Barbara Windsor. All going out to dealers at £6.95, the British Comedy Greats series is being backed with national and consumer press advertising plus an extensive PR campaign.

Stepping into video publishing and on to the catwalk, Channel 5 is also releasing an ongoing fashion video presented by TV-an expert Merril Thomas. **Fashion For You** (dealer price £6.95) gives an insight on this year's spring and summer fashions as well as handy tips on how to conceal those unwanted bulges. Completing the label's April 9 line-up are **Tales From The River Bank, Further Adventures Of Hector's House** and **Batman And Robin** and **Other Superheroes**. Going out at £6.95, the latter promises to offer previously unseen footage of the development of Batman and Robin along with other comic book heroes including Captain Marvel, Superman and The Green Hornet.

There's a preponderance of Batman videos winging their way on to the market. K-tel has already released its offering, and the Channel 5 release is preceded by Parkfield's **Batmania** on April 6. Running for 45 minutes with a £5.56 dealer price, **Batmania** contains Coped Crusader memories, facts, figures, behind-the-scenes snaps and some of the most famous Batman clips.

Parkfield has picked up on more names in the news with two further April releases. **Desert Orchid — The Video** (dealer price £6.95) won't benefit from Dessie having run out of steam in the Gold Cup, but follows the BBC's programme with a further profile of the favour-

ite reg racehorse. Similarly topical is **Mandela — The Man And His Country**, an hour-long documentary featuring archive footage, clips and interviews with key South African cognoscenti. Parkfield is also releasing a second collection of Playtime children's videos which show the fun of the Easter holidays. The 15 cartoon adventures each have a £4.86 dealer price.

Drug smugglers, jewel thieves and murderers all try to escape the long arm of the law in the latest set of four classic thrillers to be re-released by Warner Home Video on April 16. Small-time crooks' **Match £100,000 in Payroll**; the Manchester police hunt jewel thieves in **Hell Is A City** and an Egyptian police chief lays traps for drug smugglers in **Cairo Road**. Murder is the issue in **Confession** when a mother shoots her former love to protect her daughter. Ten further Crooks are released by WTV as the comedy copers **Go To Blazes, Crooks Anonymous, The Big Job, Happy Ever After** and **Law And Order** plus the criminal drama **Cold Sweat, The Frightened City, Circus Of Horrors, No Trees In The Streets** and **The Weak And The Wicked**. Alfred Hitchcock's last silent movie **The Manxman**, the screen adaptation of Dickens' **Nicholas Nickleby**, **The Story Of Manchester** and the adventure film **SOS Titanic** are also due to go out, all with £6.95 dealer prices.

Comedy again leads the field in Castle Hending's package of releases for April 15. **Rik Mayall is The New Statesman** in an episode invitingly entitled **Who Shot Alan B'stard?** which is accompanied by new tapes in the **Best Of Rising Damp** and **Hale & Pace** series. Castle goes green with **Lord Of The Lions — Adamson Of Africa**, a profile of the Born Free star George Adamson and **Disappearing World 4 & 5**, **The Lay Of Malaita** and **The Mehinaku**. Thrillers from Castle are **Agatha Christie's Poirot**, two **Raffles** tapes and three videos in the Dick Francis series **The Racing Game**.

Spot covers **World Cup Wind-surfing**, **Fly Fishing For Salmon** and **Training Your Gundog**; special interest titles are **American Film Institute Salutes: John Ford and The Great Little Train**; **Children's Patrol**, a round-up with the £5.56 dealer-priced **Popeye, Barney Google And Snuffy Smith** and **Buzzy The Funny Cow**.

The modern ladies of Hollywood are showcased in a trio of films due

for release by CBS/Fox on April 12. **Crimes Of The Heart** is an unconventional comedy based on the Pulitzer Prize winning play by Beth Hillyer and **Academy Award** winner Diane Keaton. **Jessica Lange** and **Sissy Spöck** as three warm and funny sisters who stand up for each other despite an exasperating succession of mistakes and misfortunes.

The **Ross** sees Bette Midler in her movie debut, exploding on to the screen in the role of a phenomenally successful performer whose arid small-town background failed to provide her with the emotional security needed to cope with her public acclaim.

The gripping psychological thriller **Black Widow** stars Debra Winger as a relentless federal agent obsessed with bringing down a killer and Theresa Russell as the Black Widow.

If your ambition is to look like one of the Hollywood model ladies, try **Video Gems' Inch Loss Plan**, a new fitness tape created by Rosemary Conley, author of the highly successful **Hip And Thigh Diet** paperback. Running for 30 minutes, **Inch Loss Plan** as a £6.95 dealer price.

A ripping **Rambo III** leads a trio of films released this week by Guild. The supporting films in the package are murder mystery thriller **Boogleg** and the adventure comedy **Bloodstone**. **Rambo** and its first follow-up topped the video sell through charts. **Can Stallone complete the hat-trick?** All three Guild titles have £6.95 dealer prices.

The hardly Rimbosque Eric Bristol leads Leisureview Video's releases with **Darts — The Crazy Captain**. **Way** a computerized guide to the game of darts running for 45 minutes. The label is also releasing **Stephen King's This Is Horror Volume 1**, **Custom Built Street Freaks: Vietnam: The Ten Thousand Day War** and **The Tempest** starring Richard Burton. All are released on April 9 with £6.95 dealer prices with the exception of **The Tempest** which goes out at £9.04.

Things are more serious at Bravefold where its April 9 releases are kicked off by **Dadah Is Death**, a 180-minute story of drug trafficking and its consequences in Malaysia. In **Wherever You Are** a Polish couple here, their happy lives disrupted by the rise of fascism in Poland; **Hotel Colonial** is a thriller set in Colombia while **Sea Of Dreams** tells the story of a farming family unhappy with their lot. Completing the line-up is **Freddy's Nightmares II**, a 90-minute helping of terror Krueger-style.

To round-up this fortnight's multi-industry releases, Video Collection is pushing out the classic 1919 boxing match between **Cassius Clay** and **Sonny Liston**, it was the fight that heralded the dawn of the Ali era.

For the children VCI is releasing **Alice's Adventures in Wonderland**, **Count Duckula — Mysteries Of The Wax Museum**, **The Wind In The Willows — Oh! The Toad! and Terrytoons' Cartoon Heroes** all with £5.56 dealer prices. Its feature films for April 9 are the Nicholson/Shepp drama **Ironweed**, **Venom** and **Dead And Buried**.

## Pickwick lift-off

PICKWICK VIDEO is joining forces with the RAF Benevolent Fund to raise money for the organization via its **Reach For The Sky** campaign.

1990 marks the 50th anniversary of the Battle Of Britain and Pickwick is promoting the classic film of Douglas Bader's heroic exploits, **Reach For The Sky**. A donation from every tape sold between

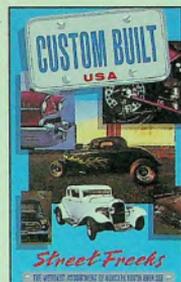
April 1 and September 30, at the retail price of £4.99, will go directly to the fund.

Copies of **Reach For The Sky** sold during this period will carry stickers announcing the donation, and Pickwick will be backing the film with competitions in key regional newspapers and on local radio.

## REVIEWS

**CUSTOM BUILT USA. Leisure Video. LVV 281. Running time: 80 mins approx. Dealer price: £6.95**

Comment: Custom Built USA is the motor vehicle hobbyists' dream come true — an video. Sixty minutes of custom bikes, street machines, hot rods, monster trucks, funny cars and lead sleds, this group of mini-documentaries takes an enthusiastic look not only at the "personalities on wheels" that rule some people's lives but also the culture and community spirit built up around them. Their interviews with the builders, spectators and even the policemen who have to keep thousands of "biker types" under control at the various annual rallies and in general this cassette — previously released under the title of **Street Freaks** — makes for great viewing despite the rather amateur way in which it's been narrated and put together. **Stars Forecast:** No matter how entertaining, this type of video is



unlikely to appeal to anyone other than hardened motor vehicle enthusiasts. Specialist Interest sales only. **1W**

## SELL THROUGH VIDEO

Description	Time/Dealer Price	Code
1 6 CALANNETICS Special Interest/60 min/£6.95	VHR 1335	CCC
2 3 THE BLACK ADDER: The Foretelling Comedy/100 min/£6.95	BBC BCC 4293	BBC
3 5 THE BLACK ADDER: The Queen Of Spain's Beard Comedy/82 min/£6.95	BBC BCC 4296	BBC
4 4 THE BLUES BROTHERS Comedy/127 min/£9.04	VHR 1382	AMV
5 1 THE RUNNING MAN Video Collection VC 321	VHR 1380	AMV
6 14 BEGINNING CALANNETICS Special Interest/30 min/£6.95	VHR 1380	AMV
7 2 CROCODILE DUNDEE II Comedy/107 min/£9.04	VHR 2304	A&M
8 NEW THE CARPENTERS: Only Yesterday Music/35 min/£6.95	AMV 842	A&M
9 HELP Music/90 min/£6.95	Video Collection VC 3337	AMV
10 NEW LIZZIE WEBB'S COMPLETE TUMMY ... Video Collection VC 6287	VA 1527	AMV
11 10 DIRTY DANCING Video Collection VC 6287	VA 1527	AMV
12 NEW BEAT CELLULITE WITH LIZZIE Video Collection VC 6089	VA 1527	AMV
13 9 JANE FONDA'S NEW WORKOUT Video Collection VC 6089	VA 1527	AMV
14 16 BARRY MANLOW: Live On Broadway Music/90 min/£6.95	BMG 790 332	BMG
15 11 25 YEARS OF MATCH OF THE DAY: The 70's Sports/60 min/£6.95	BBC 88C 4374	BBC
16 7 IRON TYSON VS BUSTER DOUGLAS Music/84 min/£6.95	BMG 8439	BMG
17 13 PHIL COLLINS: The Singles Collection Video VHS 594	WIND 594	WIND
18 NEW MAGICAL MYSTERY TOUR Video Collection VC 3338	VA 1527	AMV
19 NEW VAL DOONICAN: Songs From My Sketch Book Music/90 min/£6.95	BMG 790 332	BMG
20 NEW SUPER CALANNETICS Special Interest/91 min/£6.95	VHR 1349	CCC

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NOT NOW, Darling: part of British comedy batch

**All around the world...**



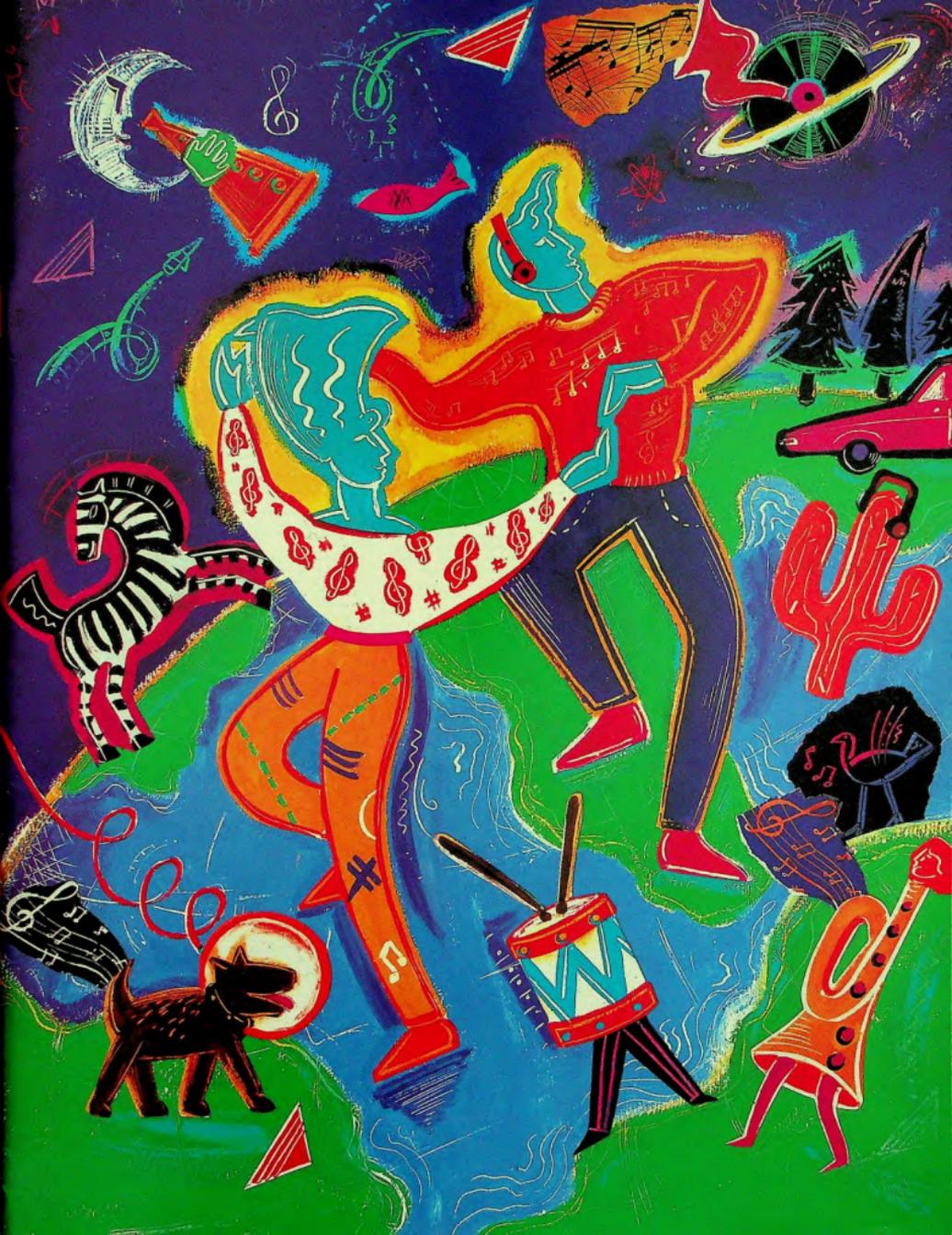
**ARISTA**



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## Classical

1	VIVALDI: FOUR SEASONS Various Of England	CFP CFP40016/TCCFP4006 (E)
2	DUETS FROM FAMOUS OPERAS Various	CFP CFP4144981/CFP4144984 (E)
3	HOLST: THE PLANETS James Loughran/HO	CFP CFP40243/TCCFP40243 (E)
4	TCHAIKOVSKY 1812 OVERTURE Charles Mackerras/LPO	CFP CFP101/TCFCF101 (E)
5	ELGAR VIOLIN CONCERTO Nigel Kennedy/Harcley/LPO	Eminence EMX4120581/EMX4120584 (E)
6	VIVALDI: FOUR SEASONS Anders Ohrwall/DBE	Conifer DDD109/DCD109 (CON)
7	PUCCHINI MADAMA BUTTERFLY Gabrielle Santini/Ocohr	CFP CFPD4144463/CFPD4144465 (E)
8	PUCCHINI ARIAS AND DUETS VARIOUS	EMI Laser CDZ 7625202/LZ625204 (E)
9	BEEHIVES SYMPHONY NO. 9 Karl Bohm/WPO	Deutsche Grammophon 4278922/4278924 (E)
10	HOLST: THE PLANETS Simon Rattle/PO	Eminence EMX2106/TCEMX2106 (E)
11	BIZET/PUCCHINI/VERDI DUETS Mestral/Milano/Albanese/Tebal	RCA Victor GL87799/GK87799 (BMG)
12	A.S.M.I.F. 30TH ANNIVERSARY JUBILEE... Neville Martin/ASMF	PHILIPS 4260512 (F)
13	ALBINONI/CORELLI/VIVALDI/PACHELBEL Various	DG Walkman 4131424 (F)
14	HOLST PLANET SUITE Richard Hickox/LSO	IMP Classics CIMP890/CIMP890 (IMP)
15	DYORAK SYMPHONY NO. 9 Geoffrey Simon/LSO	Conifer DDD113/DCD113 (CON)
16	HOLST: THE PLANETS Geoffrey Simon/LSO	Conifer DDD111/DCD111 (CON)
17	BEST-LOVED CLASSICS 2 Various	EMI Laser CDZ762501/2/LZ7625014 (E)
18	TCHAIKOVSKY BALLET SUITES Vladimir Petroschko/RSO	Conifer DDD147/DCD147 (CON)
19	DYORAK SYMPHONY 9 (NEW WORLD) Zdenek Macal/LPO	CFP CFP4382/TCCFP4382 (E)
20	SACRED ARIAS Various	CFP4543/TCCFP4543 (E)

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## CLASSICAL

THE NEWLY-FORMED classical division of WEA swings into action in April with the first 400 titles from its three core labels, Teldec, Erato and Nonesuch. But Bill Holland, UK general manager, has decided to hold the first major campaign until the autumn. By this time, he says, the classical team will be firmly established and in a better position to exploit the new developments in terms of the labels (including further acquisitions) and video.

"The first task is to make Teldec Classics, Erato and Nonesuch available again," says Holland, who left the secure environment of Deutsche Grammophon to take up the WEA challenge. Teldec and Erato have not been available for the first months of the year, and work still needs to be done sorting out what are both quite sizeable catalogues.

But among the back catalogue items will be 15 new programmes from Teldec, 20 from Erato and 12 from Nonesuch.

"The product will be available during the course of April, and I didn't want to risk a big campaign only to find that there were some teething problems with supply, because of the changeover to Germany," admits Holland. "I would rather do it later and be confident about making a large impact."

Holland hopes to make all three labels available in their entirety, though some "pruning" is taking place at source, especially with

## WEA classical kicks off



WEA's CLASSICAL team; Richard Dinnage, sales and marketing manager; Rachel Slaven, press officer; Caroly May, sales representative; Bill Holland, general manager; and Anne-Louise Hyde, secretary/pa

Teldec and Erato.

"There are 800 titles on Teldec, many of which sold less than 50 copies a year," he reveals.

He is also selling his UK team. Richard Dinnage has left Virgin Classics to join WEA as the classical sales and marketing manager; Rachel Slaven, who worked with EMI, is press officer; Caroly May is the fit of the salesmen, and will cover London and the West End (Holland eventually hopes for a six-man team); and Anne-Louise Hyde is assistant to Holland and Slaven.

Holland made it quite clear, too, that WEA is still intent on buying further labels. It is one of the intentions of the classical division to have local recording units in a similar fashion to EMI. This will serve the dual function of providing special expertise for domestic markets as well as feeding unusual material into the international network.

WEA hopes to start with a prominent UK independent at its base, but while rumours are still flying around concerning the main independents, nothing has so far been signed.

The first task, however, is to establish Teldec, Erato and Nonesuch. The company will issue CD and tapes only — no LPs. The dealer prices will be £7.99 (CD full price) and £4.99 (CD mid-price) and £4.70 (tape full price) and £4.70 (tape full price) and £2.69 (tape mid-price).

Holland intends to make major releases taking the label catalogue for these three labels to in excess of 1,000 titles by the end of the year.

New Teldec issues in the first release include Mahler's Symphony No 5 with the New York Philharmonic conducted by Zubin Mehta (46152). Mahler's Das Lied von der Erde in the world premiere recording of the original piano (with Cyprien Katsaris, Brigitte Fassbaender and Thomas Moser) (46276); and Shostakovich's String Quartets Nos 7 and 8 played by the young British group Brodsky Quartet (244 919).

Though WEA owns Teldec and Nonesuch outright, it has just a 20 per cent stake in Erato — and an agreement to distribute and market it worldwide. It was an important catch for WEA, giving it a strong base in the French market (where classical music represents 17 per cent of the total, much higher than the UK's 7-8 per cent).

The most important new issue

from Erato is Mussorgsky's Boris Godunov with Ruggero Raimondi in the title role, conducted by Metelidv Rostropovich (45418) which is due to film. The recording was subject to a lawsuit from Rostropovich who disagreed with the final version, and a formal announcement expressing his disapproval has been released by Erato.

Another Erato new release is Bach's Goldberg Variations played on the piano by Daniel Barenboim (2292-45468). One of the most eagerly awaited recordings from Nonesuch will be the award-winning disc of Steve Reich's Different Trains played by the Kronos Quartet (979 176), equally interesting is Down Upshaw's recording of Barber's Knoxville, Summer Of 1915.

Each of the labels has ambitious recording programmes. Niklaus Hornoncourt, Kurt Masur and Zubin Mehta lead the conductors' roster on Teldec.

Barenboim is highly active on Erato, having just recorded with the Berlin Philharmonic Orchestra, and is scheduled to do Mozart operas and other repertoire. John Eliot Gardiner is also continuing with Erato. The label has also had a new sleeve design for the Nineties.

Among Nonesuch's main projects is an extensive collaboration with John Mauceri and the Cershwini Estate covering the original versions of all the major shows.

● **MARKETING MANAGERS** and personnel from 16 countries including Australia, Japan, Malaysia and Portugal attended WEA's classical international conference at the Savoy Hotel in London.

It was a busy occasion. The 19-year-old Alexei Sultanov, the pianist from Tashkent who recently won the Van Cliburn competition, proved himself Linford Christie of the keyboard, demonstrating outstanding technical skills in works by Chopin and Liszt.

Two days later he made his London concerto debut playing Rachmaninov's Piano Concerto No 2. He revealed that he is also a block belt in kung fu, and has broken his hands a number of times while learning to break bricks.

And Frederic Sichel, the excellent director of the French label Erato reported an increase of over 50 per cent sales in France in the first four months after WEA took over his label from RCA.

● More classical p44.

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by Selina Webb

AFTER AN absence of almost a decade from the pop video scene, director Diego Daygo is back. Teaming up once again with Phonogram's Metal Guru, he has produced an epic concert longform opily titled *Absolutely Live*. The film chronicles the Gurus' comeback hour and includes such legendary hits as Metal Guru, Mama Weer All Crazy Now, Blockbuster and Merry Christmas Everybody.

Absolutely Live was a co-directional effort between Daygo and his former partner Stevie Starburst. The project was initiated when Starburst lured Daygo away from the set of his latest feature film, working title *Girls With Large Breasts*. Starring Swedish sisters Ingrid and Anikka Cuveson, it is a semi-autobiographical romp based on Daygo's experiences in the promo world.

Daygo reports that although he still receives offers from record companies to direct promos, he has not been motivated to do that for the last 10 years. Not that, until he got wind of the Gurus' reunion.

"When I heard that the boys were back I flew to London that very evening from Ipswich where I was on location," he says. "I was so surprised to see them. Even Jim Jewel, their old roadie, was there. I really loved those guys, really I did, I mean it, very sincerely."

Daygo's words have taken on an extra poignancy with the news that The Metal Gurus have met with a tragic and untimely end. It is reported that the band were crushed to death by a mob of fans during a benefit gig for their local Weight Watchers club.

"This has put a damper on

# Daygo shines, again



Diego Daygo: back from Metal fatigue with the Gurus

things," admits Daygo. "We had big plans, but that's life. At least we have two performances that we managed to get an film, frozen in time forever."

Daygo adds that he remains optimistic that he and the boys will meet again, "up there in that big gig in the sky", but for now he is about to release his first record. "It's a cover version of Tequila, it's a sort of tribute to the boys. Almost all the profits of the record will go to the Metal Gurus' favourite charity."

The versatile Daygo is also due to star in his own new TV series, publish his autobiography called

Very Sincerely and star for the first time in a film he will direct called *Glam Copper*.

When asked why he has so far stayed out of the limelight he replies, "Hey, I don't know. People always say 'Diego you're so stylish you should be in front of the camera, not behind it', so I thought why not. My enormous talent could be an inspiration to people, like God or Margaret Thatcher. Anyway baby, I love people. I really mean that, very sincerely."

Released on April 1, *Absolutely Live* is initially available by mail order via Channel 5 Distribution.

