

## MUSIC WEEK



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## Virgin unveils its Mega-plan

A NEW style is being brought to record retailing this month as Virgin sets out to become the biggest dealer in Europe by 1992.

All the chain's current Megastores are being re-fitted and five new ones are to be opened in the UK within the next 18 months, according to managing director Simon Burke.

In addition, sites are being lined up from Scandinavia to Spain, and Burke declares: "Within the next 18 months, we will be the biggest music and video retailer in Europe."

In the UK, Virgin Retail is acutely conscious of the big cities in which it is not represented — Burke points to Belfast, Manchester, Liverpool, Newcastle and Cardiff — and he says: "We're not just talking about little shops in little towns. We're not going to move away from the Megastore concept just to squeeze in somewhere."

He adds that the chain intends to double its present total of 10 UK and Irish stores within three years. In the meantime, all its existing outlets are being refurbished. The

revamp is already underway in Edinburgh and is due to be completed nationwide before the end of next year.

Says Burke: "Record retailing has never been at the forefront of retail design. We intend to change that. Over the past year, we've been working on a design for the chain which is, I believe, the one to take record retailing forward."

"It's as good as anything else on the High Street — and I would challenge anybody to say it's inferior. That's the first time that's

TO PAGE FOUR ▶

## INSIDE

## HARVESTING MEMORIES

Malcolm Jones remembered

## LISTEN EAR

Introducing The Ear, featuring new talent, gossip and comment

## WHO'S IN THE MARKET?

The latest quarterly market share figures

## Japan's about face on copyright

THE MOST notorious of Western-style music markets is about to undergo a radical change in the copyright protection it gives to music.

The Japanese government has announced that it intends to extend the period of protection from 30 to 50 years and will restrict Japanese companies' practice of making

unauthorised copies of pre-1978 recordings.

IFPI director general Ion Thomas comments: "The announcement of improved copyright protection for international producers in Japan is good news and most welcome."

However, he adds that the organisation has also expressed its concern to the Japanese authorities about the proliferation of record rental shops in the country and he hopes this issue will also be tackled if and when new legislation comes into effect.

## Record industry fights royalties rise with 20pc reduction claim

## Come on down says the BPI

AN AGGRESSIVE response is being presented to music publishers this week over their claims for a rise in mechanical royalty rates. The record companies say there should be a 20 per cent reduction.

The publishers want a 12 per cent rise over existing levels but the BPI believes it has found a convincing argument for rates to be reduced.

However, time is running out for negotiations between the BPI and the Mechanical Copyright Protection Society, representing the publishers. The MCPS is intent on imposing a new system for mechanical payments from July 1 and has declined BPI suggestions that that deadline should be extended.

At the latest meeting between the two groups, the BPI put for-

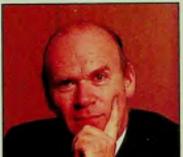
ward its arguments for a reduction in current rates. Says chairman Terry Ellis: "We have worked out what we think is the correct level compared with the rest of Europe. Based on our research, we have proposed that there should be a reduction in the mechanical royalty rate of 20 per cent."

"Our research is extensive and, should we have to go to a Copyright Tribunal, that is the position we will present them with."

"We have looked into the level of royalties we are paying and the level of royalties other European record companies are paying — or, to be more precise, the amount composers are receiving."

"We found that composers are not receiving much more in Europe than they are in the UK. In fact, composers are receiving no more from any other country in Europe than they are from us — in real terms."

At the end of the all-day meeting, the MCPS took away the BPI's



BOB MONTGOMERY: "We want a 12 per cent increase"

proposals, but managing director Bob Montgomery comments: "It's not something we are prepared to consider. Our position remains as it was before."

However, asked whether he is optimistic about a successful conclusion to the negotiations without



TERRY ELLIS: "We want a 20 per cent reduction"

having to resort to a tribunal, he states: "I hope it will be sorted out before the end of the moratorium on July 1. We are still talking and we have agreed to meet again."

Ellis adds: "We have to work this out without going to a tribunal. I am hopeful of that happening."

## The 32 per cent gap

THE DIFFERENCE between the BPI and the MCPS amounts to some 32 per cent of current mechanical royalty rates.

While the BPI is pushing for a 20 per cent reduction, the MCPS wants a rise of 12 per cent.

The MCPS intends to impose in the UK the BIEM-IFPI system which operates in other European countries. This would mean record com-

panies paying a 9.504 per cent royalty on vinyl discs and cassettes and an 8.45 per cent payment on CDs. The MCPS says this equates to a 12 per cent increase on current rates.

The organisation originally intended to lay down the system from April 1 but, after representations from the BPI, agreed to delay this to July 1.

## Outlaw goes under

OUTLAW PROMOTIONS and management are going into liquidation with trading debts of £250,000.

Managing director Paul King says he could no longer survive with the debts accrued over the last four years. But he intends to remain the manager of Tears For Fears, Julian Cope, When In Rome and Breathin'.