R E V I E W S

**THE PHIL COLLINS VIDEO EP.** *Price* Attack/PMI. *MVA* 010. *Running time:* 17 minutes. *Dealer price:* £4.17.

*Comment:* Reissued on the Price Attack label, this four-track video is more than a little dated in terms of technique and style. But that said, the natural charm and wit of Phil Collins complements director Stuart's relatively straightforward promo. In *The Air Tonight* is memorable for the negative image of Collins' face that fills the screen as the classic tune broods in the background but of the same time forgettable for the rest of its content. I Missed Again and You Can't Hurry Love follow a similar theme with Collins playing the roles of musicians with imaginary instruments in the former and a group of Sixties vocalist in the latter. Both are pleasant but innocuous. *Thru' These Walls* is the only promo to attempt to follow any sort of story-line and portrays Collins as the pervert living next door who puts a glass to the wall to hear the goings-on of a young couple and also sniffs ladies' underwear. The message is a little unclear but it's the most interesting of the four. *Sales forecast:* As far as stunning visuals are concerned, don't hold your breath for this one. Just remember that there are masses of

Phil Collins fans out there and that this EP contains four of his hits and therefore should sell exceedingly well. **NR**

**EURHYTHMICS: We Two Are One Too.** *BMG Video* 792340. *Running time:* 60 minutes. *Dealer price:* £6.95.

*Comment:* Once you've got your tongue under the title, there's plenty to grip the attention in this carefully-constructed longform. Director Sophie Muller is allowed the luxury of creating an arty piece of film without the usual restraints of narrative or TV compatibility. *We Two Are One Too* follows Eurhythmics around the world with a Super 8 camera, capturing moods and backstage scenarios without digging too deeply into personalisation. Stewart suffering his fifth flou of the tour and a profile of the duo's androgynous number one fan are a couple of the most memorable moments. Of course it's all up to Eurhythmics' usual visual standards, their relationship with Oil Factory has been long and fruitful. Despite an over-long introduction, the contrast between the gloss of the promos and freestyle graininess of the documentary footage works well, thanks in part to the musical continuity. *Sales forecast:* This should enjoy

strong and sustained sales, boosted by the inclusion of two new promos and other unseen performance footage. **SW**

**INDIE TOP VIDEO Take Three.** *PMI, MYP* 9912153. *Running time:* 60 minutes. *Dealer price:* £6.95.

*Comment:* An erratic addition to the collection which, unlike the cohesive *Take Two*, embraces a wide range of music and video. There are a few apparently ultra low-budget attempts at being underground which, juxtaposed with more mainstream compenents like *Despache Mode's* earthy *Jeus* — one of their best — and *Distant Cousins' You Used To*, fail to enthrall. That said, there are some compelling moments such as during *Edward Barton's* earthy *Dub Sex* promo, *Loap's* sex-wielding mood piece, *Tangerine's* messy *Sunburst* and *James Welland's* ultra odd *Elephantine* for *Kitchens of Distinction*. On the whole it's necessary to keep the fast-forward control close at hand but, at just 71 cents a track, this remains a value for money compilation. *Sales forecast:* Expect sales in line with its predecessors. Push if the accompanying audio version (number eight in this instance) goes well in your store. **SW**

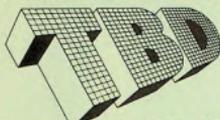
# TOP 30 MUSIC VIDEOS

3 wks	2 wks	Last wk	This wk	(Description (Tracks) Timings/Dealer price)	
-	-	-	<b>1</b>	<b>THE CARPENTERS: Only Yesterday</b> Compilation (16 tracks)/55min/£6.95	A&M AMV 847
1	1	2	<b>2</b>	<b>BARRY MANILOW: On Broadway</b> Live (1 hr 30min)/£6.95	BMG 790332
2	2	1	<b>3</b>	<b>PHIL COLLINS: Singles Collection</b> Compilation (14 tracks)/55min/£6.95	Virgin VVD 594
-	-	5	<b>4</b>	<b>VAL DOONICAN: Songs From My...</b> Compilation (14 tracks)/1hr/£6.95	Parkfield MKM 0005
3	5	8	<b>5</b>	<b>BARRY MANILOW: Live At The NEC</b> Live (1.4 tracks)/50min/£6.95	Pickwick PCP 2127
8	7	3	<b>6</b>	<b>WET WET WET: In The Park Live</b> Live (11 tracks)/1hr/£6.95	PMV/Channel 5 CFV10072
-	-	-	<b>7</b>	<b>ROLLING STONES: 25 x 5</b> Compilation (2hr)/£9.04	CMV 49027 2
9	14	15	<b>8</b>	<b>DANIEL O'DONNELL: Thoughts Of Home</b> Compilation (13 tracks)/55min/£6.95	Telstar TVE 1007
-	16	13	<b>9</b>	<b>NIGEL KENNEDY: Vivaldi Four Seasons</b> Compilation (1 hr)/£6.50	PMI MVP 99 1214 3
7	4	7	<b>10</b>	<b>UB40: Labour Of Love II</b> Compilation (14 tracks)/1hr/£6.95	Virgin VVD 647
-	3	4	<b>11</b>	<b>PUBLIC ENEMY: Fight The Power-Live</b> Live (1 hr)/£6.95	CMV 49020 2
-	28	-	<b>12</b>	<b>FOSTER AND ALLEN: The Magic Of...</b> Compilation (15 tracks)/1hr 6min/£6.95	Shylus SY 0989
-	-	16	<b>13</b>	<b>TINA TURNER: Break Every Rule</b> Compilation (13 tracks)/1hr/£4.17	PMI MVA 003
-	-	-	<b>14</b>	<b>ROXY MUSIC: Total Recall</b> Compilation (18 tracks)/1hr 30min/£9.95	Virgin VVD 649
-	25	19	<b>15</b>	<b>CLIFF RICHARD: Private Collection</b> Compilation (16 tracks)/54min/£6.50	PMI MVPCL 1

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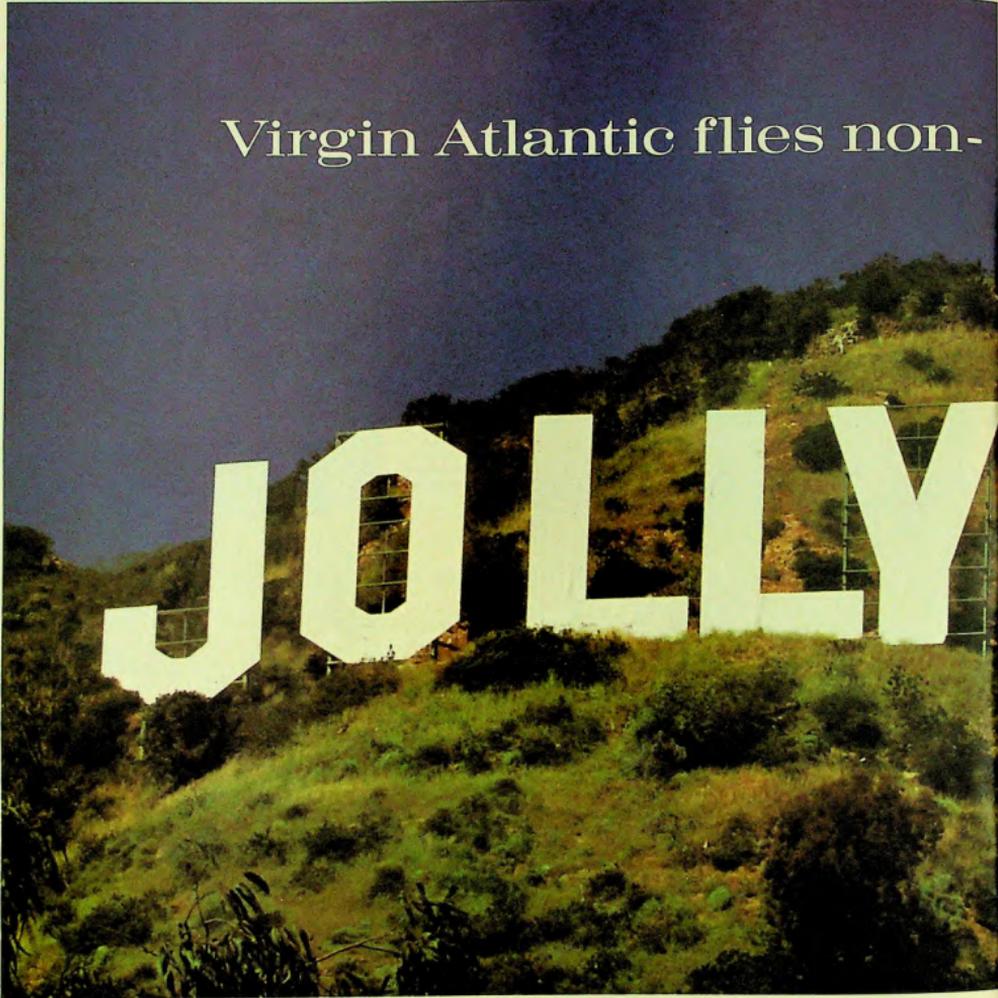
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5	8	12	<b>16</b>	<b>QUEEN: We Will Rock You</b> Live (21 tracks)/1hr 30min/£3.47	Music Club/Video Col MC 2032
25	27	-	<b>17</b>	<b>GLORIA ESTEFAN: Homecoming Concert</b> Live (1.5 tracks)/1hr 20min/£8.34	CMV 49017 2
-	-	-	<b>18</b>	<b>FINE YOUNG CANNIBALS: Live At...</b> Live (9 tracks)/55min/£6.95	PMV/Channel 5 081 9223
-	-	-	<b>19</b>	<b>NEIL DIAMOND: Greatest Hits Live</b> Live (19 tracks)/1hr/£6.95	CMV 49014 2
6	11	9	<b>20</b>	<b>JASON DONOVAN: Jason The Videos</b> Compilation (4 tracks)/19min/£6.25	PWL VHF 7
30	13	17	<b>21</b>	<b>ERASURE: Innocents</b> Live (14 tracks)/50min/£6.95	Virgin VVD 691
-	-	11	<b>22</b>	<b>PINK FLOYD: Live At Pompeii</b> Live (9 tracks)/1hr 20min/£6.95	PMV/Channel 5 CFV 10422
4	9	10	<b>23</b>	<b>KYLIE MINOUGE: Kylie The Videos 2</b> Compilation (4 tracks)/22min/£6.25	PWL VHF 9
-	-	-	<b>24</b>	<b>CLIFF RICHARD: Guaranteed Live '88</b> Compilation (10 tracks)/1hr/£4.50	PMI MVP 99 1179 3
-	-	-	<b>25</b>	<b>TOM JONES: Live At This Moment</b> Live (1.6 tracks)/1hr 5min/£6.95	Zomba ZV 2002
-	-	18	<b>26</b>	<b>LUCIANO PAVAROTTI</b> Live (1hr 17min)/£3.47	Music Club/Video Col MC 2003
20	19	22	<b>27</b>	<b>CLIFF RICHARD &amp; THE SHADOWS: Thank...Music Club/Video Col</b> Live (53min)/£3.47	MC 2012
-	-	6	<b>28</b>	<b>TEARS FOR FEARS: Sowing The Seeds</b> Compilation (4 tracks)/21min/£5.50	PMV/Channel 5 CFV 10052
13	-	27	<b>29</b>	<b>TINA TURNER: Nice 'N' Rough</b> Live (12 tracks)/55min/£4.99	Music Club/Video Col MC 2014
18	22	-	<b>30</b>	<b>PINK FLOYD: Delicate...</b> Live (1.6 tracks)/1hr 35min/£8.47	PMI MVP 99 1186 3

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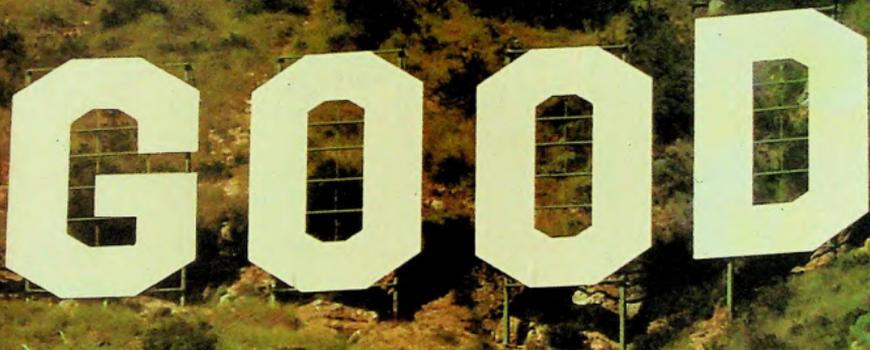
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# TOP Dance SINGLES

7 APRIL 1990

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1		7	Seap	<b>THE POWER</b>	Arista 113133 (12"-613133) (BMG)
2		2	Family Stand	<b>GHEE TO HEAVEN</b>	Atlantic/East West W947977 (1W)
3		3	Orbital	<b>CHIME</b>	ffrr/London FX1 133 (F)
4		2	Condy FFP	<b>STRAWBERRY FIELDS FOREVER</b>	Debut/Panorama DERT(X) 3092 (PAC)
5		17	Biz Nizz	<b>DON'T MISS THE PARTYLINE</b>	Coltango/Chrysalis COOL(X)202 (C)
6		24	Jungle Brothers	<b>WHAT 'U' WAITIN' '4'?</b>	Eternal/WEA W984521 (1W)
7		35	Rabot MC	<b>BETTER WORLD</b>	Debut WANT(X)25 (PAC)
8		4	Am Tronik	<b>ANOTHER DAY IN PARADISE</b>	Debut/Panorama DERT(X) 3092 (PAC)
9		9	Queen La'loha De La Soul	<b>MAMMA GAVE BIRTH TO THE SOUL</b>	Gez 51/Tommy Boy GEE(1) 26 (I)
10		4	E-Cee Possee	<b>EVERYTHING STARTS WITH AN 'E'</b>	More Protein/Virgin PLOT 1121 (F)
11		13	Kicking Back With Tazman	<b>DEVOTION</b>	10/Virgin TEN(X) 297 (F)
12		10	Innocence	<b>NATURAL THING</b>	Coltango/Chrysalis COOL(X)201 (C)
13		11	49ers	<b>DON'T YOU LOVE ME</b>	4th + B'way/Island 12(BRM) 167 (F)
14		7	Primal Scream	<b>LOADED</b>	Creation CRE 07(1) (1V/T)
15		6	JT And The Big Family	<b>MOMENTS IN SOUL</b>	Champion CHAMP(1)21 237 (BMG)
16		27	808 State	<b>THE EXTENDED PLEASURE OF...</b>	ZTT/WEA (ZCANG27) (C)
17	NEW	18	Saturday Love	<b>STEP ON</b>	Factory FAC2737 (12"-FAC273) (P)
18		1	Cherrille & Alex O'Neal	<b>HAPPY MONDAY LOVE (FEELIN' LUV...)</b>	Tabu 6558007 (8550006) (C)
19		16	Jay Masek & Livin' Bones	<b>ALL NIGHT LONG</b>	10/Virgin TEN(X) 304 (F)
20		14	DeB's International/Lindy	<b>DEB'S GOOD TO ME</b>	Go Beat GOD(X) 39 (F)

21	47	2	Janel Jackson	<b>ESCAPADE</b>	Breakout/A&M USA(T)684 (F)
22	17	2	Quincy Jones	<b>WE'RE COMIN' AT YA</b>	Mercury/Phonogram T12 (1)2 (F)
23	30	3	Stevestone	<b>TESTONE</b>	East West Y243(1) (W)
24	15	3	Stevestone	<b>YOU'RE SEX EXCITIN'</b>	Warny/Orbithm (WAP 3) (V/R/T)
25	32	2	Oleta Adams	<b>RHYTHM OF LIFE</b>	Fontana/Phonogram OLTA 1(1)2 (F)
26	NEW	3	The Beloved	<b>YOUR LOVE TAKES ME HIGHER</b>	East West Y243(1) (W)
27	NEW	3	Terrible Orchestra	<b>YOU'RE GONNA MISS ME (REMIX)</b>	Republic LIC(1)012X (I)
28	NEW	3	Sir Lloyd/Alex Charles	<b>IT MAY BE WINTER OUTSIDE</b>	LGR SLT(1) 05 (F)
29	NEW	3	Quincy Jones/Various	<b>GLAD YOU'RE IN MY LIFE</b>	RCA 949291 (12"-PT4929) (BMG)
				<b>THE SECRET GARDEN</b>	Quest/Warner Bros W999721 (1W)

## JET STAR RECORDS

01-961 5818

### REGGAE DISCO CHART

POS.	TITLE	ARTIST	RECORD LABEL
1	HALF MY LIFE	Santitas & Lady G	Greenades GREG284
2	AMAZING GRACE	Santitas	Charm CBT 41
3	MORE LOVE	Roger Rubin	Sonnet/SW 010
4	CHAKA ON THE MOVE	Chaka Demus	Profile/PRO22
5	STOP LOVING YOU	Yvonne Baskin	Steely & Caelin SC 8
6	ROCK WITH YOU	Footie Paul	Jimmies RSOAR 010
7	BAD IN BED	Shabba & Layla	Greenades GREG258
8	FAIRY GODMOTHER	Anastacia B	Charm CBT 42
9	CARELESS WHISPER	Studer U	Redwood Super Music 8551
10	LADY IN BLUE	Dennis Brown	New Name Music N4M 005
11	NEVER RISK LOSING YOUR LOVE	Jahalika	Antony AB 101
12	KNOW HOW TO MOVE	Cherry Changer	Edgen HCF 01012
13	THE MESSAGE	Seaway Lane	Edgen HCF 02042
14	SHE BIG AND SHE READY	Linda Clarke	V-Dub'd(1) 43
15	HOLY WATER	Adornal Babay	Jimmies RSOLO 006
16	THWICE MY AOE	Shabba B & Kyrind	Greenades GREG258
17	SHARING THE NIGHT	Lloyd Brown	The Melles Super 76 001
18	SHARING THE NIGHT	Lloyd Brown	The Melles Super 76 001
19	DON'T TEST ME	Shabba & Layla	Greenades GREG258
20	LOVE IS ALL I HAVE	Fruity Brown	Charm CBT 40

### REGGAE CHART

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1	HALF MY LIFE	Santitas & Lady G	Greenades GREG284
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19	DON'T TEST ME	Shabba & Layla	Greenades GREG258
20	LOVE IS ALL I HAVE	Fruity Brown	Charm CBT 40

## TOP 10 ALBUMS

1	2	Various	<b>DEEP HEAT 6 - THE SIXTH SENSE</b>	Telstar STAR2412/STAC2412 (BMG)
2	4	Various	<b>WAREHOUSE RAVES 3</b>	Rumour RUMLD103/2RUMD103 (PAC)
3	9	Various	<b>TECHNO 2 - THE NEXT GENERATION</b>	10/Virgin D1X89/D1CX89 (F)
4	5	Various	<b>JUST THE TWO OF US</b>	Epic MOOD(11)/MOODX(1) (P)
5	1	Various	<b>NOW DANCE 901</b>	EMI/Virgin/Poly. NOD 47/NCOD 4 (E)
6	4	Various	<b>RIGHT STUFF 2 - NOTHIN' BUT...</b>	Stylus SMR096/SMC98 (STY)
7	NEW	Various	<b>SKINBACK - THE FIRST TOUCH</b>	Really Use. SKIN(101)/SKIN(101) (F)
8	NEW	Quincy Jones	<b>BACK ON THE BLOCK</b>	Quest/Warner Bros WX131/WX133 (1W)
9	NEW	Various	<b>SEX PACKETS</b>	Digital Underground BCM BCM371/BCM377MC (P)
10	6	Liquid Oxygen	<b>THE PLANET DANCE</b>	Promix Productions PM001 (Imp)

30	19	Guru Joshka/Construction	<b>INFINITY (1990's: TIME FOR...)</b>	RCA FR43475 (PT43476) (BMG)
31	19	Jay Williams	<b>SWEAT</b>	Urban/Polydor URB(X)50 (F)
32	31	Jimmy Somerville	<b>READ MY LIPS (ENOUGH IS...)</b>	London LON(X)254 (F)
33	NEW	Adamski	<b>KILLER</b>	MCA MCA(T) 4400 (F)
34	NEW	Adamski	<b>THIS BEAT IS TECHNOTRONIC</b>	Swanyard SYR(1)9 (BMG)
35	22	Princess Iron	<b>WANTED</b>	Supreme SUPE(T) 163 (P)
36	NEW	Shomin	<b>PRO-GEN</b>	One Little Ind. 367P7 (367P12) (I)
37	NEW	Def Jam/CBS	<b>911 IS A JOKE</b>	Def Jam/CBS 6558377 (6558378) (C)
38	23	Tam Tam	<b>BRING FORTH THE GUILLOTINE</b>	7TT(1)13 (12"-7TT(1)13) (PAC)
39	27	5. Harris/Daddy Freddy	<b>RAGGA HOUSE (ALL NIGHT LONG)</b>	Living Beat ZMASHPH (ZMASHPH) (P)
40	NEW	Sydney Youthblood	<b>IT'S RATHER GO BLIND</b>	Circa/Virgin YR(1)43 (F)
41	NEW	Parlophone	<b>2 MUCH</b>	Parlophone 10/less Stress Mode - (MWS 019T) (GAM)
42	13	Ronin 7R2	<b>JAILBREAK</b>	12 (12"-R2) (12) (12) (GAM)
43	NEW	Professor Griff/L.A.D.	<b>PAWNS IN THE GAME</b>	Professor Griff/L.A.D. 7GR 131 (GR 131) (G)
44	25	Mr. Fingers	<b>WHAT ABOUT THIS LOVE</b>	ffrr/London FX1 131 (F)
45	19	Hercules Crew	<b>ALL WE WANNA DO IS DANCE</b>	Production House PNT(1)0 (PAC)
46	34	Rob 'n' Raz with Lelo K	<b>ROK THE NATION</b>	Arista 112971 (612971) (BMG)
47	NEW	Pass 4 Thought	<b>YOU'RE GONNA GET ALL MY LOVE</b>	PWL PWL(T) 49 (F)
48	NEW	Bruce Jones	<b>REAL REAL REAL</b>	Food/EMI 12(F00D) 4 (P)
49	NEW	Brooklyn Queens	<b>BROOKLYN QUEENS</b>	Big One/EMI 12(F00D) 4 (P)
50	28	Rear3/MI	<b>YOU'RE MINE</b>	Rear3/MI/CBS 6558307 (6558306) (C)
			<b>REAR3/MI SLOW MELLO FLO</b>	Kool Kat KOOL(T) 511 (V/R/T)

## TOP 10 BUBBLERS

1	1	Olimpique	<b>YOU WANT MY LOVE</b>	Citizen Kane 7KANE1 (2KANE1) (P)
2	2	Wood Allen	<b>AIRPORT '89</b>	BCA - (BCA 236X) (P)
3	2	D.Mob With Cathy Dennis	<b>THAT'S THE WAY OF THE WORLD</b>	ffrr/London FX1 132 (F)
4	1	M.C.B. feat. Deisy Daye	<b>THIS BEAT IS TECHNOTRONIC</b>	Big One/VIV(BIG) 20 (F)
5	1	World	<b>DOWN ON LOVE</b>	ffrr/London FX1 129 (F)
6	1	Goodbye F.B.I.	<b>PARADISE EXPRESS</b>	Urban/Polydor URB(X)48 (F)
7	1	Atlantic/WEA (USA)	<b>HOLD ON</b>	Atlantic/WEA (USA) - (086234) (Imp)
8	1	Chicness	<b>HEAVEN</b>	Chicness CBS 6554327 (12"-6554326) (C)
9	1	EMI USA (12)FAME 90 (E)	<b>FAME 90</b>	Dave Bowie EMI USA (12)FAME 90 (E)
10	1	Atlantic/WEA (USA)	<b>DATE WITH THE RAIN</b>	Atlantic/WEA (USA) - (086222) (Imp)



# THE FINAL FLIT

## I'm Riffin' 1990 Remix

12": Note 35, 7": Note 35, CD: Note 35CD

Distributed by Pinnacle



Released early April

# Prof in a trough

by Russell Brown

PROFESSOR GRIFF is a young man under pressure. Everyone wants a piece of him. Journalists jostle to score a quote that will spiral off into mediocrity and keep the Big Dog Prof story running.

It might be simpler to shut up shop and go sightseeing, but there's a distinct rearward action to be fought on Public Enemy's behalf — and his own career to launch.

His first solo single (with the Lost Astatic Disciples), *Povins In The Game*, has just been released here on the Miami-based Luke Skywalker label. An album of the same name is to follow. With his popularity somewhere in negative figures, it's hardly the best time to be greeting the world as a solo act, but the deeds are done.

Griff's recent problems stem from two small but extensively reported incidents. The first, an allegedly anti-Semitic quote from an interview for Sun Myung Moon's right-wing newspaper the *Washington Times*, and then an argument in Def Jam's New York office involving MC Serch of 3rd Bass. Serch expressed his support for Griff on the Bronx Academy Song, but the controversy rolls on.

During his brief appearance at the eliminations for the Technics World DJ Championships, Griff seemed visibly nervous, torn between performing his new track and trying to explain himself to the crowd. "I just wanna say... I know you ain't too happy with the brother at the moment, but just listen to the record and don't believe what you read in the media," he said awkwardly before leaving the stage.

His new wife has become his personal manager and keeps a tight watch on interviews and interviews. "You may start now," she winks warily.

"I'm under a lot of pressure, yes," he admits. "But I think there's been a lot more pressure on Chuck to basically deal with me."

Any "declining" wouldn't have been well-received by the black community. It would have been seen as a bow to the white establishment. "You said that," he laughs, as he does quite often, in



PROFESSOR GRIFF, under pressure

a nervous way.

Both Griff's set and recent PE gigs have been punctuated with warnings about the Media. But surely, today, the fact is that the media battle is the first one you have to win.

"The media battle? No, you can go on with your work and shut the media. The hearts and minds of the people, if you win them, the media do what they have to. They're gonna do what they have to anyway, so if you can convince enough people in the media your career's safe."

There's more than a hint of a plea of mitigation in Griff's tone and perhaps it's one that we should listen to. There are dangers in the media-go-round that ensues when Griff periodically puts his foot in his mouth. It provides a convenient angle from which to attack the real basis of Public Enemy's Afro-centric agenda. And the words are repeated often enough, young fans come to believe that their favourite rap group's credo really is anti-Semitic.

Public Enemy are, in my opinion, possibly the most significant group in the last 20 years of popular music, and they deserve intelligent liberal criticism — to be pulled up when they're wrong, rather than strung up.

Def Jam's Russell Simmons has seen the damage being done and declared Griff was doing more harm to Public Enemy than any imagined Jewish conspiracy ever could.

"That was a sad observation. When you consider that I've done over 400 shows in every country imaginable, except Africa, not to mention the people I've talked to personally, the people I've written and called... a sad observation."

And, in the end, it seemed from

what was said on stage at the Brixton Academy that Griff is to leave Public Enemy amicably. Having grown up in public, he now seems either less intense and a good deal wiser. He is not the black racist ogre of myth.

"With Professor Griff and the Lost Astatic Disciples, I wanna try and establish us in the music business as a voice — for the human family, not just for black people, not just for the poor and down-trodden. We need to speak to those of us first, though — but to speak for the human family."

# Family affair

by Andy Beevers

AS FAR as lyrics go, Ghetto Heaven by the Family 2Gid is the strongest record to hit the dance floor, and the chart, since Prince's Sign 'O' The Times. It is an eloquent portrayal of people temporarily escaping the drudgery of ghetto life through love, religion, drink and drugs.

Jazzie B has remixed the single and, not surprisingly, given it a shuffling Soul II Soul-style beat — the rhythm of the moment. The song was originally recorded more than a year ago, says vocalist Sandra Si Victor, "so it is good to be re-releasing a more up-to-date version."

The result has been getting plenty of club play, and should make the top 40 now that it has been released by Atlantic.

The Family Stand are a New York-based trio with an impressive "pedigree." Sandra Si Victor has worked with the likes of Chaka Khan and Freddie Jackson. The other members, Peter Lord and V Jeffrey Smith are in demand session musicians and producers. The Mac Bond and Mikki Blue are among their credits.

Ghetto Heaven is taken from the forthcoming follow up LP, *Chains*, which "combines elements of soul, R'n'B and rock," according to Smith. "Our main influences are Stevie Wonder and Sly And The Family Stone," adds Lord.

While the Jazzie B mix of the single is going down well — appealing to the house, hip hop, reggae and soul crowds alike — the more esoteric sound of the LP will probably only succeed with the dedicated soul fans.

# C O L U M N

**CANDY FLIP's** modern dance update of the Beatles' Strawberry Fields Forever could well start a trend (especially as the less imaginative elements of the music fit so easy to find it easy to emulate) for **Soul II Soul** ishly driven happy ditty Sixties/Seventies revivals. Not exactly that but somehow filling the mood, and already creating quite a stir, is the mournful girl chanted and **Bo Diddley-ish Smiths** How Soon Is Now? guitar droned **Soul II Soul** ishly joggng **SONO** No Picky Chick (5 and M Records 12-SAV 106, via Savage Records), one to look out for.

Before detailing other hot UK releases, recent imports have included the **Steve 'Silk' Hurley** remixed calypso disc **New-Lives** **MFSB** K-lee riff nugged hip house **MELLOW MAN ACE** Welcome To My Groove (US Capitol VI 15607), possibly **Jan Berry** Reasons To Be Cheerful contrived deep house-type guy muffled pulsing jitter.

**FOREMOST POETS** Reasons To Be Diamond (US Nuyoraga NC-041). **Steve 'Silk' Hurley** produced lightly falsetto attractively jugging **JAMIE PRINCIPLE** Date With The Rain (US Atlantic 0-8222). **Adewale** ishly walled cantering vigorous garage **TAKEN** featuring **HELEN BRUNER** Over You (US Warwick WA9 071).

"Palatial Park" co-produced, in throbblingly chugging, smoothly churning, or most blatantly "purple" buoyantly smacking versions, **KID CREOLE** AND **THE COCONUTS** The Sex Of It (US Columbia 44 69234). **Foster McIlroy** created good sultry girl group emotee: **SOS** **Sam-sh** joggng **BE VOOGUE** Held On (US Atlantic 0-86234). **Teddy Riley** & **Gene Griffin** produced (but hottest) in its creamily throbbing **David Morales** mixes, expressive girl walled classily striding **STARPOINT** I Want U (US Want Me (US Elektra 0-66643).

**Gene Griffin** produced terrific (though slow to sell) ultra infectious jugging slightly swingbeat **TODAY** Why You Get Tinky On Me (US Motown MGT-471). delicate Spanish girl picked **Soul II Soul** ish slow jugged **JODY WALTER** Precious Love (US MCA Records MCA-2401).

**Quartz** remixed **Silly Soul II Soul** ishly rolling languidly lush guy chuffed and song **THE CREW** Very Cool (The Global Groove Man) (Sweden) **BTECH 117EX CD**, gentle girls crooning jazz-kinky jugging **ASIA LOVE** You Should Be Here (US Nuyoraga NC 042). **Larry 'Mr Fingers' Mend** created simple repetitive instrumental six track EP **THE GHEBIN JERKS** 1990 (US Cheek Records) **THE GHEBIN** ishly bounding Hispanic hip house **TWO WITHOUT HATS** The Breeze (US Microm Records Inc. MGC-334).

To continue the UK news, tricky to explain one the promotionally wrapped but commercially supported **CJ Mackintosh** remixes of **ROXANNE SMITH** Go On Girl (Live On Stage, the simply joggng former and funky rolling later rap tracks being back to back and split between The Hit Music House (Breakout USA 689) and The House Makers (Breakout USA 689). While also attracting attention are the **Smith & Mighty** created house-musically moaned (they are anti-reggae-boss) **CAROLYN** Do You Dream (Three Stripe Records/Hfr SNMXX 11). **MC B** featuring **Daly Dee** (not really, but it is the original version) typical though this time gapped **TECHNOCRINO** featuring **MC Eric** The Beat Is Technocratic (Soyuz Records Ltd SVT 91).

**Present list** in **Perspective** ish-walling and cantering **TOUCH OF SOUL** We've Got The Love (Cooltempo COOLX 204), joggng **Silly Soul II Soul** ishly undulating garage **JAMIE CHRISTIE** Let Me Who (Who's Been Sleeping In My Bed) (Movement Soul MSOUL 002, via 01-968 0228). grittily wailed as ever, freshly wailing **ADWA** Treat Me Right (The Trumpet Man) (Cooltempo COOLX 200), brightly typical jangled and muffled gallinging **Holon J. T COMPANY** Don't Doek Walk (least west 724617), dreamy wordily rolling **PUBLIC ENEMY 91** Is A Joke (Def Jam recordings 65587). missed, amusingly ethereal (hottest in its lyrics) graining new **Chilum Williams** and **Colyn** (of his own) **THE BELIEVED** (You Love Takes Me Higher, least west 7246374). **John Kongos**' **My Gonna Step On You Again 1971** (a disc) revving fashionable **Manufacturer** group's wailing **HAPPY MORNINGS** Step On Factory (FACT 272). **Kenny B** (shly soxed speedily pulsing ambient new age techno) **THE MOTOR CITY TROOP** **MOB** Ready To Roll (USK One 1258K 7007), only ambient-type bubbling house-musically inspired (and popular) since 1987) **FALLOUT** The Morning After (Axiom Records AZ 001), via 01-968 0228). **John Kongos** and old fashioned nervily fitting **BERNARDTTE WASHINGTON** Crossing The Bar (Planet 1215 431).

# STOLOGUE MEDICAL

# es Lie Lyrics

NOTE 34

# APR 91 RELEASES

# Kickin' Ballistics on that Ragga Tip

Distributed by Pinnacle



# TOP 75 SINGLES



STRIKE THE POSE!

DISTRIBUTED BY **LIBRA RECORDS LTD.** A WARNER COMMUNICATIONS CO. ORDER FROM THE **LIBRA TELE-ORDER DESK** ON 01-938 9929 OR FROM YOUR **LIBRA** SALESPERSON

The Week	Last Week	Title	Artist (Producer/Publisher)	Label (7) (2) Number (Date)	WW
▲	1	3	<b>THE POWER</b> Snap (Snap) Warner Chappell Music	Arista 11313 (12-41313) (BMG)	
▲	2	6	<b>LOVE SHACK (Don't Waste)</b> Roderic Music	Reprise/Warner Bros W 9717 (W)	
▲	3	4	<b>STRAWBERRY FIELDS FOREVER</b> Carpal Flip (Diaz/De/Ric/Pest) Northern Songs (G)	Dubai/Parlophone D1002 2092 (PAC)	
▲	4	NEW	<b>VOGUE</b> Madonna (Madonna/Skip Shepton) Warner Chappell Music	Sire W 9851 (W)	
▲	5	5	<b>BLUE SAVANNAH</b> Erasure (James/Saunders/Erasure) Sonnet/Music Moments/Atlantic	Mute 12/UMTE 109 1/RT	
▲	6	8	<b>BIRDHOUSE IN YOUR SOUL</b> They Might Be Giants (Cive Langner/Alan Winstanley) Warner Chappell	Rykoda BKK 0407 (W)	
▲	7	6	<b>LILY WAS HERE</b> David A Stewart featuring Candy Dulfer (Stewart) D'n'A Ltd (BMG) (G)	Arista/RCA DC 4345 (7-4344) (BMG)	
▲	8	22	<b>DON'T MISS THE PEARLINE</b> Niz Nizz (Peter Neefe/Jean-Paul De Coster) MCA Music	Cashegrove/Cashegrove COOUM 1/RT	
▲	9	NEW	<b>HANG ON TO YOUR LOVE</b> Janet Devlin (Stock/Aiken/Waterman) All Boys Music	PWL FM127 263 (W)	
▲	10	9	<b>DUB BE GOOD TO ME (G)</b> Boyz International feat. Lady Layton (Narman Cook) Cap Cox (G)	Go Beat GOOD 29 (P)	
▲	11	30	<b>CRIMINAL MINDS</b> U2 (Rattle) Sparta Records Music	Capitol 9248 (PAC)	
▲	12	7	<b>I'LL BE LOVING YOU (FOREVER)</b> New Kids On The Block (Maurice Starr/Michael Jonzun) EMI America	CBS BLOKCT4 (C)	
▲	13	24	<b>GHETTO HEAVEN</b> The Family Stone (Lorrd) Lesson Music/Verbal Music/MCA Music	Arista/EMI West A 79917 (W)	
▲	14	18	<b>MAMMA GAVE BIRTH TO THE BOMB</b> Queen Latifah (De La Soul/Prince Paul) MCA Music	Tenney Bay G-5 (G) 24 (W)	
▲	15	23	<b>ALL I WANNA DO IS MAKE LOVE TO YOU</b> Heart (Richie Zito) Zomba Music	Capitol 112CL 549 (P)	
▲	16	NEW	<b>STEP ON</b> Happy Mandarins (Paul Okenfold) Tapestry	Factory FAC 2727 (11-FAC 272) (P)	
▲	17	34	<b>BLACK VELVET</b> Alannah Myles (David Tyson) Zomba Music/EMI America	Arista/EMI West A 7427 (W)	
▲	18	14	<b>THIS IS HOW I FEELS</b> Inspired Garbage (Inspired Garbage/Nick Carrick) Cap Cox (G)	Cap/Wor/DUNG 71 (W)	
▲	19	21	<b>ANOTHER DAY IN PARADISE</b> Janet Jackson (Charlie Goff) Phil Collins/Hit & Run Music	Dubai/Parlophone D1002 2093 (PAC)	
▲	20	27	<b>BETTER WORLD</b> KCB MC (Rebel MC) Fiction Songs	Decca WANTS 105 2 (PAC)	
▲	21	21	<b>ESCAPE</b> John Jackson (Jimmy Jam/Terry Lewis) EMI Music/Copyright Control	Broadsat/AM&US 1547 (AM)	
▲	22	15	<b>EVERYTHING STARTS WITH AN 'E'</b> Inspired Garbage (Inspired Garbage/Nick Carrick) Cap Cox (G)	Cap/Wor/DUNG 71 (W)	
▲	23	NEW	<b>THIS BEAT IS TECHNOTRONIC</b> Technotronic feat. MC Eric (Jo Bogaert) The Brothers Of Mod	Swarm 57K7 9 (BMG)	
▲	24	12	<b>DON'T YOU LOVE ME</b> The 4tens (Gianfranco Bertolotto) Island Music	4th-9/Warland 12 (BER 157) (P)	
▲	25	17	<b>INFINITY</b> Guns N' Roses (Guns N' Roses) Virgin Music	Cap/Distribution/WCA PR 43475 (12-PT 43476) (BMG)	
▲	26	NEW	<b>REAL REAL</b> Jesse James (Mike Edwards) EMI Music	Ford/EMI 1217 (12-1700 24) (P)	
▲	27	17	<b>CHIME</b> Richard (Paul Hornell/Phil Hornell) Virgin Music	Cap/EMI 1217 (12-1700 24) (P)	
▲	28	27	<b>PICTURES OF YOU</b> The Cure (Robert Smith/David Allen) Fiction Songs	Fiction/Polygram P1031 A34 (P)	
▲	29	NEW	<b>HOW AM I SUPPOSED TO LIVE WITHOUT YOU</b> Michael Biehn (Michael Biehn/EMI Canada) Cap Cox (G)	Cap/Wor/DUNG 71 (W)	
▲	30	26	<b>READ MY LIPS (ENOUGH IS ENOUGH)</b> Jimmy Fallon (Michael Falgout) Jive/W.A. EMI America	Jive/Jive 101 254 (P)	
▲	31	4	<b>THAT SOUNDS GOOD TO ME</b> Jive Bunny & The Mastersmasters (Pickles/Morgan/Smith/Alan) Various	Mercury/Decca 7407 (M) (BMG)	
▲	32	16	<b>LOADED</b> Primal Scream (Andy Weatherall) Complete/Copyright Control	Complete CCR 3701 (11) (P)	
▲	33	22	<b>THE MIGHTY IN SOUL</b> Z.T. & His Soulmates (BHF) Perfect/Atlantic/Warner	Champion ZAMP (12) 227 (BMG)	
▲	34	NEW	<b>FAME '90 (Gaze Mix)</b> Dionne Farris (De La Soul/H. Maslin) EMI/Cashegrove/Cashegrove COOUM 1/RT	Capitol 9248 (PAC)	
▲	35	35	<b>WHAT U' WAITIN' 4'</b> The Jungle Brothers (Altko Babyboom/Sonny B/Mike G) MCA Music	Sire/Wing 5867 (W)	
▲	36	NEW	<b>OPPOSITE ATTRACT</b> Paula Abdul (duet with The Wild Pair) (Dillie Lieber) Virgin Music	Sire/Wing 5867 (W)	
▲	37	NEW	<b>I DON'T LOVE YOU ANYMORE</b> Quebeaux (Tim Croagin/Georgia Tolka) PolyGram Music	Parlophone 1218 (12-18) (P)	

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

PANEL sales compared with last week: +5%

## TITLES A-Z (WRITERS)

111 A Julia	18 The Looking You (Eaton)	12
112 The Looking You (Eaton)	19 The Looking You (Eaton)	13
113 The Looking You (Eaton)	20 The Looking You (Eaton)	14
114 The Looking You (Eaton)	21 The Looking You (Eaton)	15
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184 The Looking You (Eaton)	91 The Looking You (Eaton)	85
185 The Looking You (Eaton)	92 The Looking You (Eaton)	86
186 The Looking You (Eaton)	93 The Looking You (Eaton)	87
187 The Looking You (Eaton)	94 The Looking You (Eaton)	88
188 The Looking You (Eaton)	95 The Looking You (Eaton)	89
189 The Looking You (Eaton)	96 The Looking You (Eaton)	90
190 The Looking You (Eaton)	97 The Looking You (Eaton)	91
191 The Looking You (Eaton)	98 The Looking You (Eaton)	92
192 The Looking You (Eaton)	99 The Looking You (Eaton)	93
193 The Looking You (Eaton)	100 The Looking You (Eaton)	94

## BAD COMPANY CAN'T GET ENOUGH OF YOUR LOVE

7. CASSETTE - AS HEARD ON THE 1501 ADVERTS - A7954/C

DISTRIBUTED BY **LIBRA RECORDS LTD.** A WARNER COMMUNICATIONS CO. ORDER FROM THE **LIBRA TELE-ORDER DESK** ON 01-938 9929 OR FROM YOUR **LIBRA** SALESPERSON

38	20	<b>NOTHING COMPARES 2 U</b> Sinéad O'Connor (S. O'Connor/Neilson McKerr) Warner Chappell	Ensign/Chrysalis ENY10 630 (C)
39	36	<b>REMEMBER YOU</b> Michael Wagner (Michael Wagner) PolyGram Music	Arista/EMI West A 7860 (W)
40	25	<b>HANDFUL OF PROMISES</b> Counting Crows (Glen Felder) Atlantic	Jive JIVE12 71 2 (BMG)
41	NEW	<b>CUNTING FEW MINUTE</b> Sonia (Stock/Aiken/Waterman) All Boys Music	Chrysalis CHS121 2492 (C)
42	4	<b>SHE BANGS THE DRUMS</b> The Stone Roses (John Leckie) Zomba Music	Silverstone ORB11 4 (P)
43	NEW	<b>BEATLES AND THE STONES</b> Steve Nieve (Steve Nieve/Phonogram) RCA	Phonogram RCA 4022 (P)
44	19	<b>THE BRITS 1990</b> Various Artists (Various) Various	RCA BM 42566 (12-PT 42566) (BMG)
45	NEW	<b>KILLER</b> Adam's (Adam's) MCA Music/Beethoven St. Music	MCA MCA12 1409 (P)
46	NEW	<b>EVERYBODY NEEDS SOMEBODY...THINK</b> The Bishops Brothers (Bob Tichler) EMI America	Arista/EMI West A 7951 (W)
47	43	<b>THIS IS THE WAY YOU GO</b> Del Amitri (Mark Frangopol) PolyGram Music	ARM ARM11 251 (P)
48	NEW	<b>KISS THE WAY OF THE WORLD</b> Nat King Cole, Cathy Dennis (Dennis/Danny D) EMI America	Meridian JIVE 123 (P)
49	29	<b>MOB TALK</b> Innocence (Jolley/Harris/Jolley) MCA Music/Repro Music	Chrysalis/EMI COO10 21 (C)
50	NEW	<b>911 IS A JOKE</b> Public Enemy (The Bomb Squad) Island Music	Del Jive 65520 21 (65520 8) (C)
51	NEW	<b>YD RATHER GO BLIND</b> Vivian Brown (Cous Zundel) Warner Chappell	Capitol 9248 (PAC)
52	32	<b>THE SILENCE</b> Depeche Mode (Depeche Mode/Flood) Grabbing Hands/Island	Mute 12 (BMG) 18 1/RT
53	39	<b>YOUR LOVE TAKES ME HIGHER</b> The Beloved (Paul Staveley O'Duffy) Virgin Music	East West WY 4437 (W)
54	37	<b>IDONT KNOW ANYBODY ELSE</b> Happy Man (Groove Groove Melody) Warner Chappell Music	Capitol 9248 (PAC)
55	NEW	<b>PRO-GUN</b> Shannon (The Beasmasters) Amoksha	One Line Inten 34 197 (12-36 7912) (1/RT)
56	NEW	<b>FOUND OUT</b> The Christians (Laurie Latham) 10 Music	Inten 1219 43 (PAC)
57	59	<b>SWEET AND LOUD</b> Shabaree Harry (C Stein/Toni C/D Harry) Warner Chappell	Chrysalis CHS121 3471 (C)
58	62	<b>DEKAY</b> Andrew Ridgeley (A. Ridgeley/Gary Bromham) Morrison Label/EMI	Epic/ARTI 1 (C)
59	44	<b>BABY</b> Halle James (Bob Songer) MCA Music	Epic/ARTI 1 (C)
60	48	<b>OH PRETTY WOMAN</b> Gary Moore feat. Albert King (Gary Moore/Alan Taylor) Warner Chappell	Virgin VINY 1228 (P)
61	NEW	<b>BROOKLYN-QUEENS</b> 3rd X Base (Prime Minister/Pete Nica) Island Music/Prince Paul	Capitol 9248 (PAC)
62	38	<b>HERE I AM</b> Elton John (Emilio Estefan/Jerry Garcia/Casas) (Chris Oswald) EMI	Epic 65547 3 (12-65547 8) (BMG)
63	NEW	<b>LOVE LOOK BACK</b> Lloyd Cole (Lloyd Cole/Fred Maudsley/Paul Hardiman) EMI America	Polygram COLE10 12 (P)
64	47	<b>DEVIATION</b> Kicking Back With Tamm (Kicking Back/Crossley) Virgin Music	Virgin VINY 1202 (P)
65	40	<b>TOO LATE TO SAY GOODBYE</b> Richard Marx (Richard Marx/Devid Cala) EMI Music/MCA Music	EMI USA 12247 8 (P)
66	30	<b>ELEPHANT STONE</b> The Stone Roses (Peter Hook) Zomba Music	Silverstone ORB11 7 (P)
67	NEW	<b>HEART OF STONE</b> Char (Peter Ather) Virgin Music/Big Note Music	Geffen GEF 135 (P)
68	NEW	<b>KING OF LOVE</b> Dave Navro (Dave Edwards) Cold Weather Music	Capitol 12121 564 8 (P)
69	45	<b>GET UP (BEFORE THE NIGHT IS OVER)</b> Technotronic (Y Kid K) Jive (Jive) Warner Chappell	Swarm 57K7 9 (BMG)
70	56	<b>LET'S HANG ON</b> Shooting Party (Pete Hammond) Screen Gems/Capitol Music	Capitol 9248 (PAC)
71	49	<b>MADE OF STONE</b> The Stone Roses (John Leckie) Zomba Music	Silverstone ORB11 2 (BMG)
72	41	<b>BLACK BETTY</b> Ram Jam (Rick Rosas/Carl) Kensington Music	Epic 65542 2 (12-65542 4) (BMG)
73	64	<b>ALL NIGHT LONG</b> Jive Manzi (And The Livin' Boss (Chris Paul) Stone City Music	Capitol 9248 (PAC)
74	NEW	<b>SAILOR TOWN</b> Eric Orchard (Mick Glossop) Virgin Music	MCA MCA12 1402 (P)
75	65	<b>FOREVER</b> Kiss (Gene Simmons/Paul Stanley) PolyGram/Warner Chappell Music	Virgin/Phonogram KISS01 1 (P)

## THE NEXT 25

76	90	<b>SATURDAY LOVE</b> Rush (Geddy Lee) Mercury	Mercury 12 (BMG) 18 1/RT
77	NEW	<b>THE BEAT IS</b> Technotronic (Y Kid K) Jive (Jive) Warner Chappell	Swarm 57K7 9 (BMG)
78	NEW	<b>EXTENDED PLEASURE OF YOU</b> The Roots (The Roots) Jive (Jive) Warner Chappell	Swarm 57K7 9 (BMG)
79	91	<b>SECRET GARDEN</b> Deborah Conway (Deborah Conway) Jive (Jive) Warner Chappell	Swarm 57K7 9 (BMG)
80	91	<b>SECRET GARDEN</b> Deborah Conway (Deborah Conway) Jive (Jive) Warner Chappell	Swarm 57K7 9 (BMG)
81	91	<b>SECRET GARDEN</b> Deborah Conway (Deborah Conway) Jive (Jive) Warner Chappell	Swarm 57K7 9 (BMG)
82	91	<b>SECRET GARDEN</b> Deborah Conway (Deborah Conway) Jive (Jive) Warner Chappell	Swarm 57K7 9 (BMG)
83	91	<b>SECRET GARDEN</b> Deborah Conway (Deborah Conway) Jive (Jive) Warner Chappell	Swarm 57K7 9 (BMG)
84	91	<b>SECRET GARDEN</b> Deborah Conway (Deborah Conway) Jive (Jive) Warner Chappell	Swarm 57K7 9 (BMG)
85	91	<b>SECRET GARDEN</b> Deborah Conway (Deborah Conway) Jive (Jive) Warner Chappell	Swarm 57K7 9 (BMG)
86	91	<b>SECRET GARDEN</b> Deborah Conway (Deborah Conway) Jive (Jive) Warner Chappell	Swarm 57K7 9 (BMG)
87	91	<b>SECRET GARDEN</b> Deborah Conway (Deborah Conway) Jive (Jive) Warner Chappell	Swarm 57K7 9 (BMG)
88	91	<b>SECRET GARDEN</b> Deborah Conway (Deborah Conway) Jive (Jive) Warner Chappell	Swarm 57K7 9 (BMG)
89	91	<b>SECRET GARDEN</b> Deborah Conway (Deborah Conway) Jive (Jive) Warner Chappell	Swarm 57K7 9 (BMG)
90	91	<b>SECRET GARDEN</b> Deborah Conway (Deborah Conway) Jive (Jive) Warner Chappell	Swarm 57K7 9 (BMG)
91	91	<b>SECRET GARDEN</b> Deborah Conway (Deborah Conway) Jive (Jive) Warner Chappell	Swarm 57K7 9 (BMG)
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93	91	<b>SECRET GARDEN</b> Deborah Conway (Deborah Conway) Jive (Jive) Warner Chappell	Swarm 57K7 9 (BMG)
94	91	<b>SECRET GARDEN</b> Deborah Conway (Deborah Conway) Jive (Jive) Warner Chappell	Swarm 57K7 9 (BMG)
95	91	<b>SECRET GARDEN</b> Deborah Conway (Deborah Conway) Jive (Jive) Warner Chappell	Swarm 57K7 9 (BMG)
96	91	<b>SECRET GARDEN</b> Deborah Conway (Deborah Conway) Jive (Jive) Warner Chappell	Swarm 57K7 9 (BMG)
97	91	<b>SECRET GARDEN</b> Deborah Conway (Deborah Conway) Jive (Jive) Warner Chappell	Swarm 57K7 9 (BMG)