The two main factors contributing to Outlaw's debts came in 1986, says King. "We financed a record company, Rainbow Records, which went terribly wrong and lost £100,000 on the Genesis gig in Hampden Park," he says.

King adds that he intends to re-tire with a new company once the liquidation is completed.

## PolyGram starts Nineties on top

A NEW decade, the old story: PolyGram has come top in four of six categories in the first quarter market survey.

Just as it was at the end of 1989, PolyGram is leading singles and albums company and top singles and albums distributor.

TO PAGE FOUR ▶

JAN HAMMER

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# Promoters back MPs' bid to corral 'cowboy' raves

THE LEGITIMATE concert promotion industry is backing MP's attempts to clamp down on illegal acid house events.

The Concert Promoters Association wants to see all gigs run safely and responsibly and is supporting a proposed new law on unlicensed raves.

The promoters have expressed their enthusiasm for an amendment to the Entertainments (Increased Penalties) Bill which would differentiate between a responsible organiser breaking crowd limits for justifiable reasons and an illicit promoter simply packing in as many people as possible.

During the bill's third reading in the House of Commons, Stuart Randall, MP for Kingston-upon-Hull, West, said he found the promoters' support encouraging. He added: "It is interesting that the association also supports the notion of increased penalties for promoters of illegal — and I stress illegal — acid house parties.

"It is encouraging to see concert promoters behaving so responsibly and condemning the outrageous behaviour of some of the people we described in committee as cowboys.

"It is important to recognise that there are times when a promoter has to violate the conditions of the

licence in the interests of crowd control. If many additional people simply turn up at an event, what does one say to them?

"Does one say: 'Look, you have to stay outside', because if one does, those people might go to the nearest town and cause trouble in that community. That would be unacceptable.

"On the other hand, the group

## New concert bill affects the good, bad and the ugly

THE ENTERTAINMENTS (Increased Penalties) Bill has passed its third reading in the Commons and looks likely to become law in largely its present form. Once it is on the statute books, it will make life a lot harder for organisers of any unlicensed event.

Though its main target is the illicit acid house raves, the bill will have an impact on all promoters. MPs have now closed a loophole which would have allowed organisers of acid events to obtain a licence then allow in many thousands more people than the licence stipulates almost with impunity. However, in so doing, all promoters — legitimate and not — will be affected

of people could be outside the fence and start kicking it down. That would mean further trouble. Careful judgements based on practical experience must be used in such matters and sometimes additional people, over and above the number agreed on the licence, should be allowed into an event to keep the crowd calm and in good humour."

by the bill's provisions.

As the bill stands, any promoter breaking attendance conditions will be liable to a fine of up to £20,000 and/or six months gaol. However, MPs say legitimate promoters are likely to escape such penalties by showing that they took all reasonable steps to stop the crowd limits being broken.

Indeed, the established concert industry — received several commendations during the latest debate on the bill. Sponsoring MP, Graham Bright (Luton South), stated: "The large promoters have a code of conduct. They bear safety very much in mind — in fact, they are as concerned as we are."

## NEW P R O D U C T

● CASTLE COMMUNICATIONS is launching a £300,000 TV campaign to back four releases in its Ultimate Collection series.

The four double albums — The Kinks, The Small Faces, The Tremeloes and The Searchers compilations — are released on May 14. On the same day, the advertising begins in London, Central, Lyle Tees, TV5 and on radio on Capital Gold. On May 21, the campaign rolls out to Granada, Yorkshire and Anglia. Win and in-store displays are planned to coincide.

● A&M IS backing the release of its second series of two-for-one cassettes with extensive point-of-



ICICLE WORKS: damaged

sale material. The four cassettes, which have a dealer price of £4.49, are: Chris

De Burgh — Into The Light/Flying Colours; REM — Murrur/Reckoning; Sting — Dream Of The Blue Turtles/Nothing Like The Sun; and Squeeze — Singles 45 And Under/Babylon And On.

The previous two-for-one cassettes will be re-promoted; they are Bryan Adams; Supertramp; and Elkie Brooks. The new series of cassettes is released this week.

ARTISTS ON TOUR this month to promote new releases include: Summerhill — single on Polydor. Belinda Carlisle — single on Virgin. Vision Of You, out on May 14. The Icicle Works — Epic album, Permanent Damage, out May 14.

## Tape that takes the hiss needs cash

THE INVENTOR of a hiss-free cassette system is looking for record company backing for what he claims is a major breakthrough in recording.

John Pettigrew says that if the industry won't back him then he will develop the system and manufacture the cassettes himself.

Pettigrew has been researching contour biasing, as opposed to AC biasing, for three years and claims that it overcomes distortion by limiting it.

He says that contour biasing provides more treble making the new cassettes superior in sound recording quality to the standard cassette.

But the new cassettes will not challenge the CD, he adds. "The CD is technically better but what I have is better than normal cassettes. To say that it will replace the CD though is a little over-the-top," says Pettigrew.

A number of record companies have shown an interest in the system, he says. Blank tape manufacturers have yet to hear about the invention, adds Pettigrew, and video manufacturers will also be consulted.