# TOP 75 ARTIST ALBUMS

## MUSIC WEEK

7 APRIL 1990

INCORPORATING LP, CASSETTE & CD SALES

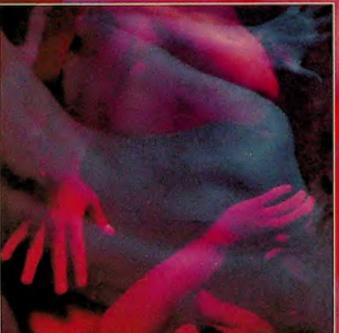
# W

<b>No1</b>	5	<b>ONLY YESTERDAY</b> • CD	AMA 944 1196
		Compilers	
<b>2</b>	1	<b>CHANGESBOWIE</b> ★ CD	EMI 0871
		David Bowie	
<b>3</b>	3	<b>I DO NOT WANT WHAT I HAVEN'T GOT</b> ★ CD	
		Siriano O'Connor	Empire/Compath CHN14
<b>4</b>	<b>NEW</b>	<b>THE BEST OF VAN MORRISON</b> CD	
		Van Morrison	Polygram BA11701
<b>5</b>	2	<b>VIOLATOR</b> • CD	Music STM44
		Depeche Mode	
<b>6</b>	6	... <b>BUT SERIOUSLY</b> ★★★★★ CD	
		Phil Collins	Virgin V2420
<b>7</b>	4	<b>VIVALDI FOUR SEASONS</b> ★ CD	EMI NCS2
		Nigel Kennedy/FCO	
<b>8</b>	9	<b>COSMIC THING</b> ○ CD	
		B52'S	Republic W7281
<b>9</b>	<b>NEW</b>	<b>RUNNING FREE/RUN TO THE HILLS</b> CD	
		Iron Maiden	EMI BN7
<b>10</b>	7	<b>THE ESSENTIAL PAVAROTTI</b> • CD	
		Luciano Pavarotti	Decca 420101
<b>11</b>	8	<b>THE ROAD TO HELL</b> ★★ CD	
		Chris Rea	Earl West WX317
<b>12</b>	12	<b>MISSING ... PRESUMED HAVING</b> ... CD	
		Nothing Hillbillies	Virgin/Phonogram 643011
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## Delving into the tracks on MW Promo CD 6 and telling the stories behind the songs are Dave Laing and Selina Webb



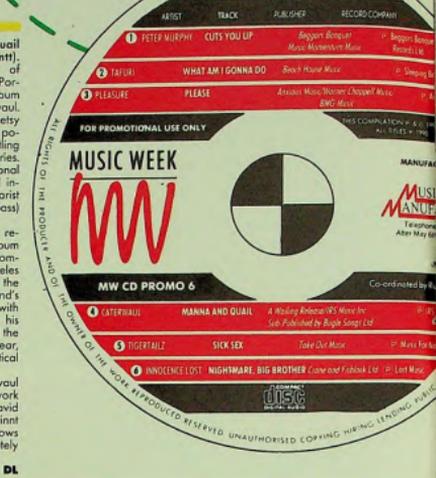
**TAFUR:** What Am I Gonna Do (About Your Love)? (Angie B and Gordon Lee Mack III). The Sleeping Bag label's first real soul singer hauls from New York, boasting a musical training gleaned from watching Soul Train and listening to Barry White records. Kicking off her career by playing Fanny Brice in *Funny Girl*, she soon hitched up



**CATERWALL:** Manne And Quail (Martin, Schaffer, Cross, Pinnit). The churning wild abandon of Manne And Quail introduces Portent Hue, the second IRS album from Californian band Caterwall. Centre stage is singer/lyricist Betsy Martin, delivering her abstract, poetic lyrics with an often unsettling mixture of yodels, wails and cries. Behind Martin and her occasional mandolin is the wall-of-sound instrumentation provided by guitarist Mark Schaffer, Fred Cross (bass) and Kevin Pinnit (drums).

Caterwall formed in 1986, recording the independent album *The Nature Of Things* and becoming the toast of the Los Angeles club scene. Moving to LA, the group signed to Miles Copeland's IRS in late 1987. Recording with producer Dennis Herring of his Dustbowl Studio, they released the EP *Beholder* (1988) and last year, the album *Pin & Webb*, a critical success in the US.

To make Portent Hue, Caterwall travelled to Vancouver to work with Skinny Puppy producer David Ogilvie and Greg Reely. Pinnit comments, "after so many shows last year, we were absolutely ready to record."



with production Will Solovot.

At 23, Tafuri is being described as a close contender to Regina Belle and Stephanie Mills. The rich soul strains of *What Am I Gonna Do* is miles from the sample-laden thumps of other current dancefloor grooves. It's Tafuri's debut single, taken from her forthcoming LP



**PETER MURPHY:** Cuts You Up (Murphy). Already making waves in the US, *Cuts You Up* is due for single release here on Beggars Banquet in two weeks time. It's the latest effort from one of the most influential figures on Eighties music and style. With this 1978 band, Bauhaus, Peter Murphy created a brooding and mournful sound that came to be called goth-rock, one of the most powerful post-punk movements. The group split in 1983 with other members forming Love And Rockets.

For Murphy, this was a traumatic moment: "It was difficult to imagine working without this amazing creative centre. Now I'm starting to write quickly and alone. I'm starting to feel that confidence, that assurance that there's a creative well there."

*Cuts You Up* appears on *Deep*, which will be only the third album of Murphy's solo career. He believes that it represents a step onwards from 1988's *Love Hysteria*. "On that album I used a lot of analogies," he says. "Deep is me talking clearly about what I think". The album will be out here in May. **DL**



**TIGERTAILZ:** Sick Sex (Hooker, Pepper, Tate, Fincham). This is the opening track from Bezark, the new Music For Nations album from one of the most popular bands on the UK rock scene and one of the most faithful members of the Slade Spelling Club. It's the first album to feature vocalist Kim Hooker, who replaced original lead singer Steve Jaintz nearly two years ago.

After two gigs played to packed houses at London's Marquee Club in 1987, the band signed to premier heavy metal label Music For Nations. The debut album, *Young And Crazy*, and a nationwide tour

soon followed.

Veteran metal producer Chris Tsangarides, whose credits include Ozzy Osbourne, Gary Moore and Black Sabbath, was recruited for Tigertailz's next studio session. The result was last year's minor-hit *Love Bomb Baby*.

Described by Hooker as having a "sinister epic rock sound", *Sick Sex* features Don Airey of Whitesnake on keyboards. With a European tour completed, Tigertailz will be gigging widely in the UK this month to support the album. The live show will be filmed for video release later in the year. **DL**



**PLEASURE:** Please. (Maguire/Gallipent/Seymour). The comfortable vocals and moody, shifting backing of *Please* marks Pleasure's second appearance on the MW compact disc. The band's fourth single, it is taken from their forthcoming eponymous LP and has been remixed for the dancefloor by DJ/producer Paul Oakenfold.

Though discovered by the Eurythmics and nurtured through Dave Stewart's Anxious label, Pleasure are keen to strike out the idea that they are little more than roadies given a lucky break. They prefer to assert that Dave Stewart was just the first in a long chain of converters to their emotional music.

SW



BOWIE rused

## Golden years

THE SONGS of David Bowie mark periods not only in musical history but in the lives of most of his fans. For those reasons it's quite say that most of his work is fairly precious.

Consequently, seeing the songs performed live at **Bedlam's Arena** as part of a greatest hits tour — one song rattled off after the other — was never going to recreate quite the same evocative response. But then Bowie knows that too and makes no apologies.

Many still expect miracles from the man who has already given so many fans something they cannot do, but even when playing the old hits, he managed to do it in style without looking like a has-been.

The use of a giant video backdrop for some of the songs worked well and having a four-piece backing band helped the singer get as close as possible to the original songs.

Finally, Bowie is beginning to strain at some of the higher notes and the odd extra frills were added to certain songs — the house mix of Fame being an example — but, in the context of the huge stage, it was successful.

At times, the set sounded a little rushed. But in the second half blistering guitarwork on Station To Station by Adrian Belew and a lively Young Americans loosened things up.

Hopefully, this really is the last time Bowie will be playing these songs live because although they sound different these days, they certainly won't sound any better over coming years.

NICK ROBINSON

## Jungle love

THE **TOWN and Country Club** was jam-packed and jam hot for the **Jungle Brothers**. Ten minutes in, the rig was pumping bass near to destruction and the groove really stopped, though the set must have run close to an hour long. Early on they promised 20 minutes — they probably delivered.

An opening whirlwind medley of old and new stuff including Beyond This Now, Straight Out The Jungle and Cos I Got It Like That showed that the "B's" can still play the jungle beats and the down with "responsible" Nineties hip-hop.

This is not dilute or crossover music. Resonant drums shook the hall, rattling the little bones in the ear and, short of the little bits of business which mumbled throughout the albums, the tracks sounded surprisingly hardcore.

Hardcore, though, lacks diversity and The Jungle Brothers have got bored. The addictive one-note riff of slowie **Black Woman** made a space before an onslaught of rap, reggae, funk and house — some tunes like the thunderous **Beats On A String** and some crowd-rousing raps over drumloops, all exuberantly mixed, matched and dispatched with no let-up.

The stage was busy, with major appearances from A Tribe Called Quest, impressive in their own set earlier, and Monie Love. Right to the back of the room, everybody moved. The addictive one-note riff of slowie **Black Woman** made a space before an onslaught of rap, reggae, funk and house — some tunes like the thunderous **Beats On A String** and some crowd-rousing raps over drumloops, all exuberantly mixed, matched and dispatched with no let-up.

The Jungle Brothers were absolutely stunning, inspiring, unforgettable. Don't miss them. **STU LAMBERT**

## Public airs

TAKE THE error out of **Public Enemy** and you're left with one helluva pantomime. Four guys formation dancing, the puppet-like **Public Enemy** are a noisy, noisy speaker in an Afro wig and enough "we love you Brixton's" — or its equivalent — to ensure full audience participation.

The band's been in preparation for what would go down at **The Academy**. Once the ranks of police horses and scuffles over spare tickets had been negotiated, the sold and good-natured audience was whipped into a swell of **Bros-like** anticipation by a typically frenzied **Westwood**. Professor Griff prowled on stage to launch a cheerled countdown before the beats finally kicked into the first heavyweight hip-hop onslaught. The ferriests of rap were in the house and the house was a-rackin'.

But where were the bad guys? Griff was keeping a low profile — a low profile was decreed to him, to wish him luck with his solo record — and Chuck D was on his soap box. Pointing out the downside of drugs, the apparent racism of US heroes like Elvis and John Wayne and the world ratio of black to whites, he was on the defensive against the media. He finally declared: "How can Public Enemy be racist when we bring black and white people together under one roof?"

Most disappointing was the scarcity of appealing grooves. It was mostly enough to sample the power of Chuck D's delivery and the easy meshing of Terminator X's DJ contributions, but the urge to dance was only fully satisfied when they launched into a finale medley of Don't Believe The Hype and Fight The Power.

But regardless of any musical misgivings it was a supremely entertaining show. The combina-



PUBLIC ENEMY: 'How can Public Enemy be racist when we bring black and white people together under one roof?'

tion of the comical **Flav** in his red spex, the inter-possa discussions and the funny, but fabulous **S1Ws** with their uniforms and toy guns proved irresistible. The hype hand is been preparation for what fun a Public Enemy gig could be.

SELINA WEBB

## Killer inside

BRITTLE, SURF-BEAT twangs and reverberous of guitar cut round and dart ahead of a persistent rhythmic sloop and pulse. Kim Frayn's happy-go-lucky, his funky, English-nash vibe can't throw even odder ones. His songs are mixed between short, sharp pop allsorts and more elastic white funk breakouts. Yet Frayn and bassist Chris Wilson are black, the drummer a typically mop-headed West Countryman, and **The Assassins** just about the most stimulatingly fresh taste for the year ahead.

The indie sector should be careful. Factors like the guitar noise-mis, pop-janglers and dancesters tend to shape up like their role-models, rather than promoting those who slip between the dividing lines like the Assassins. But then pop is a slippery crew. "We are full of good intentions," Wilson grins for indiscriminate reasons. The closing pair of 1921 and She Ran Wild are especially worth close attention, running amok in that lightly controlled manner of theirs.

So nothing is straightforward, the lyrics sound perplexing, they're good-looking too, play a tantalisingly brief set, sport a deadpan sense of humour and Frayn also knows how to carry off wearing a beret. Tonight's **Borderline** audience, awaiting **Furniture**, were obviously stymied by them.

But the art school dance goes on forever on this evidence. Just don't be fooled by the name, although its intent hits the mark. A wonderful way to die on a **MARTIN ASTON**

## Fa guy

ONE THING **The Fall** could never be accused of is being a typically English group. Mark E Smith continues to do exactly as he pleases and making the music that he wants to make without fitting in

with the latest trends. Indeed, while some may have thought the band's signing to Phonogram a sell-out, **The Fall** promptly came up with their best album for ages.

Live at **The National in Kilburn**, the group played virtually all of the Extricate album with only a handful of older songs thrown in for good measure. The majority of the new stuff worked exceptionally well live particularly 'Sing! Harry' which benefited from some manic violin accompaniment.

If **The Fall** miss that touch of glamour that **Brax Smith** added to their line-up on stage then they certainly make up the loss of it with a renewed vigour in their performance.

While some of the new album tracks may have something of a softer feel (if that's possible with **The Fall**'s music), live they came into their own and took on a much harder exterior that made the more abrasive numbers like **Blank Monk Theme** sit nicely next to the brassy **British Nylon in Hot Weather** or the more dance-oriented **Telephone Time**.

Such an uncompromising performance proved that while **The Fall** may not be the most regular band around they are certainly one of the most reliable. **NICK ROBINSON**

## Hit the deck

THIS YEAR'S **DMC/Technics World DJ Mixing Finale** moved from The Royal Albert Hall to **Wembley Arena**. Although the event managed to fill its new home, there were signs that it is growing too fast for its own good.

The mixing competition itself is a somewhat irrelevant display of manual speed and dexterity; technique takes precedence over content, and the tuneless and often rhythmless results are of no use to either dancers or rappers. What these mixers are doing has more in common with juggling than **Djing**, which is about building an atmosphere on a dancefloor over several hours.

Most of the nine international finalists had trouble maintaining interest for just six minutes. The one exception was Germany's **David Fischer**, who stood head and shoulders above the other competitors and was deservedly rewarded with first prize.

Despite the fact that the **BBC TV** cameras stayed away this year, the event still managed to attract an

impressive array of PAs. Unfortunately they were all hampered by the appalling sound with the booming bass overwhelming the mid-range. They also had to contend with the vastrness of the venue, which tended to reduce the PAs to (as impersonal appearances).

The two house acts come off worse in the battle against the sound system. **Kryn Hisselle's** soon to be re-released **Useless** was sadly rendered virtually unrecognisable, while **Inner City**, who shone out at last year's event, were severely held back this time around.

**3rd Bass** also suffered the next piano line, which normally makes **Got Force** stand out, was suffocated in the mix. The dapper **Mantronix** fared better — the bassline of **To Have You Love** is so strong that it did not matter that the rest of the track was lost.

**Snap** gave a rather uninspired performance of **The Power**, which was a shame considering that it is the finest record of the moment. **Digital Underground** impressed around to their two singles, **Daowutchylike** and **Humpy Drama**, although their antics were a little out of the massive stage. **Boo-Yaa Tribe** were more exciting in fact, but less so to listen to. "Don't believe the hype," said the **Public Enemy** leaders once said.

**Public Enemy** gave a typically tough tester for their full show later in the week at **Brixton Academy**. **ANDY BEEVERS**

## Bar room blitz

ALL ASPIRING bar room bands should be forced to run through their Saturday night riffs under the guidance of the **Georgie Sateffites**. Despite the artistic pretensions of their last album in **The Land Of Salvation And Sin**, live they hit a no-nonsense groove and stay there.

Over at **the Town and Country Club**, a **Satellites** song can be neatly divided into one of three styles: slow boogie; medium boogie; and thrash boogie. At times they owe far more to the breakneck speed of **The Ramones** than the more traditional confederate state of the **Outlaws** or **Skyrmyr**.

Covering **Simon Everybody** and a piss-taking **Little Hippie Shake** mark the territory as lead vocalist **Don Baird** encourages the crowd with his good old boy charm and a handful of friendly expletives.

Guitarist **Rick Richards** — looking like a cheerful **Wayne** Hussein — kicks starts the three chord tunes, injecting the odd dose of swampy slide to tunes like **Shake That Thing**.

They pause for a gag and a tear on the suicidal **Al Over But The Cry**. **Georgie Sateffites** Jack Daniels drawl propelled by the odd swig of mineral water — before continuing in the same haphazard manner.

It's a song that comes to mind gets a run through before the band close the show with a hand-shaking session that would make a presidential candidate look like a recluse.

PAUL STEPHENSON



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26	<b>MUSIC</b>	REAL REAL REAL Jesus Jones	Fossil (EMI) 129 000 24 (E)
27		CHIME Orbital	Tri-London (TK) 135 (7)
28		PICTURES OF YOU The Cure	Fiction/Polydor (FIC) 343 (7)
29		HOW AM I SUPPOSED TO LIVE WITHOUT YOU Michael Bolton	CBS 65397 7 (12) - 65397 8 (1)
30		READ MY LIPS (ENOUGH IS ENOUGH) Smiley Smiley	London (LON) 1254 (7)
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34	<b>MUSIC</b>	FAME '90 (Gass Mix) David Bowie	EMI USA 112 FAME (R1E)
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46	NEW EVERYBODY NEEDS SOMEBODY TO LOVE/THINK The Blues Brothers Atlantic/East West A 795171 (W)
47	KISS THIS THING GOODBYE

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2	LOVE SHACK B52's RCA/Atlantic Warner Brothers W 99177 (W)
3	STRAWBERRY FIELDS FOREVER Candy Flip Debut/Panison DEB173 3092 (PAC)
4	VOGUE Madonna Sire W 9851 (W)
5	BLUE SAVANNAH Enrique MCA 1234MITE 109 (HRT)
6	BIRDHOUSE IN YOUR SOUL They Might Be Giants Elektra EKR 1047 (W)
7	LILY WAS HERE David A. Spivey Atlantic/RCA ZB 45045 (TZ 45045) (BMG)
8	DON'T MISS THE PARTYLINE Blitz Nizz Columbia/Capitol COOL18 201 (C)
9	HANG ON TO YOUR LOVE Jason Donovan PWL PW117 51 (P)
10	DUB BE GOOD TO ME Beats International feat. Lindy Layton Go Beat GOOD18 79 (F)
11	KINGSTON TOWN LJ40 DEP International/Virgo DEP 2012 (F)
12	I'LL BE LOVING YOU (FOREVER) New Kids On The Block CBS BLOOM1 (C)
13	GHETTO HEAVEN The Family Stand Atlantic/East West A 79971 (W)
14	MAMMA GAVE BIRTH TO THE SOUL CHILDREN Tommy Boy/Gee Si GREET 28 (HRT)
15	ALL I WANNA DO IS MAKE LOVE TO YOU Capital 131 (C) 58 (E)
16	STEP ON Happy Mondays Foxy 142 277 (12-142 277) (P)
17	BLACK VELVET Alannah Myles Atlantic/East West A 87421 (W)
18	THIS IS HOW IT FEELS Inspired Carpets Columbia/Dun 277 (HRT)
19	ANOTHER DAY IN PARADISE Jam Trunk Debut/Panison DEB173 3093 (PAC)
20	BETTER WORLD Real MC Dun 181 (W)
21	ESCAPADE Janet Jackson Freshstart/AMA 154 (12) 84 (F)
22	EVERYTHING STARTS WITH AN 'E'

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# MASTERFILE

the comprehensive guide  
to the new releases



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RELEASE 2 APRIL 1990

1	NONO	THE PARTLINE	3	WELLS	Arts & Crafts
2	THE REAL HEAL	Blaze Starr	4	REAL REAL REAL	Blaze Starr
3	CHITTO HEAVEN	Blaze Starr	5	SCAMPS	Joan Holden
4	MAMA GAVE BIRTH TO THE SOUL...	Queen Latifah & De La Soul	6	OPPOSITE ATTACK	Queen Latifah
5	CHIME	Techno Machine	7	INFINITY	Queen Latifah
6	THE BEAT IS TECHNOTRONIC	Techno Machine	8	COOL JOBS	Queen Latifah
7	WHAT U' WAITIN' 4?	SOX	9	THE WAY OF THE WORLD	Queen Latifah
8	JINGLE BINGO STARTS WITH AN 'E'	E-Zee Flow	10	THE BIBLES OF YOU	Queen Latifah
9	BETTER WORLD	Blaze Starr	11	DON'T LOVE YOU ANOTHER	Queen Latifah
10	BLUE SAVANNAH	Emerson	12	ROCKING QUEENS	Queen Latifah
11	ANYTHING BUT MY FAVORITE	David & Simon	13	DISCOQUE IN YOUR SOUL	Queen Latifah
12	LET'S HAVE HERE	David & Simon	14	PRO-GEN	Queen Latifah
13	THIS IS HOW IT FEELS	Queen Latifah	15	THE WINE	Queen Latifah
14	THE BROTHERHOOD OF MURDER	Queen Latifah	16	THE WINE	Queen Latifah
15	THE BROTHERHOOD OF MURDER	Queen Latifah	17	ALL I WANT TO DO	Queen Latifah
16	THE BROTHERHOOD OF MURDER	Queen Latifah	18	THE BROTHERHOOD OF MURDER	Queen Latifah
17	THE BROTHERHOOD OF MURDER	Queen Latifah	19	THE BROTHERHOOD OF MURDER	Queen Latifah
18	THE BROTHERHOOD OF MURDER	Queen Latifah	20	THE BROTHERHOOD OF MURDER	Queen Latifah
19	THE BROTHERHOOD OF MURDER	Queen Latifah	21	THE BROTHERHOOD OF MURDER	Queen Latifah
20	THE BROTHERHOOD OF MURDER	Queen Latifah	22	THE BROTHERHOOD OF MURDER	Queen Latifah
21	THE BROTHERHOOD OF MURDER	Queen Latifah	23	THE BROTHERHOOD OF MURDER	Queen Latifah
22	THE BROTHERHOOD OF MURDER	Queen Latifah	24	THE BROTHERHOOD OF MURDER	Queen Latifah
23	THE BROTHERHOOD OF MURDER	Queen Latifah	25	THE BROTHERHOOD OF MURDER	Queen Latifah
24	THE BROTHERHOOD OF MURDER	Queen Latifah	26	THE BROTHERHOOD OF MURDER	Queen Latifah
25	THE BROTHERHOOD OF MURDER	Queen Latifah	27	THE BROTHERHOOD OF MURDER	Queen Latifah
26	THE BROTHERHOOD OF MURDER	Queen Latifah	28	THE BROTHERHOOD OF MURDER	Queen Latifah
27	THE BROTHERHOOD OF MURDER	Queen Latifah	29	THE BROTHERHOOD OF MURDER	Queen Latifah
28	THE BROTHERHOOD OF MURDER	Queen Latifah	30	THE BROTHERHOOD OF MURDER	Queen Latifah
29	THE BROTHERHOOD OF MURDER	Queen Latifah	31	THE BROTHERHOOD OF MURDER	Queen Latifah
30	THE BROTHERHOOD OF MURDER	Queen Latifah	32	THE BROTHERHOOD OF MURDER	Queen Latifah
31	THE BROTHERHOOD OF MURDER	Queen Latifah	33	THE BROTHERHOOD OF MURDER	Queen Latifah
32	THE BROTHERHOOD OF MURDER	Queen Latifah	34	THE BROTHERHOOD OF MURDER	Queen Latifah
33	THE BROTHERHOOD OF MURDER	Queen Latifah	35	THE BROTHERHOOD OF MURDER	Queen Latifah

23	THIS BEAT IS TECHNOTRONIC	Sweeney & Eric	4th (1st week)	112BRW 137 (F)
24	DON'T YOU LOVE ME	The 49ers		
25	INFINITY	Queen Latifah		defComm/Comm/BLK PR 4435 (12" PT 4432) (BMG)
26	REAL REAL REAL	Jessie James		Fossil (BM) 123/000 24 (E)
27	CHIME	Orbital		Her London 100 133 (F)
28	PICTURES OF YOU	The Cure		Fiction/Polydor FICD 434 (F)
29	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	Michael Bolton		CBS 45387 112-45376 (C)
30	READ MY LIPS (ENOUGH IS ENOUGH)	Janet Simonsville		London (LON) 254 (F)
31	THAT SOUNDS GOOD TO ME	Jive Bunny & The Mastersmatters		Music Factory/Dance MFD11 061 (BMG)
32	LOADED	Primal Screen		Creation CRE 07011 (VKT)
33	MOMENTS IN SOUL	JT And The Big Family		Champion CHAMP11 237 (BMG)
34	FAME 90 (Gass Mix)	David Byrne		BM (USA) 12766 9 (E)
35	WHAT 'U' WAITIN' 4?	The Jungle Brothers		Forecast/FRA W 186211 (BM)

TURN ON! TUNE IN! BLOW OUT!

# FAITHNO MORE

THE NEW SINGLE FROM NOWHERE OF NOWHERE

OUT APRIL 2nd - FROM THE ALBUM THE REAL THING

7-3 TRACK GATEFOLD (LASPY 24) 12" (LASBX 24) 12" "IN THE FLESH" PICTURE DISC (LASPY 24) 14" (LASAS 24) CD (LASCD 24)

12" REMIXED & EXTENDED BY MATT WALLACE

ALL B-SIDES RECORDED (LIVE) ON THEIR LAST TOUR

## ON YOUR OWN

OFFSHOOT

ORDER FROM POLYGRAM TEL: 01 590 6044



- 23** **NEW** **CLEVER GIRLS**  
TechnoTronic feat. MC Eric  
Swingway (PRE) 9 (BMG)
- 24** **NEW** **DON'T YOU LOVE ME**  
The 49ers  
4th & 5th (New) Island (2) 28W 12 (F)
- 25** **NEW** **INFINITY**  
Coral 40th  
Infocomm (RE) 8 (AS) 12 (2) 40th (BMG)
- 26** **NEW** **REAL REAL REAL**  
Jesse James  
Food (EM) 11 (F) 500-14 (E)
- 27** **NEW** **CHIME**  
Ohio  
Hit/London 110 (3) (F)
- 28** **NEW** **PICTURES OF YOU**  
The Cure  
Fiction/Parade (F) 20 (AS) (F)
- 29** **NEW** **HOW AM I SUPPOSED TO LIVE WITHOUT YOU**  
Michael Bolton  
CBS (5) 397 (1) 2 (5) 397 (4) (C)
- 30** **NEW** **READ MY LIPS (ENOUGH IS ENOUGH)**  
Jimmy Somerville  
London (L) 015 (2) (F)
- 31** **NEW** **THAT SOUNDS GOOD TO ME**  
Jive Bunny & The Mastersmatters  
Music Factory/Decca (M) 21 (04) (BMG)
- 32** **NEW** **LOADED**  
Primal Scream  
Creation (RE) 5 (PRE) (F) (K)
- 33** **NEW** **MOMENTS IN SOUL**  
JT And The Big Family  
Champion (CH) 12 (2) 227 (BMG)
- 34** **NEW** **FAME 90 (Goss Mix)**  
David Bowie  
EMI USA (1) 2 (F) 40th (E)
- 35** **NEW** **WHAT 'U' WAITIN' 4'**  
The Jungle Brothers  
Emotiv (RE) 8 (AS) (2) (W)

**TURN ON! TUNE IN! BLOW OUT!**

# FAITH NO MORE

**THE NEW SINGLE FROM OUT OF NOWHERE**

**OUT APRIL 2nd! FROM THE ALBUM THE REAL THING**

**7-3 TRACK GAREFOLD (LASHIG 24) 12 "IN THE FLESH" (PICTURE DISC) (LASHY 24) MC (LASHCS 24) CD (LASHD 24)**

**12" REMIXED & EXTENDED BY MATT WALLACE**

**ALL B-SIDES RECORDED (LIVE) ON THEIR LAST TOUR CONSONANCE**

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**PLUS LIMITED EDITION 7" POSTCARD PACK (WITH 4 POSTCARDS + BADGE)**

**LIVE**

**APRIL 14th BIRMINGHAM - IRISH CENTRE**  
**25th MANCHESTER - INTERNATIONAL**  
**7th 61. ASGOW - STRATHGIDE UNIVERSITY**  
**9th BRISTOL - BEHAKLER**  
**10th LONDON - TOWN & COUNTRY CLUB**

- 36** **NEW** **OPPOSITES ATTRACT**  
Paulo Abdul (duet with The Wild Pair)  
Sire (Virgin) (EM) 11 (2) (F)
- 37** **NEW** **I DON'T LOVE YOU ANYMORE**  
Queerboys  
Paraphone (2) 8 (2) 8 (E)
- 38** **NEW** **NOTHING COMPARES 2 U \***  
Sinead O'Connor  
Energy (C) 10 (AS) 12 (2) 10 (C)
- 39** **NEW** **I REMEMBER YOU**  
Ski'd Row  
A&M/2 (East West) A (8) 20 (W)
- 40** **NEW** **HANDFUL OF PROMISES**  
Big Fun  
Jive (JIVE) 1 (AS) (BMG)

**T W E L V E • I N C H**

1	1	THE POWER	21	19	DON'T TALK TO ME
2	2	STOP ON	22	20	BE B GOOD FOR YOU
3	3	2 WHERES	23	21	THE UNDISCOVERED COUNTRY
4	4	3 WHERES	24	22	KINGSTON TOWN
5	5	4 WHERES	25	23	THE UNDISCOVERED COUNTRY
6	6	5 WHERES	26	24	THE UNDISCOVERED COUNTRY
7	7	6 WHERES	27	25	THE UNDISCOVERED COUNTRY
8	8	7 WHERES	28	26	THE UNDISCOVERED COUNTRY
9	9	8 WHERES	29	27	THE UNDISCOVERED COUNTRY
10	10	9 WHERES	30	28	THE UNDISCOVERED COUNTRY
11	11	10 WHERES	31	29	THE UNDISCOVERED COUNTRY
12	12	11 WHERES	32	30	THE UNDISCOVERED COUNTRY
13	13	12 WHERES	33	31	THE UNDISCOVERED COUNTRY
14	14	13 WHERES	34	32	THE UNDISCOVERED COUNTRY
15	15	14 WHERES	35	33	THE UNDISCOVERED COUNTRY
16	16	15 WHERES	36	34	THE UNDISCOVERED COUNTRY
17	17	16 WHERES	37	35	THE UNDISCOVERED COUNTRY
18	18	17 WHERES	38	36	THE UNDISCOVERED COUNTRY
19	19	18 WHERES	39	37	THE UNDISCOVERED COUNTRY
20	20	19 WHERES	40	38	THE UNDISCOVERED COUNTRY

- 63** **NEW** **DON'T LOOK BACK**  
Lloyd Cole  
Polygram (C) 12 (F)
- 64** **NEW** **DEVOTION**  
Kicking Back With Tarrant  
10 (Virgin) (EM) 297 (F)
- 65** **NEW** **TOO LATE TO SAY GOODBYE**  
Richard Marx  
EMI USA (1) 0 (AS) (E)
- 66** **NEW** **ELEPHANT STONE**  
The Stone Roses  
Showercase (RE) 1 (F)
- 67** **NEW** **HEART OF STONE**  
Cher  
Geffen (G) 25 (W)
- 68** **NEW** **KING OF LOVE**  
Dave Edmunds  
Capitol (1) 2 (1) 586 (E)
- 69** **NEW** **GET UP BEFORE THE NIGHT IS OVER**  
TechnoTronic featuring Kid K  
Swingway (PRE) 9 (BMG)
- 70** **NEW** **LET'S HANG ON**  
Shooting Party  
Lionel (L) 01 (2) 15 (F)
- 71** **NEW** **MADE OF STONE**  
The Stone Roses  
Showercase (RE) 1 (F)
- 72** **NEW** **BLACK BETTY (Ben Liebrand Remix)**  
Kam Jam  
Epic (5) 549 (7) 1 (2) 654 (6) (C)
- 73** **NEW** **ALL NIGHT LONG**  
Joy Mendel And The Linn' Bots  
10 (Virgin) (EM) 234 (F)
- 74** **NEW** **SAILOR TOWN**  
Energy Orchard  
MCA (MCA) 1 (02) (F)
- 75** **NEW** **FOREVER**  
Kiss  
Virgin/Polygram (5) 550 (1) (F)

give a little love back to the world

**EMMA**

**RELEASE 2 APRIL 1990**

## SINGLES

1*	2	LOVE WILL LEAD YOU BACK, Taylor Dayne	Arista
2*	4	I'LL BE YOUR EVERYTHING, Tommy Page	Sire
3*	5	ALL AROUND THE WORLD, Lisa Stansfield	Arista
4	3	WISH IT WOULD RAIN DOWN, Phil Collins	Arista
5	6	BLACK VELVET, Alannah Myles	Atlantic
6*	6	DON'T WANNA FALL IN LOVE, Jane Child	Warner Brothers
7	9	GET UP! (BEFORE THE NIGHT IS OVER), Telectronic	SBK
8	10	HIRE AND UNDO, Luther Vandross	Epic
9*	16	NOTHING COMPARES 2 U, Sinéad O'Connor	Chryslis
10*	12	FOREVER, Kass	Mercury
11*	14	I WANNA BE RICH, Caloway	Solar
12	11	ALL MY LIFE, Linda Ronstadt	Elektra
13*	15	WHOLE WIDE WORLD, Arie Lornin	RCA
14	7	ESCAPADE, Jane Jackson	Atlantic
15*	23	HOW CAN WE BELIEVE, Michael Bolton	ABM
16*	21	WITHOUT YOU, Malley-Cove	Columbia
17	8	KEEP IT TOGETHER, Madonna	Sire
18*	26	WHIP AHEAD, Babyface	Solar
19*	25	HEARTBEAT, Seduction	Vandetta
20	13	ROOM, The B-52's	Reprise
21*	34	WHAT IT TAKES, Aerosmith	Geffen
22	22	NO MORE LIES, Michelle	Ruffless
23*	27	THE HEART OF THE MATTER, Don Henley	Geffen
24*	33	IF I WERE GINE, The Li-Keez	Geffen
25*	32	IF U WERE MINE, The U-Keez	Enigma
26*	39	CI MON AND GET ME THE LOVE, D.Mab	WBR
27*	35	SENDING ALL MY LOVE, Linear	Atlantic
28	18	SACRIFICE, Elton John	MCA
29	17	NO MYTH, Michael Penn	RCA
30	24	JUST A FRIEND, Bob Marley	Cold Chillin'
31*	38	LOVE CHILD, Sweet Sensation	Atco
32*	-	ROOM AT THE TOP, Adon Axi	MCA
33*	-	HOLD ON, Wilson Phillips	SBK
34*	29	LOVE ME FOR ME, Steve B	UMR
35*	28	OPPOSITE ATTRACT, Paula Abdul & The Wild Pair	Virgin
36*	27	DANGEROUS, Roxette	Epic
37	37	WILD WOMAN, Natalie Cole	EMI
38*	-	THIS OLD HEART OF MINE, Rod Stewart with Randall Ray	Warner
39	10	GO TO EXTREMES, Billy Joel	Columbia
40*	-	THE SECRET GARDEN, Quincy Jones	Qwest

## ALBUMS

1*	3	NICK OF TIME, Bonnie Raitt	Capitol
2*	1	FOREVER YOUR GIRL, Paula Abdul	Virgin
3*	2	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	ABM
4	4	SOUL PROVIDER, Michael Bolton	Columbia
5	6	ALLANAH MYLES, Alannah Myles	Atlantic
6	6	...BUT SERIOUSLY, Phil Collins	Atlantic
7	7	COSMIC THING, The B-52's	Reprise
8	8	RAMP, Aerosmith	Geffen
9	8	CRT LEE'S RAINSTORM, Linda Ronstadt	Elektra
10*	11	PUMP UP THE JAM, Telectronic	SBK
11*	9	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
12*	13	BACK ON THE BLOCK, Quincy Jones	Owest
13*	16	PLEASE HAMMER DON'T HURT 'EM, M.C. Hammer	Capitol
14	12	STORM FRONT, Billy Joel	Columbia
15	14	FULL MOON FEVER, Tom Petty	MCA
16	24	AFFECTION, Lisa Stansfield	Arista
17	17	DR FEELGOOD, Moby Crew	Elektra
18	18	TENDER LOVER, Babyface	Arista
19	18	THE END OF THE INNOCENCE, Don Henley	Solar
20*	22	BLUE SKY WANSING, Midnight Oil	Geffen
21*	22	LONDON MARS MAN NEW YORK, Basia	Epic
22*	23	HANGIN' TIGHT, New Kids On The Block	Chryslis
24*	-	I DO NOT WANT THAT I HAVEN'T GOT, Sinéad O'Connor	Columbia
25*	28	CANT FIGHT FATE, Taylor Dayne	Arista
26	25	LOOK SHARP!, Rozette	EMI
27	29	CUTS BOTH WAYS, Gloria Estefan	Epic
28	27	JOURNEYMEN, Eric Clapton	Epic
29	30	STONE COLD RHYMING, Young MC	Delicious
30*	31	DANCE!... KNOW IT!, Bobby Brown	RCA
31*	32	MARCH, Michael Penn	RCA
32*	33	THE BEST OF LUTHER, Luther Vandross	Epic
33*	35	BEACHES, Soundtrack	Arista
34*	31	SKID ROW, Skid Row	Atlantic
35*	37	MICHELLE, Michelle	Ruffless
36	30	REPEAT OFFENDER, Richard Marx	EMI
37*	-	DOWNTOWN TRAIN/SELECTIONS, Rod Stewart	Warner Brothers
38	34	SP UP OF THE TONGUE, Whitesnake	Epic
39*	-	MANIC NIKYANIA, Robert Palmer	EPanorama
40*	40	WORLD BEAT, Koopa	Epic

Charts courtesy Billboard, 31 March, 1990 \* Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

## ALBUM OF THE WEEK

**BRIAN KENNEDY: The Great War Of Words.** RCA PD 74475. Scoring and soulful, melodic and atmospheric with more than a touch of the Irish, Kennedy and Talk 'n' Tim Frisze-Greene have created one of the most accomplished albums so far this decade. This is hardly destined to be a dancefloor smash but let's defy anyone with a touch of romance and a love of real music not to like this. The Great War Of Words is an emergent tide of creative genius in an ocean of musical mediocrity. **MF**

**BEATS INTERNATIONAL: Let Them Eat Bingo.** Go! Discs 842 196-1. Billy Bragg, Captain Sensible and The Real Sons of Africa are among the multitude who get to help out with Norman Cook's post Housemartin groove crafting. A record that so comfortably embraces jazz, hip-hop, reggae, house, pop and world beats — often all in the same track — inevitably has its moments. The success of Dub Be Good To Me will ensure it sells in buckets. But however relevant the individual contributors may be, the wild eclecticism stops bingo well short of greatness. **SW**

**GARY MOORE: Still Got The Blues.** Virgin V 2612. Gory Moore's secret desire to follow the steps of British blues greats like Peter Green and Eric Clapton, rather than continuing to tread in the footsteps of American heavy-metalists like Eddie Van Halen, is revealed in impressive style on this first-rate blues album. Star guest Albert King lends further weight to what might almost be called a debut album, it's such a change of style. **MM**

**VAN MORRISON: The Very Best Of ...** Polydor 841 970-1. While refusing the right to shudder as Morrison's peerless LPs are sliced into a Best Of package, one applauds Polydor's commitment to genuine great and sympathies with the poor individual who had to make the final selection. Those who don't know already will find this an ideal introduction and do yourself a bit of a favour by gently leading them to the back catalogue with strong emphasis on the opening of wallets moment. **DM**

## ALBUM OF THE WEEK

**JOHN MARTYN: The Apprentice.** Permanent Records — PERM 111. Martyn without island Records seems to work off this is his strongest record in years. Full of warmth, and fairly drenched in love and sweat. Look At That Girl is as beautiful a song as any he's ever written, and anyone familiar with Martyn's back pages will know that that's saying something. **AB**

**A GUY CALLED GERALD: Autotomik.** Subspace/CBS. 466482. This is the album that the classic single "Woodoo Roy promised and delirious LP Let Lamode fall live up to. Gerald experiments with a variety of house styles

from dance floor to ambient and adds an original touch to all of them. Such diversity makes this one of the most appealing British house albums of the year but it will need another hit single to really get this one selling. **NR**

**SHOPPING TROLLEY: Shopping Trolley.** Hannibal — HN8 B1349. Browns of one Johnny Miller, this is an extraordinary record. A very high standard of musicianship coupled with the freshness of a band making a debut reveal Miller's material as quite unique, and often very funny. Influences are diverse, and admirably kept in check — but imagine The Bonzos trouncing The Mothers Of Invention at cricket. Benign, bizarre and terribly English. **Jolly good.** **AB**

**THE TEARDROP EXPLODES: Everybody Wants To Shag ...** Fontana 842 439-1. This is what's been called the last album, the one that was shelved, the one that got to help out with Norman Cook's post Housemartin groove crafting. A record that so comfortably embraces jazz, hip-hop, reggae, house, pop and world beats — often all in the same track — inevitably has its moments. The success of Dub Be Good To Me will ensure it sells in buckets. But however relevant the individual contributors may be, the wild eclecticism stops bingo well short of greatness. **SW**

## STOCK IT

**CAROLINE TRETTINE: Be A Devil.** Utility UT 9. Distribution: Revolver/Carrel. Utility's best shot so far. Trettine's stark acoustic settings and unflinchingly honest lyrics find someplace between Sandy Denney's tender purity and Suzanne Vega's adorned sincerity but the strength of delicately chilling and even venomous lyrics makes longer when the comparisons have faded. **NR**

**NANCY MONTEROSS: The Diva Station.** Roadrunner RR840-1. Good as ever, Ronnie. The driving force behind Seventies hard rockers Montrose provides there's no substitute for having a true love for your instrument, producing a refreshing and contemporary mix of high-octane rock, with elements of jazz and blues adding natural character. With ex-Gamma vocalist and ace drummer Steve Aynsley-Dutton in support, this imaginative folk vocal, half instrumental set sits quite happily alongside Beck's rock and roll. **AB**

**RONNIE MONTEROSS: The Diva Station.** Roadrunner RR840-1. Good as ever, Ronnie. The driving force behind Seventies hard rockers Montrose provides there's no substitute for having a true love for your instrument, producing a refreshing and contemporary mix of high-octane rock, with elements of jazz and blues adding natural character. With ex-Gamma vocalist and ace drummer Steve Aynsley-Dutton in support, this imaginative folk vocal, half instrumental set sits quite happily alongside Beck's rock and roll. **AB**

**ACID REIGN: Obnoxious.** Under One Flag. Flag 39. There are times on this, the second full album from Harrogate's 20 year old thrashers, when they hurtle onwards at a breathtaking pace, and Germany's thrashers typically lengthy tracks dealing with religious, poverty, drugs and Scott-Heron's other social themes. **DL**

**FASTWAY: Bad Bad Girls.** Legacy LRP130. Bad Bad Girls, Boye Rock. She Won't Rock, the titles of one on Fastway's sixth LP say albums of the year but it will need another hit single to really get this one selling. **NR**

**ALABAMA KIDS: What Goes Down.** SCHEMER 9009. Distribution: Greyhound, A Dutch Dinosaurs. The Kids sound high on Neil Young's familiar exploding guitar-scope vision, injecting dizzy mooring melodies into dizzy post-hardcore metal and occasionally veering off into the post-free-form noise, but this debut is cast more in metal than J Mascis' proto-pop. What Goes Down is diverse and surprising even but lacks the intuitive focus of their UK counterparts. A promising rather than flattening start. **MA**

**VARIOUS 13: Livey Art 13.** Distribution. APT. A 10/20. A compilation from this aspiring electronic label. Sequences rule as a selection of multi-national rhythmic trends, with a very rough guide to gloom, classical and pop references. It's an intoxicating but that's only just behind the Front 242's and Skinny Pup's of the world, except the likes of My Chemical Romance, The Dodos, Bank A haven't quite got their own individual identities intact just yet. However, 13 is a good way to get the ball rolling. **DM**

## STOCK IT

**MICHAEL NYMAN: The Nymon/Greenaway.** Soundtracks. Venture/Virgin VITD/EBN55. Certainly it is time to take stock of the workings of Michael Nyman, composer and adapter of many splendid musical ventures. The four LPs here represent the original music from his best-known collaborations with film-maker Peter Greenaway, and even devoid of the exotic piquancy of the re-issues, these majestic soundtracks stand up proudly by themselves. Complete with sleeve notes from both artists, this box-set may well remain in the hands of cinephiles, but following as the films acquired, but what a secret to be in on. **GT**

**GIL SCOTT-HERON: Tales of Gil Scott-Heron.** And His Amnesia Express. Essential ESDP201. With the single Space Shuttle attracting attention from a new generation of listeners and his recent UK tour the prospect of a good for this live double-album from the veteran soul/jazz/rap artist. Recorded last year in Denmark and Germany, it offers typically lengthy tracks dealing with religious, poverty, drugs and Scott-Heron's other social themes. **DL**

**WELL BIANE ...** Martin Aston, Adam Blake, Kirk Bowles, Neville Farmer, Dave Elman, Gary Duncan, Holland, Miles Hewitt, Dave Long, Nick Robinson, Gareth Thompson and Selma Webb.

Reviewed by David Giles

## SINGLE OF THE WEEK

**ROBERT LLOYD: Funeral Stomp.** (Virgin [12/7] VS 1196). One-line singer with Birmingham's seminal indie outfit the Nightingales and possibly the finest pop lyricist of all time, Lloyd returns in virtually unrecognisable style with an uptempo pure pop classic that pours out of the speakers like Saw with PhDs according to our Bob, "as easy as pie" — say no to your looks, maybe read a few books and then die". How can he fail to be a superstar?

**MADONNA: Vogue.** (Sire 12/7/CD W9851). Sure to be a massive hit because of its contemporary dancefloor leanings and its link with Madonna's forthcoming Dick Tracy film. It possesses meekle groove than we've been used to and also a silly "first" segment that reduces her to the level of a pop star. The video will undoubtedly be magic.

## STOCK IT

**THE YOUNG GOD: Longue Route.** (Play It Again Sam 12/CD) BIAS 158). Remix of one of the tracks from their incendiary *L'ou Rouge LP* of last year, this is the Swiss delight in murderous form. Slabs of thunderous guitar burble upwards while Franz Treichler hollers away like a character in a French tragedy. Makes everything else released this week around positively feeble by comparison.

**ABC: The Look Of Love 1990 Mix.** (Neutron/Phonogram 12/2) NIX. Another case of a classic song being butchered in the name of fashion. ABC's recent material has been unsuccessful, so they're hoping to pass this off as a creative "updating" of their past glories. Unfortunately, it's more like the sound of a white flag being waved. What a shame.

## STOCK IT

**RIDE: Play EP.** (Creation 12/CD) CRE 075). Ride follow up their outstanding debut EP with four more magnificent songs, shifting in a psychic direction with distinct shades of the Byrds in the harmonies and loss of the overdrive distortion found on tracks like Drive Blind. All four numbers are so good it's impossible to pick a stand-out — play it and choose your own favourite.

## STOCK IT

**THE K COLLECTIVE: Never Stop.** (Ritmo 12/2). Sumptuous soul single from a London outfit featuring Jan Kincaid on vocals and Soul II Soul keyboard player Andrew Levy. Already raved about in Kiss FM circles for its ingenious fusion of warm, soulful vocals, faultless bass, and a marvellous chorus drawn straight away from the Philly Sound of the Seventies.



**LIFE**, according to Robert Lloyd, is "as easy as pie" — say no to your looks, maybe read a few books and then die" — listen to his *Funeral Stomp* single for further enlightenment

**MCCARTHY: Get A Knife Between Your Teeth.** (Midnight 12/2) DONG 61). Fair to middling release from the Barking odd-poppers. Not quite in the class of their *Boy meets Girl*... So Whoa! single of last year, but the additional vocals of new band member Laetitia Sadier help add a bit of polish to the chorus.

**LOIS LANE: It's The First Time.** (Hrr/London 12/2) FX 125). First release on London for this Dutch band, hugely successful in their home country. There's a definite soul influence in their pristine pop sound, particularly in the voices of the Klemm sisters. It should stand a good chance of success.

**PUBLIC ENEMY: 911 Is A Joke.** (Def Jam/CBS 12/2) 655837 7). Odd choice of single from the forthcoming *Fear Of A Black Planet LP*. A subdued funk rhythm track is buried beneath a cacophony of background noise that sounds like a party getting out of control. The chanted hookline is memorable enough, but I can't see it being a massive hit. Superb atmospherics, though, and as wonderfully indignant as ever.

## STOCK IT

**LUDICROUS: Perposterous Tales In The Life Of Ken Mackenzie.** (Rodney, Rodney) 10/1 RODNEY 3). Re-issue of a legendary flexidisc track, also available on the London comic duo's first LP. Funny as ever, but the guitar sound is harshly wottery. Far superior is the marvellous *B-side*, *Spock's Brain*, a hilariously deadpan recitation that will have you rolling in the aisles forever.

**HABIT: Fly Like An Eagle.** (Virgin 12/2) VS1248). After failing to gain recognition with a series of sharp funk singles back in 1978, Habit have hitched a late ride on the house trip with this cover of the old Steve Miller song. Good performance, but it'll be a shame if it succeeds where fine songs like *Lyle* missed out.