Pettigrew, who is based at Paisley College of Technology in Scotland, has set up his own company Ampsys; if he does not get enough support from outside parties he can manufacture the cassettes himself.

"I am very confident about the system. It is a major breakthrough in recording," says Pettigrew.

## Money talks at royalty talk

A SEMINAR looking at commercial, legal and accounting issues relating to music royalties will be held in London this summer.

The one day conference will include presentations by accountants, solicitors and record executives as well as the Performing Right Society and Mechanical Copyright Protection Society.

Details of the June 28 seminar, are available from organiser Hawksmere Ltd on 071-824 8257.

- 4 News
- 6 Frontline
- 8 Country charts
- 10 Tracking; Indie chart
- 12 Malcolm Jones remembered
- 14 Sell through; Market share; chart
- 17 Singles chart
- 18 Dance; Hamilton
- 19 Dance chart
- 20 Classical; CD chart
- 22 Talent; The Ear
- 23 Performance
- 26 Album reviews
- 27 Singles reviews; The Other Chart
- 30 Music video; Market share; chart
- 31 US charts
- 32 Albums chart
- 34 Airwaves; Airplay action
- 36 Publishing; Market share
- 38 Market survey
- 40 Reissues
- 42 New release listings
- 46 Diary; Dooley

## Q. what do batman, superman, clint eastwood and rambo have in common?

A.

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## Mega-plan

▶ FROM PAGE ONE

been capable of being said about record stores."

Internationally, Burke says Virgin is looking to capitalise on the success of its Paris Megastore — he claims it now accounts for five per cent of the French market — by opening new stores in Spain, Italy, Belgium, the Netherlands, Scandinavia and further outlets in France.

Burke contends that by the time other UK retailers have found their feet on the continent, Virgin will be established and will be the brand leader.

"The fact that we should have everything in place by 1992 is not exactly a coincidence," he adds.



SIMON BURKE: 'Virgin intends to be Europe's biggest'

## B R I E F I N G

## Producers want Euro cash

BRITISH PRODUCERS are looking to strengthen links with their continental counterparts and spread the net of needletime collection in Europe.

The British Record Producers Guild says its 70 members already benefit from GVL, the German broadcast royalty. Now as 1992 approaches, the Guild is encouraging more producers from mainland Europe to join and collect their GVL dues.

The BRPG, now three-years-old, is looking to negotiate yearly payments for its members in other territories in Europe. Guild member

# CD and Europe double bonus for \$2bn PolyGram

POLYGRAM DERIVES more than half its product sales income from CDs, with just 18 per cent being generated by vinyl, according to figures presented at the group's first annual general meeting as a public company.

In 1989, CDs accounted for 52 per cent of sales revenue with cassettes contributing 30 per cent.

The meeting was held by PolyGram president David Fine that the

company is highly-conscious of its European base, particularly of a time when the European market is the most valuable in the world.

"We believe our European heritage is a great asset which gives us a unique strength in that we are the largest recorded music company outside of the United States."

PolyGram's market share in Europe is 22 per cent and, globally, 15 per cent. Fine contends, that after the full integration of last year's acquisitions, A&M and Island, PolyGram will garner 18 per cent of the world market. The group had a turnover of \$2bn in 1989.

Shareholders at the meeting approved three new appointments to the PolyGram board. A&M chairman Jerry Moss, Island founder Chris Blackwell and PolyGram



ALAIN LEVY: new man on the board

executive vice president Alain Levy's appointment is seen as part of his grooming to eventually succeed Fine as company president.

## Singer seeks damages over scrapped gigs

SOUL SINGER Eddie Floyd is claiming £3,000 compensation from promoter Flying Music after five of his tour dates were cancelled.

A High Court writ states that the tour agreement said that if any performances were cancelled because Floyd was ill or through any other reason then his salary would

be reduced on a pro-rata basis.

But Floyd argues that Flying Music "unlawfully and in breach of contract" cancelled five scheduled performances and also reduced his payments.

Andrew Wager of Bebop, who represented Floyd in court, said he would not accept any reduction of money due to Floyd.

## PolyGram top

▶ FROM PAGE ONE

Indeed, its already-powerful grip on the albums distribution market is gaining even more strength. In January to March, PolyGram shipped 28.9 per cent of all long-players which compares with 27.0 per cent in the pre-Christmas quarter and 23.1 per cent a year ago.

In the categories for leading labels, CBS took the top slot in front of Ensign which, largely through the efforts of Sinead O'Connor,

came from nowhere to second place. CBS stalemate Epic was third.

The decline in TV advertising in the first quarter allowed the mainstream record companies back in after the pre-Christmas domination of the leading labels category by TV merchandiser Telesister. EMI took top slot followed by CBS.

The influence of the WEA group in the labels categories has been diluted by the introduction of East West and the spreading of the company's market share across a new marquee.