**JESUS JONES: Real Real Real.** (Food 12/2) FOOD 24). Noticeable poppier than their previous efforts, perhaps as a result of

the Phil Harding/Ian Curmow remix, and with more than a slight psychedelic flavour. It might be their first big hit, but one can't help feeling that they've lost ground to Happy Mondays and co in the search for the perfect rock/dance crossover.

**THE KATYDIDS: Lights Out (Read My Lips).** (Warner Bros 12/CD) W 9852). The long-awaited first single from this London act who toured with Squeeze earlier in the year. Nick Lowe produces them, and although no means their strongest song, it should stir up plenty of interest in the band who have been referred to as "the new Pretenders" with singer Susie Hugg coming across like Charlie "Pilot Of The Airwaves" Dore.

**KIM WILDE: It's Here.** (MCA 12/2) KIM 12). Wide target net out of the Sydney Youngblood band, blending a splash of flamenco guitar against a bold dance rhythm. Considerably stronger than their other recent singles, yet a powerful chorus and an expansive production job.

## STOCK IT

**MARILLION: Easter.** (EMI 12/2) MARIL 12). The best Marillion single with Steve Hogarth so far finds them is mellower mood. A gentle folk ballad soars into a wonderful guitar solo halfway and adds a faster section near the end. Back to their beguiling, multi-layered best!

**A HOUSE: I Think I'm Going Mad/I Want Too Much.** (Blanco Y Negro 12/CD) NEG 43). Fine double A-sided release from Dublin guitar outfit who've been pretty quiet since the last month. The first named track is easily the superior one, with a delightfully insistent guitar melody and a strong vocal.

**D MOB WITH CATHY DENNIS: That's The Way Of The World.** (Hrr/London 12/2/CD) FX 132). Not, thank heavens, a ghostly re-issue of the EWF classic, but of a fairly standard Brit-house track. You're familiar with the formula by now: I'm sure — stuttering piano, a beat that fades into the background after a while like a ticking clock, and throwaway bluesy soul female vocals. Hit material, but for how much longer?

**KID CREOLE & THE COCONUTS: The Sex Of It.** (CBS 12/2) 655698 7). If Sinead O'Connor can take an inferior Prince song to the top of the charts, then goodness only knows how this one will do. This fits the Creole mould perfectly with clipped, rhythmic vocals and Stock Pigeon-style speedy horns. This should certainly put the dapper gent back in the spotlight.

**TECHNOTRON FEATURING MC ERIC: This Beat Is Technotronic.** (Swanyard 12/CD) SYR 9). Third single from the duo, with two hits to their credit. This, however, could be the one that misses out. The absence of instant hooklines, and Big One Records' version of the same track released simultaneously may be to blame. Perhaps they will both be hits.

## TOP 20 SINGLES

Rank	Single	Artist	Label
1	BIRDHOUSE IN YOUR SOUL	Elektra	NR 130 (CD)
2	THIS IS HOW IT FEELS	Impact/Capitol	
3	PICTURES OF YOU (REMIX)	Columbia	DUNGS 1/3 (BT)
4	BLESS SAVANNAH	Ruffalo	PCA 34 (BT)
5	SHE BANGS THE DRUMS	MCA	WTE 105 (BT)
6	YOUR LOVE TAKES ME HIGHER	Sire	CHE 12 (BT)
7	I REMEMBER YOU	East West	122 042 (CD)
8	LOADED	Atlantic	A 8866 (M)
9	KISS THIS THING GOODBYE	Creation	CREO 70 (BT)
10	THE EXTENDED PLEASURE OF DANCE	808	TTY 7ANG 27 (M)
11	MADE OF STONE	Sire	AMA 531 (BT)
12	ABANDON	Virgin	VS 1248 (BT)
13	DELIVERANCE	Mercury	ME794 (BT)
14	RAINBOW CHILD	MCA	AMA 531 (BT)
15	SAILOR TOWN	MCA	MCA 1423 (BT)
16	MOTORCYCLE RIDER	Epic	WORS 106 (BT)
17	POPCORN DOUBLE FEATURE	Cap	SIN 51 (BT)
18	EVERY BEAT OF MY HEART	Virgin	VS 1223 (BT)
19	HEAVENLY POP HIT	Nash	LONDON 149 (BT)
20	ELEPHANT STONE	Sire	CHE 12 (BT)

## CHART COMMENTARY

THESE ARE seven new entries in the Singles section of the Other Chart as **They Might Be Giants'** tale of nihilism and canaries, *Birdhouse In Your Soul*, goes into pole position. At number three, **Curve's** *Pictures Of You* (Remix) arrives with a swagger, while there's yet another reprogrammed **Stone Roses's** track, *She Bangs The Drum*, in at five. In fact, that's one of three Roses' tracks in the 20. At seven, American rock becomes teary pop loves as **Skid Row** arrive with *I Remember You*, another track from their self-titled debut album. At 10, **808 Stereo** prepare you for the 53rd Summer Of Love with the extended *Pleasure Of Dance* and at 15 **Bella's** *Energy Orchard* return with their sophisticated Simple Minds-styled sounds on *Sailor Town*. Just below at 16, **The Icicle Works** anchor for epic, *Motorcycle Rider*, re-enters the chart and the debut of **Heavenly Pop Hit** by **The Chills** enters at 19.

In the Albums chart there are three new entries. **The Chills** arrive with *Submarine* Bells, their debut album (also selling prior to this — and at 20 **Bradford**'s part Stephen Street-produced pop makes an appearance with their debut album *Shouting Quietly*. But the highest new entry is **Violator**, Depeche Mode's much praised new album on Mute.

## TOP 20 ALBUMS

Rank	Album	Artist	Label
1	VIOLATOR	Depeche Mode	Mute
2	MAKING HOURS	Alan Agra	9096 (BT)
3	HAPPINESS	East West	122 042 (BT)
4	CAUTION HORSES	RCA	94505 (BT)
5	LOVE OF LOVE	Fontana	845 (BT)
6	THE STONE ROSES	Sire	CHE 125 (BT)
7	BACK STREET SYMPHONY	EMI	EMC 3376 (BT)
8	CARVED IN SAND	Mercury	BEI 3511 (BT)
9	EXTRICATE	Cap	SIN 51 (BT)
10	SOUNDCLASH	Byther	EMC 3376 (BT)
11	THE REAL THING	Stash	SDN 541 (BT)
12	SWAGGER	Empire	CHN 13 (BT)
13	THE COMFORTS OF MADNESS	ABC	ABC 1002 (BT)
14	ODD THE WORLD OF BABY FORD	Elektra	NR 130 (BT)
15	STAY SICK!	Empire	CHN 13 (BT)
16	SPECTRUM	Sire	CHE 125 (BT)
17	SUBMARINE BELLS	Virgin	VS 1219 (BT)
18	THE ROCK TO LIZZEBO	Cooking Vinyl	COOK 03 (BT)
19	READING, WRITING AND ARITHMETIC	Rough Trade	ROUGH 148 (BT)
20	SHOUTING QUIETLY	Fontana	845 (BT)

Compiled by Music Week from Gallup Data

15	FOREIGN AFFAIR ★ ★ ★ CD Tina Turner	Capitol ESDJ 2108
16	LABOUR OF LOVE II ★ CD UB40	Def Jam/Virgin UDR91 14
17	WLD! I ★ CD Enroute	Mercury S11M41 75
18	PUMP UP THE JAM ★ CD Tetradromic	Swingward S1812 1
19	THE BEST OF ROD STEWART ★ ★ CD Rod Stewart	Mercury Bobcat WR 314
20	HEART OF STONE ★ CD Cher	Geffen WX 242
21	WAKING HOURS ★ CD Del Amitri	AMMA AMMA 5004
22	HANGIN' TOUGH ★ CD New Kids On The Block	CS 4482 11
23	CUTS BOTH WAYS ★ ★ ★ CD Glenn Frey	EP 4451 151
24	MAJIC NIRVANA CD Robert Plant	Erasedevils First West WX 239
25	SOUL PROVIDER ★ CD Michael Bolton	CS 4453 111
26	JOURNEWMAN ★ CD Eric Clapton	Duck/Warner Bros/War WX 222
27	AFFECTION ★ ★ CD Lisa Stansfield	Atco 2101 19
28	THE STONE ROSES ★ CD The Stone Roses	Shirleyvue OHEP 502
29	THE GREATEST HITS CD Thompson Twins	Shutts SNA 072
30	HAPPINESS ○ CD The Beloved	First West WR 299
31	THE SYNTHESIZER ALBUM CD Project D	Telstar S1M 2271
32	HOLDING BACK THE RIVER ★ CD Wed 194 Wed	Reunion City/Phonogram E4201 11
33	CLUB CLASSICS VOL ONE ★ ★ CD Soul II Soul	101/Repap D1X 82
34	THE RAW AND THE COOKED ★ ★ CD Fine Young Cannibals	Laden E206 871

NATIONAL TV MARKETING  
RELEASE DATE 28th MARCH  
DISTRIBUTED BY POLYGRAM  
SKINC 101  
SKIND 101  
LP SKIND 101

# TOP 20 COMPILATIONS

1	DEEP HEAT 6 - THE SIXTH SENSE ● CD Various	Telstar S1M 812
2	RIGHT STUFF 2 - NOTHIN BUT A HOUSEPARTY ● CD Various	Shutts SNA 098
3	NOW DANCE 901 ★ CD Various	EMI/Vergo/Pyramid NOD 4
4	JUST THE TWO OF US CD Various	CS MDD 211
5	THAT LOVING FEELING VOL 2 CD Various	Duo DINTV 7
6	SKINBEAT - THE FIRST TOUCH CD Various	Real/Land SINK 101
7	PURE SOFT METAL ★ CD Various	Shutts SNA 976
8	THE BUBLES BROTHERS [OST] ★ CD Various	American/West WX 4307 5
9	BODY & SOUL - HEART & SOUL II ● CD Various	Heart & Soul S407 18
10	ALL BY MYSELF ● CD Various	Dance/Capitol DDD 12
11	CHEEK TO CHEEK ★ CD Various	CS MCD 6
12	PENNIES FROM HEAVEN CD Various	RCA ECF 798
13	WAREHOUSE RAVES 3 CD Various	Konover/RJ/MAD 103
14	DIRTY DANCING [OST] ★ ★ ★ ★ CD Various	RCA TL B4048
15	THE AWARDS 1990 ● CD Various	Telstar S1M 836
16	MILESTONES - 20 ROCK OPERAS CD Various	Telstar S1M 839
17	DEEP HEAT 5 - FEED THE FEVER ● CD Various	Telstar S1M 841
18	LET'S DANCE - SOUND OF THE SIXTIES PT. 1 CD Various	Duo SMD 06 3702
19	THE CLASSIC EXPERIENCE ★ CD Various	EMI BANTO 4
20	PRODUCT 2378 CD Various	Telstar S1M 873

4	Original London Cast	Geffen WX 239
55	STORM FRONT ★ CD Billy Joel	CS 4456 81
56	RHYTHM NATION 1814 ● CD Janet Jackson	AMMA MM 9720
57	READ MY LIPS ● CD Jimmy Somerville	Laden E211 64
58	SKID ROW ● CD Skid Row	American 3119 81
59	SEX PACKETS CD Digital Underground	RCA RCM 3771 9
60	WE TOO ARE ONE ★ CD Eurythmics	RCA TR 74231
61	ENJOY YOURSELF ★ ★ ★ ★ CD Kylie Minogue	PML 11 9
62	LOVE COLE ○ CD Lloyd Cole	Polygram S110 71
63	BACK ON THE BLOCK ○ CD Quincy Jones	Mercury/Belton WR 513
64	COLLECTION CD Boy Charles	Arctic/Warner RCA D 101
65	THE HEALER CD John Lee Hooker & Friends	Shirleyvue OHEP 508
66	CARVED IN SAND ● CD Mission	Mercury/Phonogram E4231 1
67	TEN GOOD REASONS ★ ★ ★ ★ ★ CD Jason Donovan	PML 11 7
68	THE BEST OF UB40 VOL 1 ★ ★ CD UB40	Virgin UBRV 1
69	BACK STREET SYMPHONY CD Thunder	EMI EMC 528
70	10 ○ CD The Stringers	EP 4444 81
71	BUMMED CD Happy Mondays	Factory FACL 228
72	LIKE A PRAYER ★ ★ ★ CD Madonna	Sire WX 239
73	49ERS CD 49ers	49-18/Wyland BMD 517
74	THE REAL THING CD Fidelio No More	Shish/Laden E211 61
75	WHEN THE WORLD KNOWS YOUR NAME ★ ★ CD Deacon Blue	CS 4453 111

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# PLAY AIR WAVES

## Choice FM opens with three sponsored red charts

by Stu Lambert  
**CHOICE FM** — "Britain's first legal 24-hour black music station" — was set to begin broadcasting at 10am on March 31.

The south London station opens with three sponsored chart shows: Daddy Emie presents the Choice FM/Special Brew Reggae chart on Friday within his regular weekday

two-hour Superjam. The chart is compiled by Choice staff from information supplied by specialist shops and distributors later.

On Saturday, Steve "Jiggs" Patterson introduces the Choice FM/Carlsberg US Dance Music Chart Show. And Merrin Crowford, Choice's head of music, hosts the four-hour Black Music Chart Show, sponsored by Old Jamaica

Ginger Beer, on Sunday evening. Other DJs include Akash Sebastian, George Kay and DJ Ebnay, who also presents two shows for BSR's Power Station.

Perhaps with an eye on developments elsewhere, Choice FM states that its shareholders are all individual investors and "none of the big media companies has a share in the station".

## Arts festival station 'test bed' for Brighton

**BEATS INTERNATIONAL's** Norman Cook is to be one of the evening DJs on Festival Radio, a special events service appointed by the Brighton International Arts Festival.

Festival will hit the airwaves on 97.7 FM from May 4-27 and will broadcast a "radical mix" of music; rock; house; indie; Latin; Africa; reggae; jazz; R&B; Country and gospel; and "the global grooves between".

Special guests from London's radio and clubland will be invited and Brighton's Top Rank will host

a number of dance music events during May.

Festival Radio hopes to make the event more accessible to a wider range of people; it will also include news, listings, celebrity guests and Arts Festival gossip.

Eugene Perera, the station's co-ordinator, says Festival Radio serving as a "test bed" for a similar but permanent Brighton radio station now that the IBA has announced its intention to distribute 30 new broadcasting licences at the end of the year.

"This is the ideal opportunity to



explore new and more adventurous avenues in the field of radio. We won't have enormous over-heads so we don't have to be so commercially orientated," he says.

Beats International had a recent number one single with Dub Be Good To Me.

## Glasgow's 'Big Day' to be broadcast live

**GLASGOW** — Europe's Cultural Capital this year — is also a city with a conscience. To highlight the plight of the homeless, Glasgow is holding a day-long street party culminating in the biggest live music event yet staged in Scotland.

Dubbed "The Big Day" it will be broadcast live on Channel Four between 7pm and 11pm on June 9, 30 to 11.30pm on June 3. Radio Clyde is also broadcasting the concert.

Artists agreeing to take part include Deacon Blue, Big Country,

Hue & Cry, Les Negresses Vertes, Youssou N'Dour, Jimmy Somerville and the Scottish Chamber Orchestra. The number of acts appearing on the day will eventually reach 100 and represent every type of music from classical to jazz, from folk to rock.

The TV programme will be distributed by NBS, either live or in a re-packaged format for overseas buyers. Countries taking the programme so far are France (La Sept), Portugal (RTP) and Scandinavia.

## R E V I E W

**INTERNATIONAL RECITAL: Vaajath Khan. BBC World Service March 18.** The last in this series of international recitals from the concert hall at Broadcasting House featured Vaajath Khan (sard) and his younger brother Satafoathil (tabla). The broadcast began with an instructive introduction from presenter DiAnne Kenny, a former manager of the Khan's illustrious father and uncle, Ustad Inrat Khan and Ustad Vilayat Khan. Kenny explained the principles and appearance of the sard and the structure and history of the two rags, Bindaabani Saarang and Bhoiravi. A specialised vocabulary, perception and

history may help to savour the formal raga and the passages of improvisation, but anyone can shiver at the exotic intervals of the scales like a new, sour fruit tasted for the first time — or eavesdrop on the dialogue between sard and tabla, multiplying in complexity as Vaajath fractured the beat into ever smaller divisions. The sard's clanging surs and the almost world-wide music, care and excellence and the speed of culture are still valued at the BBC.

## COMPACT

DIGITAL AUDIO	
1	CHANGEDOWN! Don't Swear! EMU
2	ONLY YESTERDAY, The Capetians A&M
3	THE BEST OF VAN MORRISON, Van Morrison Polygram
4	DO NOT WANT WHAT I HAVEN'T GOT, David Byrne Sire/Capitol
5	5 VIVIDLY FOUR SEASONS, Midge Kennedy/EMI
6	VIOLATOR, Depeche Mode Virgin
7	6 — BUT SERIOUSLY, Phil Collins Mercury
8	RETURN PREVIOUS TO THE HELLS, Ian MacLellan EMI
9	CRIMINAL MINDS, B-52's Reprise
10	7 MESSING — FUSING HAVING — ... Veronique Virgin
11	10 JUST THE TWO OF US, Valeris Epic
12	8 — STILL GOT THE BELLS, Gary Moore Virgin
13	14 DEEP HATE 4 — THE SIXTH SENSE, Faber
14	13 THE ROAD TO MILL, Chris Knox V&A
15	8 THE ESSENTIAL PARAVOITE, Decca
16	14 FORTBETTER, The Temer Capitol
17	10 APOCALYPTIC, Yanni Syde
18	15 THE BEST OF BOB STAMP, Warner Brothers
19	10 — JUDITH, The Mugs & Gipsies EMI
20	10 AROUNDN, Eric Clapton Duck/Reprise

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KEY	A=Radio 1 'A' list B=Radio 1 'B' list	RADIO 1		RADIO 2		REGIONAL		NIGHTS	LAST WEEK'S
		PLAYS	PTS	PLAYS	PTS	PLAYS	PTS		
3RD BASS	Essential Queen	Daf Jam	4	—	—	—	—	—	—
4 OF US	The Drag My Bed Name Queen	CBS	10	14	8	8	23	16	99
AFERS	Don't You Love Me	Inland	15	11	A	A	37	36	12
AGU	OBOLTA Opposites Attract	Sire	10	—	—	—	38	37	—
ADAMC	QUILTA Myths Of Life	Kelston	7	—	—	—	25	—	—
B'S	3'S Back Street	Warner Brothers	14	19	A	A	42	41	2
BA	COMPANY Can't Get Enough	Aristic	—	—	—	—	14	—	—
BEATS	INTERNATIONAL Dub Be Good To Me	Go Beat	14	17	A	A	36	38	5
BELOVED	The Love Train Mel High	WEA	16	21	B	B	23	29	39
BLES	NIZZ Pen/Ince	Cochran	—	—	—	—	18	—	—
BUZZ	THE FURRY FEELS	Aristic	—	—	—	—	33	—	—
BOVIE	DAVID FINE 93 (House Mix)	EMI USA	10	12	B	B	26	20	—
CANDY	FLY Strawberry Fields Forever	Dubaf	15	14	A	A	39	37	3
CARPENTERS	Close To You	AAM	—	—	—	—	13	—	—
CHER	Heart Of Stone	Geffen	4	—	—	—	32	—	—
CHRISTIAN	The I Heard Out	Inland	11	13	B	B	28	36	87
CLAYTON	ERIC'S ALICE	Warner Brothers	17	5	—	—	28	21	—
COCK	ROBIN Wulfsberg	CBS	—	—	—	—	6	—	—
COLL	LLOYD Don't Look Back	Polygram	5	—	—	—	17	—	—
CURE	The Pictures Of You	Fictio	5	4	—	—	19	18	28
DAVID	TAYLOR I'll Be Your Shelter	Aristic	—	—	—	—	22	—	—
DEE	LAMBERT Has The Thing Goodbye	AAM	17	25	A	A	43	43	43
D MACK	DENNIS Run The Way Of The World	Be	—	—	—	—	17	—	—
DONOVAN	JASON Hang On To Your Love	PWL	15	5	A	A	37	—	—
ENERGY	ORCHARD Solo Train	MCA	7	5	—	—	16	16	76
ERASURE	Blue Savannah	Mute	17	20	A	A	46	48	4
EVERYDAY	PEOPLE Headline News	SBK	—	4	—	—	15	12	—
EVERYTHING	BUT THE GIRL Take Me	blanca a reggae	—	—	—	—	20	—	—
FAMILY	STAND, The Glorious Heat	Force	4	9	A	A	24	11	24
HABIT	Fly Like An Eagle	Virgin	5	—	—	—	10	—	—
HAJO	JAMES baby	Epic	7	7	—	—	34	44	44
HAPPY	MONDAYS Step On	Factory	14	5	A	A	15	—	—
HARRY	DEBORAH Sweet And Low	Orchids	10	8	B	B	37	32	59
HEAT	IT RAINS On A Media Love To You	Capitol	10	13	B	B	46	42	23
HONEY	OF LOVE Bottom, And The Stripes	Fremont	20	8	—	—	14	—	—
INSPIRAL	CARPETS This Is How I Feel	Cow	8	8	B	B	34	35	14
JACKSON	JANET Escape (We've Got Heat)	Breakout	18	17	A	A	43	43	31
JAMTEKNIK	Another Day In Paradise	Orchids	11	12	B	B	24	27	23
JAY	JOAN Dry Dreams	Debut	6	9	—	—	8	7	89
JONES	THE REAL Rock Band (Slyher 2)	Foxtel	13	18	B	B	37	—	—
JONES	QUINCY The Second Coming	Force	5	4	—	—	17	19	67
JONNY	BROTHERS With A Love Waiting 4	Eternal	4	5	—	—	12	6	—
KAMEN	NICK I Promised Myself	WEA	4	—	—	—	8	—	—
KICKING	BACK Devotion	10	—	4	—	—	16	12	47
LAD	BACK Believable	Aristic	—	—	—	—	12	11	98
MACDOUG	KRISTY Don't Come The Cowboy	Virgin	—	—	—	—	32	83	83
MADONNA	Open	Sire	7	—	—	—	37	—	—
MAX	RICHARD Too Late To Say Goodbye	EMI USA	8	11	B	B	20	37	40
MCORE	GARY Oh Pretty Woman	Virgin	7	12	B	B	12	12	48
MTES	ALANNAK Back Valed	Aristic	14	9	B	B	38	35	33
NEW	KIDS ON THE BLOCK Fly Be Loving You	Epic	6	8	B	B	42	44	7
ORFILA	China	Be	—	—	—	—	13	—	—
PRIMAL	SCREAM Loud	Crescent	4	10	—	—	29	29	16
QUEIROZ	LATHAM Marnet Good Birth To	Gre 5r	—	—	—	—	15	—	—
QUIRETES	The Don't Love You Anymore Pallophoe	Virgin	14	2	A	A	11	—	—
RABBIT	CHILDREN Every Beat Of The Heart	MCA	6	13	—	—	24	27	68
RAFFI	BONNIE Nick Of Time	Capitol	5	5	—	—	21	22	27
RENE	AL New Wave	Orca	11	8	—	—	18	12	37
RENO	WILLIAM DAN BROADWAY CH&D	Mercury	5	10	B	B	14	14	63
RIDGELY	ANDREW Skales	Epic	5	11	—	—	24	22	62
ROBEY	DETECTIVES Who You Spin Me Round	East West	4	4	—	—	23	19	59
ROCK	THE Big Hubbal	MCA	4	5	—	—	—	—	—
ROCK	THE BROTHER HIGH Ground	CBS	—	—	—	—	17	—	—
SALI	N PEPA Expressions	Be	—	—	—	—	7	—	—
SHOCKED	MICHELLE My Love Song	London	7	4	10	11	—	—	—
SHOOTING	HARTY Let's Hang Out	Listen	—	—	—	—	16	16	66
SILE	Talk Me Where You're Going	Libertine	9	5	B	B	11	—	—
SKID	ROWI Remember You	Aristic	4	—	—	—	18	—	—
SMOKE	THE Power	Aristic	14	11	A	A	29	14	1
SOMERVELL	BRAMY Best Of My Life	London	16	16	A	A	41	46	26
SOMIA	Conquering Every Minute	Orchids	10	5	B	B	29	23	23
STEWART	DAVID A Love Here	Aristic	13	16	B	B	40	40	6
STONE	ROSES THE SHOWING THE DREAMS	Silverstone	7	5	—	—	22	—	14
TECHNOCRATIC	The Best In Suburbans	Telnet	—	—	—	—	3	14	—
THE	MURDER BY GENTS Back Street	Blues	4	16	A	A	42	—	—
TOL	TOX Duet	Dever	4	—	—	—	20	—	—
UMM	Capleton Town	DEP set	20	19	A	A	26	24	30
WARWICK	DIANNE My Love	Aristic	—	—	—	—	13	15	—
WASHINGTON	BENNETTE Crossing The Sound	Island	6	9	—	—	9	4	85
WILD	RAM In The House	MCA	4	—	—	—	23	—	—
YOUNGLOO	STONEY 9's Father Go Back	Greco	—	—	—	—	21	27	82

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynne Fox on 01 583 9199 ext 3233. Records are eligible for the grid if they are on the current Radio 1 playlist or if heard 4 or more plays on Radio 1 last week as monitored by Radio 1's Romex computer or if one featured on 11 or more current R1 playlists (A-B & B&A).