## World BRIEFING

NEW YORK: A federal district judge has ruled that Aretha Franklin is liable for approximately \$240,000 to a Broadway producer with whom she had no written contract. The decision stems from a six-year-old case during which it was revealed that Franklin verbally agreed to appear in Sing, Mahalia, Sing, a show based on the life of Mahalia Jackson. The judge ordered Franklin to pay the producer's out-of-pocket expenses of some \$80,000 as well as unpaid debts of approximately \$157,000. Franklin has been given leave to appeal against the decision.

NEW JERSEY: Patricia Moreland, the new president of the National Association of Record Merchandisers, says the music industry cannot afford to lower its guard over threats by government to control lyrical content by legislation. Moreland, president of City One Stop, says retailers must be aware that they are selling more than just product; they are selling art.

ROME: Italian MPs are hopeful that a proposed blank tape levy will be in force by the end of the year. Politicians are in the final stages of considering a bill which would stipulate that a percentage of retail price is paid to copyright society SIAE.

NEW YORK: Daniel Miller, founder of Mute Records, and Rick Rubin, the man behind Def Jam and Def American, will receive the Jay Webber Prizes for Excellence in Music and Business at the New Music Seminar in July. The awards committee says Miller "has shown remarkable consistency in signing unconventional artists, letting them do exactly as they please, and employing uncanny marketing creativity to help many of them to achieve international popularity".

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# 'Confusion' over Sunday trading as bill stalls

THE FUTURE of Sunday trading in the UK is still undecided following a hearing of a private members bill.

The bill was proposed by Jim Couchman MP (Conservative, Gillingham) in a bid to reform the Shops Act which makes record retailing on Sunday illegal.

Discussions in Parliament on the bill lasted their allotted time without a decision being made. If accepted, the bill will make Sunday after-

noon trading between 12 noon and 6pm legal for all shops. It would also allow some small shops under 3,000 sq ft to open all day to sell a range of specified goods.

The bill was put together by Couchman and the Shopping Hours Reform Council and is seen as a compromise to supporters of Keep Sunday Special.

Before the bill was heard, Couchman said: "Thanks to the European Court judgement and an

increase by some local authorities in the number of prosecutions, the whole area of Sunday opening and Sunday shopping has become very confused. We urgently need to sort it out."

The time limit on the hearing of the bill added to Couchman's fears that parliamentary procedure dictates the bill stands little chance of becoming law.

No date has been fixed for further debate on the bill.



SHOPS AWAY: Alto's latest store at Gatwick airport

## Alto touches down at airport terminal

ALTO IS expanding its retail chain by opening its ninth store — its second airport concession.

The new store at Gatwick Airport's south terminal was introduced in response to market research showing music to be popular with people passing through the airport.

Alto Music & Video is situated in the centre of Gatwick Village

which is undergoing a programme of extensive refurbishment, due to be completed this month.

The chain's managing director Steven Grundy says: "Our new Gatwick branch is already performing well and exceeding our forecasts during a period that is comparatively quiet for Gatwick airport in Surrey."



DEALERS FROM throughout the UK were invited to Whitfield Street Studios in London to celebrate the launch of the new Sony Classical label.

**ultra vivid scene**

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cassette: cad c 0005

compact disc: cad 0005 cd

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tour dates

may

22 bedford, community theatre

23 northwich, arts centre

25 manchester, international 1

26 sheffield, leadmill

27 newcastle, riverside

29 birmingham, edward's no 8

30 london, town & country club

UAD



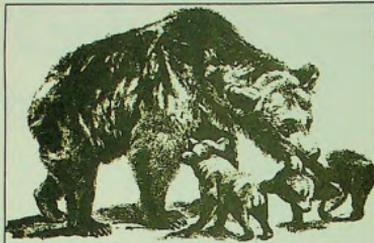
## Slight Adjustments

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## TOP • 20 • ALBUMS COUNTRY