# Power Station starts at square one

by Sarah Davis

"PUTTING ON people who are already established is what makes us stand out." So says Don Atyeo, chief executive of Palace Music Channel, supplier to the Power Station, British Satellite Broadcasting's all-music channel. And he is making a commitment to new and unsigned bands. "We want to break new talent. We're the place where if you have a new demo you come here first. That's the way MTV did it in America. MTV in America broke a lot of young bands."

A brand new station has room for brand new ideas. Atyeo — a former editor of *Time Out* — has a vision for his channel: an up-to-the-minute compendium of music biz news, gossip, interviews, listings and music videos. He says an emphasis on youth "makes us like radio with pictures. All new innovations out of radio are young people getting on and doing it themselves. All our presenters and researchers are in their twenties — our VJs range from 15-26."

Palace Music Channel supplies most of the Power Station's programming, accompanied by a package of top concerts from EurAm Network.

The emphasis is on music videos which make up 60-70 per cent of programming. Executive producer Lindsay Shapiro bemoans the fact that there are "so many videos out there which never get shown." And she guarantees to play every video in its entire length. "You never see a video from start to finish and that's how we want to play them. We'll be the only place in TV in the United Kingdom where you'll

see that."

She also plans to film up-and-coming bands in concert. The Power Station has a two-camera, outside broadcast truck and Shapiro plans to film bands live at different venues. "We have a show called *Sneak Preview* with new live bands on it and new video releases," she adds.

Atyeo says record companies "welcome us as they have this whole undercurrent of talent bubbling and waiting with no exposure at all. They're making videos which never get put on. They don't get a look in on Top of the Pops."

"Television treats music absurdly here. You either see the number ones on Top Of The Pops or the Chart Show or you go to the other extreme and see unknown [world] bands on Big World Cafe. And there's nothing in between. And there's only about four hours a week at most. It's most unrepresentative of what's actually happening in Britain. More and more vital music is away from huge selling bands into scenes like Manchester."

The Power Station will be right in there with the first stories, asserts Atyeo. "Like a daily newspaper on the music scene where you don't even wait for an artist to release their record or for a band to do that normal boring old interview — here's my album, hello Terry Wogan sort of nonsense. We'll just drop into the studio with a camera and watch them recording it for a bit and have a chat and grab the we go again. No-one ever offends them, they just wait until the album's finished or they're at the end of a 'loopy' hour."

Separate studios have been built

chestrals and cabaret performers have featured on the station.

## Presenters

Neil Pringle hosts from 6 to 9am. Eric Dixon presents the mid-morning show from 9 to 11, then Michael Guinness, of the brewing family, takes over until 2pm. Peter McGarry broadcasts from 2 to 4pm, when Steve Woodall presents the Day To Day unit. 7. Hodgkinson estimates that Dixon's and Woodall's shows have the highest music content.

## Audience

The target audience is aged 30-50, interested mostly in the speech programming and looking for music to match — "A funeful mixture of contemporary and classic sixties and seventies material," says Hodgkinson. XTRA-AM and Radio 2 represent the closest competition — Merca is the pop station for the area. No audience sweep has yet been conducted, but response has been very good so far, CWR says.

## The Industry

Relations with record companies are good, Hodgkinson feels, bearing in mind that CWR isn't looking for the usual range of material. SD

to give the flavour of three main programming slots: Power Up from 7-9pm is aimed at teenagers and young adults. Videos are interspersed with music news, gig information and news.

The Power Club, from 4-6pm, is a blend of quizzes, phone-ins and interviews and has a club atmosphere. It's targeted at school-age kids. The Power Station also has the Power Chart, the only daily chart show in the UK, which runs from 6-7pm. This is the Gallup chart carried by an agreement with the BBC.

Specialist music charts form the basis for the Power Hour from 7-8pm — anything from heavy metal to dance will be featured. Then a different genre will be featured each evening in a specialist hour from 10-11pm, followed by *The Swing Shift*, a two-hour music and interview show for young adults.

At weekends, there are more specialist shows. Rage, a black dance show, hosted by Choice FM presen-



DON ATYEO (above) and Lindsay Shapiro — key players in BSB's music channel, the Power Station

ter DJ Eloyne from 4-6pm on Saturdays; Global Jukebox, a world music show on Sundays and Power Up Plus on Saturday mornings from 10-11pm, a blend of pop, charts and dance; then for a bit of razzamattz on Saturday night before going out clubbing. Boy George hosts Blue

Radio, from 11-2am, a wacky show filled with his own handicapped guests. Weekends are also the home of the hourly concert broadcast on both days at 8pm. Forthcoming attractions include: New Kids On The Block from the band's US tour; Eric Clapton at the Albert Hall; Jerry Lee Lewis at the Hammersmith Odeon; and Status Quo at Birmingham's NEC. All in all, something for everyone who's young at heart.

## STATION PROFILE

# CWR

CWR IS the BBC service for Coventry and Warwickshire. The station opened in January this year. Programme organiser is Charles Hodgkinson.

## Music Policy

Head of music Steve Woodall estimates that CWR plays an average record an hour, two Eighties oldies and about six records from earlier decades. The PLG computer system, which Woodall helped design at BBC Leicester, programs about 100 tracks a day. Recent additions include David A Stewart and Candi Duller, Gloria Estefan and the Notting Hillbillies.

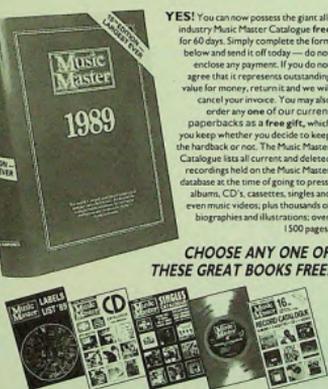
Specialist music programmes are Alan Perry's Sunday jazz show, produced by CWR, and Radio Skole's jazz programme from Mel Hill. Within the drivetime show, big bands, nostalgia, keyboard music and Irish music are featured from 6.15 to 7pm. Woodall expects that these segments will "grow into shows in their own right."

CWR also takes two Midlands region programmes: a folk programme presented by Richard Walker, and Matthew Carr's country show. Local jazz ac-

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## Ivor Novello Awards for 1989

Compiled by Adam Blake

**FINALIST: Lionel Bart**

**NOMINATION:** Best Theme from a TV/Radio Commercial

**TITLE:** Abbey Endings

SINCE ENTERING showbusiness in 1957, Lionel Bart has written more than 2,000 songs which include full scores for such hit films and stage shows as *Oliver!*, *Fings Ain't Wot They Used To Be* and *Lock Up Your Daughters*. He began his career backing Tommy Steele, for whom he wrote many hit songs and film scripts. His credits include writing the first British pop song to feature in the US pop charts (*Livin' Doll!*), winning nine Academy award nominations and seven Oscars for *Oliver!*, and, in 1987, Bart received the John F. Kennedy Award for Lifetime Achievement to British Music from BASCA. He has been recently working on a revival of his hit show *Blitz*, preparing a show for Broadway and has been asked to do some more jingles and commercials.

**FINALIST: Brian Bennett**

**NOMINATION:** Best Theme from a TV/Radio Production

**TITLE:** Ruth Rendell Mysteries

BRIAN BENNETT has been a member of The Shadows for 30 years. During that time he has written many, many songs for Cliff Richard, including *Summer Holiday*, *Wonderful Life* and *Finders Keepers*. In the Seventies he arranged and conducted recording sessions for people such as Olivia Newton-John and, of course, Cliff. He has composed many TV signature tunes for sport programmes and also *The Royal Wedding*. His film scores include *Terminal Choice* and *American Way*, and other TV work includes *Pulaski*, *Square Deal* and *Close To Home* for LWT. He is at present working on the second *Ruth Rendell* series and a stage musical with Lobi Siffre.

**FINALIST: Eric Clapton and Michael Kamen**

**NOMINATION:** Best Film Theme or Song

**TITLE:** Travelling East — Theme from Home Boy

ERIC CLAPTON'S prodigious talent as an instrumentalist and live performer sometimes overshadows his activities in other fields — like writing film music. Before *Home Boy*, Clapton has written music for films such as *The Hit*, *Back To The Future*, *The Color Of Money*, *Lethal Weapon* and *Lethal Weapon 2*. He also wrote the music for the BBC's 1985 drama series *Edge Of Darkness*, for which he has won an Ivor Novello award and a BAFTA award. New Yorker Michael Kamen has been in the music business since 1966 since when he has divided his time between working with orchestras and working with rock bands.

**FINALIST: Phil Collins**

**NOMINATION:** Best Song Musically and Lyrically and International Hit of the Year

**TITLE:** Another Day In Paradise

MORE THAN a decade after joining Genesis on drums and vocals, Phil Collins released his first solo album in 1981. Nine years later he is firmly established as one of the biggest solo artists in the world with four massive selling albums and a string of hit singles to his credit. He still performs with Genesis, and he has produced many artists, including Eric Clapton. Collins has also lent his services to many charitable causes, including *The Prince's Trust* and *Live Aid*. In 1988, Collins made his screen debut as an actor in the film *Buster*. Currently on a world tour to promote his latest album, ... But Seriously, Collins has just won the Brits award for Best Single with *Another Day In Paradise*, along with Best Male Vocalist.

**FINALISTS: Roger Cook and Roger Greenaway**

**NOMINATION:** Best Selling A-side and Most Performed Work

**TITLE:** Something's Gotten Hold Of My Heart

ROGER COOK and Roger Greenaway's partnership began in 1964 when Cook joined Greenaway in a group called The Kestrels which they later left to form David and Jonathan. Since then they have written more than 50 top 20 hits for a wide variety of artists, including *I'd Like To Teach The World To Sing* (New Seekers), which was used internationally as theme music for a Coca-Cola advert, *Melting Pot* (Blue Mink), *Home-Loving Man* (Andy Williams), *Long Cool Woman In A Black Dress* (The Allman Brothers Band), *For Us As Tom Jones*, *Gila Black* and *Crystal Gayle*. As performers they have appeared as The Pipkins and *The Brotherhood Of Man* and as producers they have worked with *The Drifters*, *The Fortunes* and *Gene Pitney* to name but three.

**FINALIST: Patrick Doyle and Larry Ashmore**

**NOMINATION:** Best Film Theme or Song

**TITLE:** Henry V — Non Nobis Domine

PATRICK DOYLE'S first score was written in 1978 for the musical *Grease*, which was re-staged last year by the Borderline Theatre Company. For TV, Doyle has composed music for *Charlie Endell*, the *Butterfly's Hoof and Spectrum*. In 1987 he was invited to join Kenneth Branagh's Renaissance Theatre Company as composer, MD and actor. For them he has composed *Hamlet*, *As You Like It* and *Much Ado About Nothing*. Henry V is his first film score and he also acts in the film. Larry Ashmore has a long and distinguished list of film and TV credits including *Lawrence Of Arabia*, *Straw Dogs* and *When Eight Bells Toll*. He has also made several instrumental orchestral albums and worked as a conductor. He has a second career as a painter and illustrator and is at present working on a ballet with Paul Read.

**FINALIST: Fine Young Cannibals (David Steele and Roland Gift)**

**NOMINATION:** Best Contemporary Song and International Hit of the Year

**TITLE:** She Drives Me Crazy

DAVID STEELE and Roland Gift are two thirds of the Fine Young Cannibals who, it seems, can do no wrong. Their first single, *Johnny Come Home*, caused a sensation in 1985 and every record they have made since has been an enormous success. In addition to this, FYC have written music for films such as *Tin Men* — in which they also appeared, and Gift has also appeared in the film *Sammy And Rosie Get Laid* and in *Scandal*. The group's second album, *The Row And The Cooked*, has gone platinum all over the world and FYC have won awards and nomi-

nations too numerous to mention. Gift is currently rehearsing the part of Romeo in Shakespeare's *Romeo and Juliet*, while Steele is working with Prince Paul of De La Soul re-mixing a club version of the track *I'm Not Satisfied*.

**FINALIST: Patrick Gowers**

**NOMINATION:** Best Theme from a TV/Radio Production

**TITLE:** Sherlock Holmes

PATRICK GOWERS entered the world of showbusiness in 1957. Since that time he has been involved in writing music for myriad productions and his name has come to be synonymous with style, class and integrity in theme music. Currently working on the next six *Sherlock Holmes* episodes — having already done 26 — Gowers' next project will be the follow-up series to *Forever Green* starring Pauline Collins and John Alderton. Recent projects completed include music for the BBC series *Mother Love* starring Diana Rigg and preceding that, a documentary on the Prime Minister.

**FINALIST: Christopher Gunning**

**NOMINATION:** Best Theme from a TV/Radio Production

**TITLE:** Agatha Christie's Poirot

CHRISTOPHER GUNNING was educated at the Guildhall School of Music and at Durham University. Most of his work has been as a composer for TV and cinema, although he has worked as a pianist and arranger in the record industry. In recent years Gunning has composed mainly for drama productions, including *Rogue Male*, *Day Of The Triffids* and the *Channel Four* series *Porterhouse Blue*, which won the 1988 BAFTA award for best original music. Gunning has also composed agricultural tunes and commercials and orchestrates and conducts his own material. His most recent film score is for *When The Whales Came*, starring Paul Scofield and Helen Mirren and he is currently working on an hour-long symphonic work commissioned by Yorkshire TV.

**FINALIST: Living In A Box (Marcus Vere, Richard Darbyshire and Albert Hammond)**

**NOMINATION:** Best Song Musically and Lyrically

**TITLE:** Room In Your Heart

AS TWO-THIRDS of Living In A Box, Marcus Vere and Richard Darbyshire are among the most successful musicians to have emerged over the last four or five years. Their eponymous first single was released in Feb '87 and was an immediate top five smash. The album of the same name went gold soon after and the group's hero, Bobby Womack, cut his own version of the title song. More hits followed with *Scales Of Justice* and *So The Story Goes*. *Room In Your Heart* is the first single from the projected second album and was co-written with Albert Hammond who has been a professional songwriter for nearly 30 years.

**FINALIST: Cameron McVey, Philip Ramocan, Neneh Cherry and Jamie Morgan**

**NOMINATION:** International Hit of the Year

**TITLE:** Buffalo Stance

CAMERON McVEY and Jamie Morgan have worked together as a duo, Morgan McVey, and produced a single, *Looking Good Diving*, and were involved in the Buffalo Gang during which they met up with Neneh Cherry. Cherry has been in the music business since she was 14, her first band were The Sits and her next were Rip, Rig And Panic. Her stepfather is the much admired jazz musician Don Cherry. Neneh Cherry's first solo album, *Raw Like Sushi*, has been very highly acclaimed and very successful. She has also been involved in duets with Mott



NENEH CHERRY and Mike Rutherford up for the Ivors

TO PAGE 34 ►

**W**e are proud to announce our nominees:

Best Selling A Side:

**SIMON LAW** — *BACK TO LIFE*

Best Contemporary Song:

**SIMON LAW** — *BACK TO LIFE*

International Hit Of The Year:

**PHIL RAMACON** — *BUFFALO STANCE*

Best Theme from a TV/Radio Commercial:

**LIONEL BART** — *ABBEY ENDINGS*

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# Ivor Novello Awards for 1989

► FROM PAGE 32

Johnson of The The and LA producer Joe Blocker. Philip Ramoan collaborated with other songwriters such as Toni Childs and Nick Kamen, in addition to his work with Cherry.

**FINALIST: David Mindel**

**NOMINATION:** Best Theme from a TV/Radio Commercial

**TITLE:** Big Day — Maxwell House

DAVID MINDEL has, in a relatively short period, written and produced more music tracks for commercials than anyone else in the UK. His most notable recently have been for Maxwell House and McVities biscuits. In addition to ads, Mindel has produced film scores such as *Real Life*; TV themes for, among others, *Jim'll Fix It* and *Challenge Annika*; as well as hit songs like *Don't Throw It All Away* for Gary Benson and *Olivia Newton-John*. Mindel is a partner in a publishing company — *Mingles Music* — and claims his interests to be Ferraris and France, in that order. Current ambition is to pay off part of his mortgage.

**FINALIST: Pet Shop Boys (Neil Tennant and Chris Lowe)**

**NOMINATION:** Best Film Theme or Song

**TITLE:** Nothing Has Been Proved — Theme from *Scandal*

TENNANT AND Lowe first met in 1981 in an electronics shop in the Kings Road. They discovered a mutual interest in dance music and began to write songs together. Their first record, *West End Girls*, was a club hit in LA and San Francisco. Since then they have had numerous hit records such as *If's A Sin*, *Left To My Own Devices* and *What Have I Done To Deserve This*. This last featured the great sixties singing star Dusty Springfield, for whom Tennant and Lowe wrote the nominated song *Nothing Has Been Proved*. Recently the duo have produced an album for Liza Minnelli for which they wrote all but three of the songs. They have made a film — *It Can't Happen Here* — but, perversely for such prodigious songwriters, are probably best known for their cover version of Elvis Presley's hit *Always On My Mind*.

**FINALIST: Mike Rutherford and BA Robertson**

**NOMINATION:** Best Song Musically and Lyrically

**TITLE:** The Living Years

IN 1985, Genesis founder member Mike Rutherford released the first self-titled Mike And The Mechanics album which featured the first fruits of Rutherford's songwriting collaboration with BA Robertson. The album yielded two hit singles in *Silent Running* and *All I Need Is A*

miracle and after an interim period touring the world with Genesis, Rutherford rejoined forces with Robertson to create the second album, *The Living Years*. The title track has already been an international hit and was nominated for four Grammys this year.

**FINALIST: SAW (Mike Stock, Matt Aitken and Pete Waterman)**

**NOMINATIONS:** Best Selling A-side and Most Performed Work (twice)

**TITLES:** Too Many Broken Hearts (Best Selling A-side and one of the Most Performed Work nominations) and This Time I Know It's For Real (Most Performed Work).

NOW THAT the music business has had time to adjust to the phenomenal and fiercely independent success of SAW, it may be that they will come to be regarded as the Holland-Dozier-Holland of late Eighties/early Nineties pop. Since 1984 they have written and produced nigh on 100 hits for a whole stable of singers including Rick Astley, Kylie Minogue, Bananarama and the tragically fated duo Mel And Kim. With their London studios open 24 hours a day with 25 engineers working round the clock in shifts, their sheer hard work has been repaid with sales of many, many millions of records with no sign of let up.

**FINALIST: Soul II Soul (Beresford Romeo, Caron Wheeler, Nele Hooper and Simon Law)**

**NOMINATIONS:** Best Contemporary Song and Best Selling A-side

**TITLE:** Back To Life (However Do You Want Me)

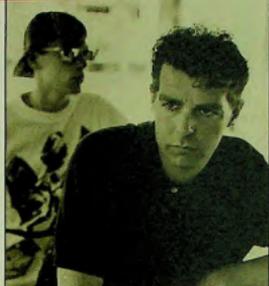
THE SOUL II SOUL team are probably the most creative and commercially successful products of London's warehouse party sub-culture. Beresford Romeo, better known as Jazzie B, and his partner Dadda started out as DJs on the north London circuit in the late Seventies. In 1982 they named their system Soul II Soul and began to expand. By 1986 they were a small industry, promoting the "Funk Dred" lifestyle with clothes and records and the most memorable warehouse parties at the Family Funktion under the arches of Kings Cross and at Mutoid Waste at the Paddington Dome.

**FINALIST: Lisa Stansfield, Ian Devany and Andrew Morris**

**NOMINATION:** Best Contemporary Song

**TITLE:** All Around The World

LISA STANSFIELD and her two partners, Ian Devany and Andrew Morris have worked together for some years — initially as the group Big Zone. They signed to Aristo in 1986 and took their time recording their debut album, *Big*



PET SHOP BOYS: a spot of *Scandal*

Thing, which was never afforded a British release. The first record to be issued under Stansfield's name only was *People Hold On*, which made the top 10 earlier this year. The second single, *All Around The World*, had reached number one within three weeks of release and has so far topped the charts in five countries. Only just released in Australia, the single is already at number 13. The album, *Affection* . . . went straight in at number two and Stansfield and her partners are now consolidating their enormous success with live work.

**FINALIST: Vivian Stanshall**

**NOMINATION:** Best Theme from a TV/Radio Commercial

**TITLE:** Terry Keeps His Clips On — Toshiba

AS PRIME mover and chief writer for the late lamented Bonzo Dog Doo-Dah Band, Stanshall revealed himself as an eccentric English comedic talent of near genius. As writer, actor and creator of *Sir Henry At Rawlinson End* he extended his accomplishments through a series of readings, records, broadcasts and finally a masterful film starring himself alongside such distinguished actors as Trevor Howard and Patrick Magee. Since then Stanshall has had a comic opera, *Slinkfoot*, produced at the Bloomsbury Theatre and is currently engaged on the further adventures of *Sir Henry* as well as writing some songs.

The Ivor Novello Awards are administered by BASCA and sponsored by the Performing Right Society

Polygram Music would like to congratulate Roger Cook & Roger Greenaway on being nominated for Ivor Novello Awards in the following categories:

• **BEST SELLING A SIDE** • **MOST PERFORMED WORK**  
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LITTLE ANGELS  
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IN THE blue corner: Terry Ellis leads the record company's fight for fairer rates ...

# A right roy battle

**78 last birthday, the mechanical royalty is poised on the edge of a revolution. The Conservative government's Copyright Act has made the royalty rate subject to the free play of market forces. While negotiations between BPI and MCPS continue, Dave Laing looks at the history of the 'mechanicals' and forecasts the future outcome**

**M**ECHANICAL ROYALTY is a curious term and one which shows its age (78 last birthday), the phrase entered the language of the music business via the Copyright Act of 1911, which acknowledged the growing role of such contrivances as phonographs, discs and cylinders in the consumption of music.

It was these forerunners of today's compact cassette and CD and tomorrow's DAT to which the term "mechanical" was applied. The "mechanical royalty" was, and is, the payment to which writers and their publishers are entitled each time a recording of their work is purchased.

Nearly 80 years on, the UK mechanical royalty system is poised on the edge of a revolution in the way the royalties are calculated and the way they are collected and distributed. Until two years ago, the level of mechanical royalties was beyond controversy. Due to the reasoning of the 1911 draughtsmen, a fixed rate was set by law. This was confirmed in the 1956 Copyright Act which set the level at 6.25 per cent of the retail price of a record.

As the record business moved away from the kind of price-fixing that still exists for books, to a world of dealer prices and discounts, there had to be meetings to find new mathematical formulae for the mechanical royalty. But the aim was always to get the figure as close as possible to that 6.25 per cent.

In 1979, a Conservative government committed ideologically to the free play of market forces came to power. In due course, it turned its attention to copyright matters and began the long process of consultation, drafting and re-drafting that led to the 1988 Copyright, Designs and Patents Act. Although perhaps more pragmatic in its approach after nearly a decade in power, the Conservative cabinet could not turn a blind eye to the glaring anomaly of a royalty rate fixed by statute rather than by contract or bargaining. The 6.25 per cent was abolished.

The question of what to put in its place has since occupied the minds of both record companies (who pay mechanicals) and pub-

lishers and writers (who receive them). One solution would have been to treat these royalties like those paid to recording artists and to deal with each song, writer or publisher individually.

This was rejected almost immediately. For everyone involved there was the vision of the immense extra costs which would be incurred as teams of negotiators squabbled over how much should be paid for each song on each album. But both sides had a further reason not to opt for such a free-for-all. Publishers with experience of the US situation could see that the door would be open to the so-called "controlled composition" clause system, whereby record companies put pressure on recording artists to take lower mechanical royalties on songs they've written themselves.

Lawyers acting for the record industry, on the other hand, were quick to notice that the 1988 Act considerably strengthened the hand of writers and publishers in one key respect. Under the old law, there had been a provision which permitted recordings of a song to be made without seeking permission from copyright owners, so long as someone else had previously recorded it. In the 1988 law, this has disappeared. In principle, permission has now to be obtained every time a song is to be recorded. And, of course, permission could be refused.

So while the 1988 Act does not lay down a replacement scheme for dealing with mechanicals, certain of its provisions have determined the way both sides of the music industry have gone about dealing with the issue. Among the others which affect the current negotiations over future rates are the powers given to copyright owners (writers and publishers) to lay down licensing schemes for recordings of their work and the setting up of a new Copyright Tribunal to which music users such as record companies can refer such schemes for arbitration.

The first moves towards replacing the 6.25 per cent were made last summer by the Mechanical Copyright Protection Society, on behalf of its 10,000 writer and publisher members. The MCPS proposal was that it should lay

down a mechanical licensing scheme similar in all key points to that operating throughout continental Europe.

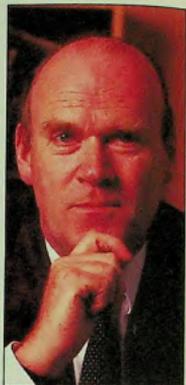
This scheme is known as the BIEM-IFPI standard contract. It is negotiated, usually for a three-year term between the representatives of MCPS's sister organisations and a committee appointed by the board of IFPI, the international record industry body. In essence, the contract sets a mechanical royalty rate to cover the whole of Europe (with allowances for small national variations) and makes available to record companies the whole repertoire of works represented by the authors' societies within BIEM.