1	FAVOURITES Daniel O'Donnell	Riz RITZLP 0052 (SP) CRITZLC 0052/CD/RITZLD 0052
2	THOUGHTS OF HOME Daniel O'Donnell	Telstar STAR2372 (BMG) CSTAC2372/CD/ICD2372
3	HIGHWAYMAN 2 Jennings/Nelson/Cash/Kris	CBS 4666552 (1 CD) C466652/4/CD/4666552
4	STORMS Nanci Griffith	MCA MCG6066 (F) C.MCG6066/CD/D.MCG6066
5	DON'T FORGET TO REMEMBER Daniel O'Donnell	Telstar STAR2372 (BMG) CSTAC2372/CD/ICV2327
6	FROM THE HEART Daniel O'Donnell	Riz RITZLP0043 (SP) C.RITZL0043/CD/RITZCD105
7	I NEEDED YOU Daniel O'Donnell	Riz RITZLP0038 (SP) C.RITZL0038/CD/RITZCD104
8	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3342 (F) C.MCF3342/CD/MCAD5927
9	COPPERHEAD ROAD Steve Earle	MCA MCF3426 (F) C.MCF3426/CD/D.MCF3426
10	NO HOLDIN' BACK Randy Travis	Warner Bros WX292 (M) C.WX292/CD/WX292CD
11	BOOM CHICKA BOOM Johnny Cash	Mercury 8421551 (F) C.8421554/CD.8421552
12	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF 3413 (F) C.MCF3413/CD/D.MCF 3413
13	DLD B X 10 Randy Travis	Warner Bros WX 162 (M) C.WX 162/CD/WX 162CD
14	ONE FAIR SUMMER EVENING Nanci Griffith	MCA MCF3435 (F) C.MCF3435/CD/D.MCF3435
15	AS LONG AS I HAVE YOU Don Williams	RCA J 90393 (BMG) C.PK 90393/CD/PD 90393
16	STATE OF THE HEART Mary Chapin Carpenter	CBS 4666971 (1 CD) C4666971/4/CD/4666971
17	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Riz RITZLP 0031 (SP) CRITZLC 0031/CD/RITZCD 107
18	WHITE LIMBOZEEN Lloyd Parton	CBS 4651351 (1 CD) C4651354/CD/4652352
19	III Ricky Van Shelton	CBS 4663481 (1 CD) C4663484/CD/4663482
20	GUITAR TOWN Steve Earle	MCA MCF 3335 (F) C.MCF 3335/CD/D.MCF 3335

# The bear necessities

**As the majors concentrate on Route 90, just behind them is a collection of smaller labels keenly digging up classic country from the past. Alan Gardiner reports**

**W**HILE THIS month's Route 90 campaign will see the major record companies attempting to focus media attention on some of the hottest contemporary country acts, a number of smaller companies are responding to the growing interest in country music of a considerably older vintage. Ironically, it's an interest that the new country artists — which, as is often observed, might be more accurately dubbed New Traditionalists — have done much to foster.

The leading European reissue labels are Germany's Bear Family and Sletton in the UK. Sletton specializes in straight reissues of collectable releases from the Fifties and Sixties, retaining the original artwork and liner notes. In less than five years the company has built up an impressive catalogue of 140 mid-price albums. Bear Family, now 15 years-old, has not only a correspondingly larger catalogue (around 500 vinyl albums and 150 CDs) but a radically different approach to the packaging of its product. The label has become synonymous with definitive, copiously annotated anthologies of artists' work, usually including previously unused material and often presented in the form of box-sets or multi-album series (such as the 15-volume Waylon Jennings Files).

Owner Richard Weize explains that the company's completist approach appeals to collectors and also reflects his own enthusiasm for the music: "I get a lot of personal

satisfaction from locating rare and unused tracks. Often the problem is not only finding the track itself but finding a tape of the right quality. I don't just accept what the company I'm licensing from sends me, because they're quite likely to be third or fourth generation tapes. I go to the States myself, find the right tapes and make my own copies." Weize has recently returned from a four-week trip spent unearthing Bill Haley Decca material for future CD release.

He freely admits that the months and sometimes years of preparation that lie behind a Bear Family release usually yield relatively modest financial returns. "Our unit sales average between 1,000 and 3,000 — the kind of figures that wouldn't interest a major company. I think in any case that a major label can never be as efficient in catering for the collector as a small independent company. They can't match the dedication and commitment that a real enthusiast has."

Weize also runs a massive mail order record business, and uses the profit from this to subsidize the record company. His current catalogue, circulated to 10,000 customers worldwide, runs to 264 pages and features an exhaustive selection of country, rock'n'roll and rhythm and blues. The biggest market for his own Bear Family product is in Germany, though Weize adds: "Our records get into other markets as well, and that sometimes leads to problems with other companies. We're not allowed to sell directly to the States, for example, but our show stuffs up there."

In the UK, Bear Family is distributed by John Beecher's Rollercoaster Records. Weize says his best-selling artists include Marty Robbins, Johnny Cash and Jerry Lee Lewis, who has four box-sets on the label.

Bear Family continues to be principally associated with vintage country material, though over the years it has developed via rockabilly into rock'n'roll and rhythm and blues. Its releases are also now almost all CD only, as Weize explains: "With small runs two formats are just not viable. Around 90 per cent of our releases are now exclusively on CD."

**'A major label can never be as efficient in catering for the collector as a small independent company. They can't match the dedication and commitment'**

The label's current projects include a six-CD box-set by Jimmie Rodgers (getting the right sound with recordings from the Twenties and Thirties, Weize comments, is proving quite a challenge).

Also due soon is a Johnny Cash CD box-set, covering the artist's Sun and early Columbia years.