The most important feature of the MCPS proposals is money. The current BIEM-IFPI mechanical royalty rate is equivalent to 7.4 per cent of retail price. To replace the old 6.25 per cent with this would mean a rise of around a fifth and an increase of up to £5m in the mechanical royalties paid out by UK record companies.

Not surprisingly, the record industry, through the team led by BPI chairman Terry Ellis, has reacted negatively to the MCPS suggestion. The MCPS's argument that it is logical to come into line with Britain's EC partners in the run-up to 1992 has been countered by the assertion that the UK remains a "special case" as far as international talent goes. UK record companies spend a disproportionate amount on A&R and it is the publishers who benefit from the worldwide success of British artists.

As reported in MW, the initial french warfare between MCPS and BPI now seems to have modulated into negotiation. While there are other issues involved — MCPS has proposed major changes in the way royalties are paid out — the amount of a new standard rate is the central one.

Current talks are based on finding a solution to come into force of some time towards the end of this year. What will be the outcome? My bet is that both sides will save face with a compromise solution that will involve the phasing in of the 7.4 per cent over two or three years, and that while the UK will sign the BIEM-IFPI contract, it will be allowed numerous "national variations".



... WHILE BOB Montgomery presents a straight bat for the MCPS

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National  
Discography

mcps

**You've seen the movie, now buy the record. Adventurous publishing companies are now actively pursuing film and TV companies with a view to breaking their acts on the all-important silver screen as Karen Faux discovers**

## Cue cameras for the hits

**F**ILM AND television productions now provide a precision tool with which to break artists and sell records according to David Minns of Warner Chappell. In the current broadcast climate bristling with new possibilities, it's not surprising that music publishers have finally woken up to the vast potential of this area and are approaching it more positively.

With its 34m titles and large roster of artists and writers, Warner Chappell recently drafted in Minns specifically to exploit music for film and television. He says: "Because 60 per cent of the income generated by films are made in the US, they are much more geared to music generally. But for the rest of Europe it still represents a huge growth area. Up until now this company hasn't gone out on the street to exploit it."

Minns stresses that the deals he aims to make are with producers who are prolific and have a slate of films spanning a period of years.

"On deals where we're packaging complete music for movies or mini series, the art is in controlling everything that gets into the soundtrack. This could be hard as often you're dealing with a complex arrangement; there can be 12 songs in a film plus the score which could mean liaising with 24 record companies and 24 different publishers.

When you take into consideration co-writes, and sub- and co-publishing agreements."

For a large publisher such as Warner Chappell it is possible to control the whole soundtrack and accommodate it in-house. "This is good because you eliminate complications for the producer," maintains Minns. "But the producer is committed to making the best possible soundtrack and it may not be possible to have that control."

At Island Music, Tony Orchudesch explains that it is difficult to place the company's songs alone on a film because directors are usually looking for music from more than one source. He is encouraged, however, by the knock on effect of having Island's music used in film. "The more our material is used, the more it boosts our record sales and increases consumer awareness. It precipitates use in other areas."

During the last 18 months Island has pursued a more aggressive marketing approach and consolidated the activities of its LA office.

"Our Island sampler, which is three cassettes and a leaflet showing the best of the catalogue, has been an important part of this new approach. Rather than sitting back and waiting for the users to come to us we are canvassing them and putting across what we can offer. This establishes a better line of

communication and is ultimately helpful when it comes to clearance.

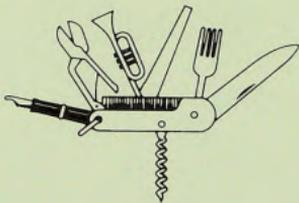
"The music users often don't know who to get in touch with and don't realise they are walking into a minefield of copyright clearance. We try to smooth their path and

show that as a publisher we are ready to help," reports Orchudesch.

A film and television department at Virgin Music was set up 15 months ago, fuelled by factors such as the deregulation of television,



MR FROST: Virgin Music handled all aspects of the music and now has the



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from  
**THE REALLY USEFUL GROUP**

satellite and cable TV and CDV. Simon Mortimer, who runs the UK division, believes that as the areas for placing music increase it will be the copyright owners who gain in the long term.

"Over the last year we've signed TV composers such as Simon May and we're taking that area seriously. We are always looking out for up and coming composers. TV directors usually know composers who can do a good job but if they

want someone new they come to us."

In the areas of film, television and commercials, Virgin Music is now acting as production company rather than just sitting back and administering catalogue. For example, with a recent project *Mr Frost* — starring Alan Bates and Jeff Goldblum — Virgin handled and financed all aspects of the music and now controls the rights.

"If we can control the score then

**'The more our material is used, the more it boosts our record sales and increases consumer awareness. It precipitates use in other areas'**

we reap the ongoing benefits as the film goes on TV, satellite and video," asserts Mortimer.

Each of the main worldwide Virgin offices have TV experts in residence and the LA office has yielded such projects as *Block Rain* and *Handmaid Tales*. Mortimer pinpoints France as a rapidly growing market. "In France we have specialists spending a lot of time on commercials whereas in the US we're concentrating on getting our existing songs into films and highlighting our composers."

With the demand for film and television music increasing, music libraries are also sharpening their marketing tactics. Atmosphere Music is one library which is trying to get away from the image of being merely a source of background music.



THE GRITTY images of *Resurrected* were enlivened by an Island Music song, *Sailing*, written by Gavin Sutherland

TO PAGE 40 ▶

**ppl**

**LINKING RECORD USERS  
WITH RECORD MAKERS**

As the copyright licensing body for the British Record Industry Phonographic Performance Limited represents more than 700 record companies and a myriad of artists and musicians whose combined skills have created an abundant treasury of perhaps a million original sound recordings.

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Phonographic Performance Limited, Ganton House, 14-22 Ganton Street, London W1V 1LB. Tel: 01 437 0311. Fax: 01 734 9797

▶ FROM PAGE 39

Atmosphere's John Lee says: "Music libraries have tended to be two or three years behind in terms of the music they offer and we went out of our way to create a small, innovative set up. Being small we are trying to work closely with producers and get more directly involved. We are finding ideas for editors to work with in advance which takes the process a step nearer to how they'd work with commissioned writers. The big advantage is that they're still paying a library rate and not a composer's one."

Lee believes that television is going to be very exciting over the next few years. "The advent of 24-hour television and Sky Channel is already boosting libraries' business as they are a cheap source of music. As a result not only are libraries getting more up to date but they're coming across links with record companies who are growing aware of the interest and income generated from music used in broadcast."

Carlin Music's Nick Farnies sees the growth in independent production companies as having a knock-on effect for libraries. "The work is small but the volume has increased," he claims. "Now a lot of television stations are setting up their own music search facilities. For example, Central Television now has Central Facilities with its own research and clearance resources. From our point of view this is good because it means stations are more geared up and organised to access library music. Blanket fees for the

**'The audio visual industry — especially on the corporate video side — has been an area of rapid expansion'**

combined use of radio and TV music in the UK currently stands at 215m."

Carlin is represented worldwide by a network of 23 agents. Each has a local office which markets music around television, radio and video. Similarly De Wolfe, one of the oldest established libraries around with its own prestigious studio The Angel, is reaping the benefits of having five main offices overseas with a scattering of agents who are either facility houses or film and video editors.

While chairman James de Wolfe acknowledges that the loss of major film production in the UK has had a negative effect on studios and libraries, his company's business has remained buoyant through tapping into overseas productions. A recent case in point is a project emanating from France — a series of 98 films for Club-Med set for television, cinema and video retail. On the UK front, de Wolfe recently supplied music for the soundtrack of Shirley Valentine



TAKE YOUR pick: the Carlin Music library samplers give a taste of what's on offer

and is currently working on a composition for new series of Minder.

"The audio visual industry — especially on the corporate video side — has been an area of rapid expansion," says de Wolfe. "TV is marking time: everyone is waiting to see who'll get the franchises. TV companies are hesitant to spend

vast sums of money because they don't know if they're going to stay in business. They seem to be reviewing their current trading position."

As the media market evolves, publishers and libraries will be under pressure to sustain an innovative approach and strong identity.

Atmosphere's John Lee adds: "I'd welcome more feedback from publishers within record companies. They could broaden their thinking when it comes to what their artists and writers are capable of and they could use a company like us to take them into a market they aren't used to dealing with."

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## COOKING

by Dave Henderson

**GOAT!** It's a great name, but the goaties in question look more than a little dodgy as they're packed and pressed to promote their second Beggars Banquet single, *Your Love Is Mine*. But their rock 'n' roll (well, almost). Also on the table is a new hypnotic single from **Thee Hypnotics**. On Beggars' sister label Situation Two, through Rough Trade and the Cartel, The hypo's have a new 12-inch called *Half Man Half Boy*.

**EDDIE LEMUNE and DL Menard** promote their new albums on Hannibal with selected UK dates during April. They'll be joined by the Whistler Brothers and the albums in question are Eddie's *Cajun Soul* and DL's *No Matter Where You At, There You Are*. **The Guano Bots** further their career and the cause of rockabilly with a new release on World Service. With their multi-talented dog in tow, they offer *Electro Glide In Blue*, a new album, through Rough Trade and the Cartel, that pays homage to that great cops on bikes movie of the self-same name.

**THE FAB** and groovy **Digital Underground** follow up last year's mini-success with *Doowayoulike*, with a brand new album on BCM. Titled *Sex Packets*, it's available in its usual format and includes the first 45, the newie. **The Humpty Dance**, and lots of other similarly wild style. **Sovled American** visit the UK for selected dates to support their recently released album *Around The Horn* on Rough Trade through the Cartel.

**LITTLE RED SCHOOLBUS** keep the Brummie rock alive with a new album on Cherry Red called *Grubby Highway Country Lane* through Fringe.

**RUMOUR RECORDS** release volume three of their Warehouse Raves series. Another double album on CD, it's available through Pacific and it includes *Acid Rock* by **Rhythm Device**. *Right Before My Eyes* by **Patti Day** and *Don't Walk Out On Love* by **Cellfire** among others. Also on a heated dancefloor near you, **Bensi** has a new single on Tam Tam called *I Beg U The Mic*. Also from Tam Tam is **Bruce's** new *Feel'n' Moody* on 12-inch and from the WAU Mr Modo stable of ambient style house stuff comes *Cl'Locco* by **Sun Electric** and *Less Stretch And 2 Much*. *Rave On* on a jerker sound slab.

**LAUREL ALKIN** is back again. He's still odd, still kicking and still on an Unicorn. This time he has what's called a four track mini-LP called *Escapade*. In France and there's available through XPT. I remember the good old days when singles had five tracks but, in these days of shorter records, you have it (or not as the case may be).

**RIDE FOLLOW** their successful Ride EP with monosyllabic *Play*. Featuring four tracks recorded "almost live". Again on a 12-inch through Rough Trade and the Cartel. **Ultra Vivid Scene** releases a four track 12-inch, two track seven inch, a four-track cas-



A BAND called Goat release their second Beggars Banquet single, *Your Love Is Mine*.

settle single and a four track CD single called *Starting At The Sun* on 4AD through Rough Trade and the Cartel. **The New Fast Automatic Daffodils** have a seven-inch, 12-inch and CD single called *Big on Playtime* through APT. **The BMX Bandits** release a new album called for some reason, *CB6*. On the Click label, it's available through Nightshift and the Cartel. **The Playthings** release an EP called *Sugar and Spice* through the Cartel and there's a new single from **Davy Spillane** called *Indiana* on Drones, on green vinyl through Revolver and the Cartel.

**SLINT'S** *TWEED* album is available again, this time through Nightshift and the Cartel. It's on the Jennifer Hartman label and it's really loud. **The Mayfields** have a seven-inch single on Rough Trade through the Cartel. **The Ocean** and **Matt Allison** has a Bus Stop 45 called *Hard Look At Perfect*, both are imports from the low-based label. **Heng David** release a 12-inch EP on the Vacant label called *Another Day* and there's some re-routing of *Goth* and heavy symphonic parping on **Roman He's** *Vision Of Line* album on the KDF World Service label. Still with Nightshift, the Mammoth label from the States has an album from **Black Babies** called *Earwig* and that's on album, cassette and CD and it's brilliant. Also on Mammoth is **Dash Rip Rock's** *Acce Of Clubs* which is again an album, cassette and CD. The Pathological label finally releases the *Pathological Compilation* a selection of formats all with different sleeves. It's available through Revolver and the Cartel and it includes tracks from **Caracas**, **Godfunk**, **Tarminal**, **Cheeseenko**, **Ceil**,

**Silverfish**, **Napalm Death** and many more similarly geared combos.

**ROBERT EARL Keen Jr** releases an album called *War* textures on Special Delivery through New Routes and the Cartel. **Eden** releases *The Light Between Worlds* album on Nightshift through the cartel. *The Utility* label has a couple of newies at their usual mid-price tag and they are **Caroline Trettini's** seven tracker *Be A Devil* and **Cleo And McLeod's** seven tracker *Beyond Or Means*. **The Bridewell Taxis** have a new 12-inch single called *Give In* on Stolen Records through APT and there's a compilation on Special Delivery called *Hard Coast* (through New Routes and the Cartel) and that includes tracks from **Richard Thompson**, **Martin Carthy**, **Gregson And Collister** and loads more.

**CURRENTLY** on the shelves, or they should be, **The Heart Throbs'** new *Little Indian* single *I Wonder Why*, available through Nine Mile and the Cartel, a new album from **The Davy Spillane Band** called *The Shadow Hunter* on Cooking Vinyl through Revolver and the Cartel. **The Clean's** new album, cassette and CD *Vehicle* on Rough Trade through the Cartel, **KH's** 12-inch single *Over-shadowing Me* on Play Hard through Nine Mile and the Cartel. **Bradford's** debut album *Shouting Quietly* on Foundation through Rough Trade and the Cartel. **Deviated Insane's** album *Gutteral Breath* on Peaceville through Revolver and the Cartel. **Walter Salas Hernandez's** from The Sistas album *Lagarta* on Rough Trade through the Cartel.

DISTRIBUTION  
TOP INDIE  
TOP 40 SINGLES

1	3	STRAWBERRY FIELDS FOREVER	Dubois/Swash OERTEL 2097 (PAC)
2	4	BLUE SAVANNAH	Mute 12 (MUTE) 189 (PAC)
3	7	ANOTHER DAY IN PARADISE	Cap 200
4	3	THIS IS HOW IT FEELS	Cap 200
5	5	LOADED	Creston CREO 700 (PAC)
6	8	MAMMA GAVE BIRTH TO SOUL CHILD	Cap 200/Star 100 (PAC)
7	NEW	THE NEW WORLD	Cap 200/Star 100 (PAC)
8	NEW	SHE BANGS THE DRUMS	Deira WARETS 15 (PAC)
9	5	ENJOY THE SILENCE	Silverfish 20 (PAC)
10	6	MADE OF STONE	Mute 12 (PAC) 189 (PAC)
11	9	ELEPHANT STONE	Silverfish 20 (PAC)
12	NEW	LET'S HANG ON	Linnex COLEJO 10 (PAC)
13	10	BRING FORTH THE GUILLOTINE	Star 100
14	NEW	YOU'RE GONNA GET ALL MY LOVE	PWS PW145 (PAC)
15	NEW	YOU'RE GONNA MISS ME (REMIX)	Reptile LICTO 1200 (PAC)
16	11	RAGGA HOUSE (ALL NIGHT LONG)	Living Bird 754548 (PAC)
17	7	TESTONE	Warg/Clavin 1000 (PAC)
18	3	WANTED	Silverfish 20 (PAC)
19	NEW	MOTHER UNIVERSE	Raw TV 871 (PAC)
20	22	ALL WE WANNA DO IS DANCE	Protek/Car House (PAC) 100 (PAC)
21	19	MADCHESTER RAVE ON E.P.	Factory FAC 242 (PAC) 242 (PAC)
22	6	JAILBREAK	Reptile LICTO 1200 (PAC)
23	4	YOU'RE MINE	Cap 200/Star 100 (PAC)
24	NEW	YOU WANT MY LOVE	Cap 200/Star 100 (PAC)
25	13	HAPPENIN' ALL OVER AGAIN	Citizen Kane 7446 (PAC)
26	14	MAD LOVE (EP)	Mute 12 (PAC) 189 (PAC)
27	15	THE SHIP SONG	Mute 12 (PAC) 189 (PAC)
28	2	PAWNS IN THE GAME	Silverfish 20 (PAC)
29	32	FOOLS GOLD/WHAT THE WORLD IS	Silverfish 20 (PAC)
30	16	WALK ON BY	Silverfish 20 (PAC)
31	NEW	FALL OUT	Reptile LICTO 1200 (PAC)
32	20	AIKROFT '71	Reptile LICTO 1200 (PAC)
33	NEW	2 MUNCH	Reptile LICTO 1200 (PAC)
34	25	PROBABLY A ROBBERY	Mute 12 (PAC) 189 (PAC)
35	23	SPACE TALK	Reptile LICTO 1200 (PAC)
36	24	THE HUNG DANCE	Reptile LICTO 1200 (PAC)
37	33	30 SECONDS TO COMPLY	Cap 200/Star 100 (PAC)
38	27	FEELING GOOD	Cap 200/Star 100 (PAC)
39	28	ME SO HORNY	Reptile LICTO 1200 (PAC)
40	39	STREET TUFF	Reptile LICTO 1200 (PAC)

## TOP 20 ALBUMS

1	NEW	VIOLATOR	Mute STUJHM 6 (PAC)
2	21	WILD!	Mute STUJHM 7 (PAC)
3	14	THE STONE ROSES	Silverfish 20 (PAC)
4	7	PENNIES FROM HEAVEN	ERC REC 746 (PAC)
5	NEW	WAREHOUSE RAVES 3	Reptile LICTO 1200 (PAC)
6	4	3 FEET HIGH AND RISING	Tammy Boy/Big Life DISLP 1 (PAC)
7	19	THE HEALER	Silverfish 20 (PAC)
8	5	WALK ON BY	PWS PW145 (PAC)
9	21	BUMMED	Factory FAC 225 (PAC)
10	3	COLLECTION	Atlantic KCP 181 (PAC)
11	NEW	EMERALD CLASSICS VOL 1/II	Waxwork WMTV 1 (PAC)
12	7	2 SOUNDCLASH	Mute STUJHM 6 (PAC)
13	11	TEN GOOD REASONS	PWS PW145 (PAC)
14	19	READING, WRITING & ARITHMETIC	Rough Trade ROUGH 148 (PAC)
15	23	ENJOY YOURSELF	PWS PW145 (PAC)
16	14	THE CIRCUS	Mute STUJHM 33 (PAC)
17	3	SQUIBBEL & G MAN	Factory FAC 178 (PAC)
18	6	THE COMFORTS OF MADNESS	Cap 200/Star 100 (PAC)
19	NEW	TRAVEL-LOG	Silverfish 20 (PAC)
20	3	QOQ THE WORLD OF BABY FORD	Bluffer King MFC 0100 (PAC)

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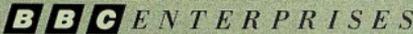
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Please write enclosing full cv and covering letter with day time phone number to:-

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# Sony aims for the top

by Nicolas Soames

NORIO OHGA, the chairman of Sony Corporation, has a very clear intention for his new label Sony Classical which is launched this week.

"I want it to be the leading classical label by the turn of the century," he told me during a recent trip to Japan.

It is a simple but ambitious purpose for a label which arises like a phoenix from the ashes of CBS Masterworks. It was Ohga who personally recruited the talents of Gunther Breest from Deutsche Grammophon to be president of Sony Classical and has given him virtually a free hand. It is also no secret that money is little object.

"Of course, we have a business plan," said Ohga. "But we have not gone ahead just on a business basis — it is also for the culture. A successful company like Sony should invest in good products." By which he meant art in general, but classical music in particular.

For Ohga has himself a long-standing interest in classical music — he must be the only chairman of a multi-billion

pound company who is a trained baritone, and who has sung Mozart opera on stage. He celebrated his 60th birthday by conducting a concert in Tokyo.

But he has centred his label unequivocally in Europe — in Hamburg, the town of the Yellow Label and Teldec. And while his first release indicates the CBS Masterworks heritage, there is a strong European flavour as well.

There are seven new releases under the new Sony Classical banner, plus the three which were released early a couple of months ago. They are not particularly startling or set out to suggest any pattern — a classical label takes many years to set up as Ohga recognises.

But Daniel Barenboim is prominent. He conducts Das Konzert, a live recording of Beethoven's Symphony No 7 and the Piano Concerto No 1 given with the Berlin Philharmonic Orchestra as the Wall began to come down (45830 CD/tape/VHS Video), and Schubert's complete music for violin and piano with Isaac Stern (CD 44504).

Zubin Mehta, a regular CBS artist, is also much in evidence, with Bartok's Mandarin Suite, played by the BPO (CD 45748).

One of the most popular — and the only one to be offered on LP as well as tape and CD is a coupling of Chopin's Piano Concertos Nos 1 and 2 played by the leading pianist from the CBS roster, Murray Perahia, with the Israel Philharmonic Orchestra under Mehta (44922).

But these are early days for Sony Classical. Roxy Bellomy, marketing manager, Sony Classical, explains that there are about a dozen new releases scheduled each month into the summer, as well as a variety of back catalogue re-issues. This month, too, has some re-issues with the introduction of the new Triple Maestro series (3 CD sets at low price), and a variety of re-issues in the Digital Masters series.

Bellomy acknowledges that the expectations of the classical record industry are high for Sony Classical. "It is our aim to meet those expectations," she says strongly.

"The initial response from dealers has been excellent — there is a lot of interest and appreciation for the label. But our first job is to lay the foundation stones."

The launch of Sony Classical is being supported with a widespread press advertising campaign, both alone and in conjunction with Tower. The label will be much in evidence in shop window displays.



GUNTHER BREEST: from Deutsche Grammophon

Sony has posters, counter cards, door stickers, name boards, artist showcards, mobiles, wallets and consumer leaflets. There will also be a Sony CD sampler.

"Our aim is to have Sony Classical perceived as a new label with a strong connection with the high-quality image that exists through its hi-fi," she adds.

This will, she hopes, be reflected in the technical accomplishments of the label. All the new recordings

are being made with Sony's new 20-bit High Definition Sound offering, the company says, "great realism, warmth, spaciousness, and fidelity to the original sound source." They hope it will be seen as combining the best features of analogue sound with all the best features of the digital process.

The company has also committed itself to releasing its music on pre-recorded DAT but Bellomy admits that there are no plans so far for DAT release in the UK this year.

But the artists will be of central importance in the initial months. This list includes Claudio Abbado, Barenboim, Giulini among the conductors; Jose Carreras and Plácido Domingo among the singers; Dardani, Perahia, Yo-Yo Ma and Horowitz's last recording among the instrumentalists.

Sony Classical will be making much of the treasures in the CBS vaults, and is already planning a Boulez edition and a Stravinsky edition on CD.

No plans have yet been announced for the first formal release of the Karajan Legacy, the 45 video programme made by the conductor in the last few years of his life. The programmes were purchased by Sony Classical at an undisclosed considerable price. But these will be released on video disc "between 1990 and 1993" along with other video productions encompassing the work of Perahia, Celibidache, Perlmutter, Barenboim and the Lubeckers Sisters.

The dealer price of the new Sony Classical full price product is the normal CBS full price product in the normal CBS figure, £7.29.

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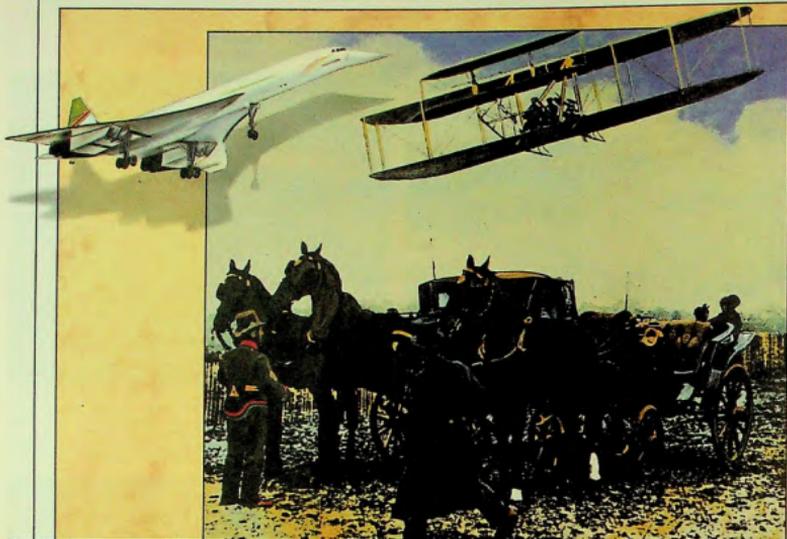
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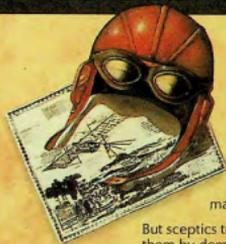
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