## TOP-10 COMPILATIONS LPs

1	GREATEST HITS Dolly Parton	RCA PL90407 (BMG)
2	NEW ANTHOLOGY Kenny Rogers	Compass 9509P 148 (F)
3	VERY BEST OF JIM REEVES Jim Reeves	RCA PL90171 (BMG)
4	BEST OF WILLIE NELSON - ACROSS THE LINE Willie Nelson	Telstar STAR 2317 (BMG)
5	THE KENNY ROGERS STORY Kenny Rogers	Liberty 04797 (F)
6	IT'S GOTTA BE MAGIC Don Williams	Fedwest/PWES 535 (F)
7	THE COLLECTION Jim Reeves	Collector Ser. CCSLP 1183 (BMG)
8	SPECIAL COLLECTION Anne Murray	Capitol ES1112 (F)
9	LOVE SONGS Kenny Rogers	Fedwest/PWES 070 (F)
10	ANNIVERSARY - 20 YEARS OF HITS Tina Turner	Capitol 45121 (F)



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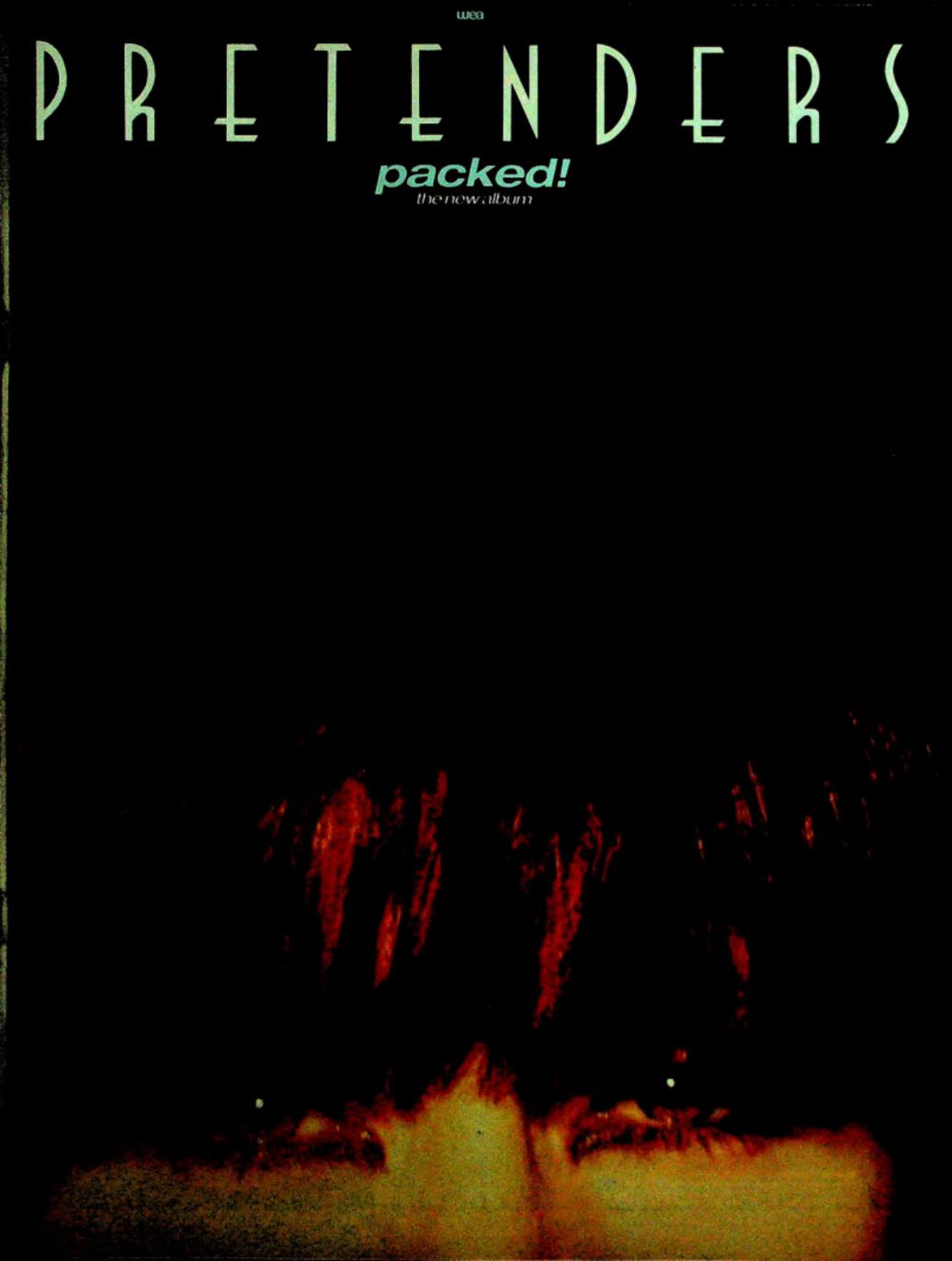
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WBA

# P R E T E N D E R S

***packed!***  
*the new album*



by Dave Henderson  
**THE DUZZTONES** release a new EP and head out on a tour during May and early June. The EP is called *Action*, it's on Situation Two through Rough Trade and the Cartel and that's about it for fuzzy news this week. There's an intriguingly mellow new single from **The Charloettes**—packed with grinding guitar power and that's on the Subway label through Revolver and it's called *Love In The Empires*. Portsmouth's very own **The Paint Horses** have a double-A-sided single on Crystal, through Backs, called *Elizabeth/Healthy*. Wealthy And Wise and here's a single from **Sam D'Angelo** (vocalist with Ohio band Sister Ray) called *Enter Hell*. That's on Resonance and it can be tracked down via Greyhound.

FORMER FRONTPERSON of the Dream Syndicate, **Steve Wynn** releases a solo album called *Kerosene* Man on World Service through Rough Trade and the Cartel, while former **Big Black** person **Santiago**—now married to former **Misic** person **Cath Carroll**, who's signed to Factory—releases an EP on Touch And Go under the guise of **Armed Little Factory Smog**. It's *A Sign Of Progress*, it's available through Southern Record Distribution. More Americana? Yes. **The Bad Yodellers** release *I Wonder on Semaphore* through Greyhound—'it's a rocky little album indeed—and the **Ordinaires** release their version of Led Zeppelin's *Kashmir* on One Little Indian through Nine Mile and the Cartel.

UP IN Scotland, at Nightshift, the Cartel's north of the border branch, there's an album from **Big Blue 72**, a Dundee supergroup no less, titled *Live At The Armadillos*. Dundee, on the supposedly satirical Dark Side Of

The Haggis label. Also from Nightshift is a mini-album from **Edean**—rooted as being "pols" of David Can Dance. Edean is called *The Light Between Worlds* and that's actually on the Nightshift label itself.

NEW ROSE releases a compilation-come-soundtrack called *De Lenine A Lennon*, through Pinnacle. It features a dozen Russian bands and was put together for a French TV documentary called *Les Enfants Du Rock*. UK eccentrics **Ultramarine** release an album called *Folk on the Disques Du Crepuscule* label through APT and APT is also handling **The Rainkings** single *Get Ready on Playtime*, **The Bachelor Pad's** album *Tales Of Hoffman* on Imaginary and **The Mock Turtles'** 12-inch *Love Me Down*, which is also an Imaginary.

**PATRICK STREET** releases an album/cassette/CD called *Irish Times on Special Delivery* through Rough Trade and the Cartel. And, on New Routes through Rough Trade and the Cartel, **Stephen Fearing** acclaimed as having leather trousers and playing folk, releases *Blue Line*. Similarly exotic (?) is **Peter Ulrich's** *Taqoah's* 12-inch *Love 12-inch* single on Corner Stone through APT.

THERE'S SOMETHING called *Acid Jazzed Rhythm And Blues* on the table from **Myppodance**. They do that funky stuff on In The City, a 12-inch on Contempo through Revolver and the Cartel and there's more frantic dance action with **Santa B Boys'** 12-inch *Spanish Fly* on the very same label. There's Italian dance music from **Hyperbump** with *Pump It Up on Move Your Body* through Nightshift and the very same label. There's **The Italian Cowboys** with *Welcome To Rio Bravo*. For real soul freaks, **Ady**

**Crossdale** who compiled all of the Kent albums for Ace, has stepped out with his own label, Horace's, through Revolver and the Cartel. Currently on the shelves and well worth your time and wonga is a compilation of material all from Shine—which the rarest of soul labels in all the universe. Horace's also boasts some excellent seven-inch 45s, **Eddie Doye** and **The Four Bars'** *Guess Who Loves You* with **Jimmy Armstrong's** *Mystery*, **Ray Pollard's** *This Time cut with The Cairo's* *Stop Overlooking Me* and **Little Johnny Hamilton** and **The Creators** on *How I Love You cut with The Entertainers IV's* *Getting Back Into Circulation*.

**JEANETTE**, THE oft-touted singer/songwriter, returns with a new album on *Survival* called *Scale O-100* through Backs and the Cartel and Backs also offers hot London bhangra with **AAG's** *Fire* album on Ozone, political posturing with **The Camibels'** *Axe The Tax* seven-inch on Hit and rockably from **The Hot Red Gang** on the *Fury* album *These Strings Are Made For Rockin'*.

THE CCG Underground label releases an EP from **Armoured Angel** called *Wings Of Death* and a mini-EP from **Leprosy** called *Brutal Occupation* through APT, which also reminds the world that it is now handling **Probe** via his new catalogue, **Half Man Half Biscuit**, **Blind Descent**, **Jesgy Dodd**, **The Vernons**, **Cyclic Amp** and numerous others. **The Happy End** have a new album on *Cooking Vinyl* called *Turn Things Upside Down* and C Vinyl, through Revolver and the Cartel of course, also releases **Cannad's** seminal *Fuaim* album.

**THE REVOLTING COOKS** release a revamped version of **Olivia Newton John's** *Let's Get Physical* on Wax Trax through Southern Record Distribution, while **Borghesia** release a new 12-inch called *Message on Play It Again* Sun through APT. The Cruz label, through Rough Trade and the Cartel, has the latest chapter of the *Ali* story, a new album called *Trollzabaker* and **The Holy Rollers** release an album called *It is an Ordchord* through Southern. **Billy Bragg** has an album of political anthems called *The Internationale* on his own Utility label through Rough Trade and the Cartel and former **Cramps** member, **Kid Congo**, releases a 12-inch EP called *The Heat Of The Night* on Nightshift through the Cartel.

RECENT RELEASES. **My Bloody Valentine's** *Glider EP* on Creation through Rough Trade and the Cartel. **Breathless** Always/Flowers Die, a 12-inch, on the *Voce* through Pinnacle. **Frightwigs'** *Phonexy* album on *Utopia* through Revolver and the Cartel. **The Charloettes'** *Only One*. Know 12-inch and CD only on *Situation Two* through Rough Trade and the Cartel.

DISTRIBUTION  
**TOP IN DIE**  
**TOP 40 SINGLES**

1	5	STEP ON	Factory P&C 7727 (P)
2	4	USE IT UP AND WEAR IT OUT	PHX PWR (7) 50 (P)
3	8	HITCHIN' A RIDE	Fantasia (12) 44 31 (P)
4	NEW	SOON	Creston CMO 7831 (P)
5	5	HANG ON TO YOUR LOVE	PHX PWR (7) 50 (P)
6	3	STRAWBERRY FIELDS FOREVER	Duboi/Pacific DORTO 3993 (PAC)
7	10	20 POUNDS TO GET IN	Star Up And Dance (10) 45 31 (PAC)
8	NEW	SLIPPING STONE/FAMILY OF MAN	Produce (MSK) 183 (P)
9	6	BLUE SAVANNAH	Mela (12) 45 31 (P)
10	NEW	HIPPY CHICK	SEM 7 (1) 51 56 (PAC)
11	5	MAMMA GAVE BIRTH TO SOUL CHILD	Gen 3 (1) 50 31 (P)
12	NEW	WHAT AM I GONNA DO	Slingshot Bag (S) 18 31 (P)
13	4	FLAT EP	PHX PWR (7) 50 (P)
14	9	BETTER WORLD	Deira (W) 12 31 (P)
15	12	ANOTHER DAY IN PARADISE	Duboi/Pacific DORTO 3993 (PAC)
16	3	PRO-GEN	One Life (1) 56 31 (P)
17	11	THIS IS HOW IT FEELS	Gen 3 (1) 50 31 (P)
18	14	CRAY! FOR YOU	PHX PWR (7) 50 (P)
19	15	LOADED	Creston CMO 7831 (P)
20	NEW	BECAUSE I GOT IT LIKE THAT	Gen 3 (1) 50 31 (P)
21	NEW	CYBERSCULPTURE	PHX PWR (7) 50 (P)
22	2	WAY OUT WEST	Spirit Cat (S) 18 31 (P)
23	16	SHANE KANGS THE DRUMS	Shirburn (MSK) 183 (P)
24	23	DENKIMA SHAKU-KIWA	Outer (PHX) (MAN) 22 (P)
25	23	MADCHESTER RAVE ON E.P.	Factory P&C 3122 (3) 24 (P)
26	21	ELEPHANT STONE	Shirburn (MSK) 183 (P)
27	26	ENJOY THE SILENCE	ONE (1) 56 31 (P)
28	29	REMEMBER	Whelan (K) 18 31 (P)
29	30	THE FINAL CONFLICT/M. RIFFIN	Music Of Life (P) 23 (P)
30	25	MAD OF STONE	Shirburn (MSK) 183 (P)
31	12	TESTONE	Wings/Cruz (PHX) (W) 31 (P)
32	17	WE ARE LEEDS	G Music (UPC) 1 (P)
33	31	W 1	Factory P&C 3122 (P)
34	28	FLESH/DIDY/DIB/DYOB	Workin' Pianos (PLAT) 11 (P)
35	30	DON'T HOLD BACK THE FEELING	ONE (1) 56 31 (P)
36	35	NOT FORGOTTEN	Outer (PHX) (PHX) 21 (P)
37	24	STARING AT THE SUN	443 (MSK) 183 (P)
38	23	THIS BEAT IS TECHNOTRONIC	Big One (Y) 18 31 (P)
39	33	MOTHER UNIVERSITY	Raw (TV) 8 31 (P)
40	32	THE RIDE EP	Creston CMO 7831 (P)

**TOP 20 ALBUMS**

1	1	LIVE	Cow/Meta (D) 18 31 (P)
2	1	REBEL MUSIC	Deira (W) 12 31 (P)
3	51	THE STONE ROSES	Shirburn (MSK) 183 (P)
4	2	VIOLATOR	MSK (ST) 18 31 (P)
5	4	WILD!	MSK (ST) 18 31 (P)
6	NEW	LOVEGOD	Raw TV (S) 18 31 (P)
7	2	BUMMED	Factory P&C 3122 (P)
8	58	3 FEET HIGH AND RISING	Taney Bay (1) 56 31 (P)
9	5	THE GOOD SON	MSK (ST) 18 31 (P)
10	8	THE HEALER	Shirburn (MSK) 183 (P)
11	13	ENJOY YOURSELF	PHX PWR (7) 50 (P)
12	10	WAKEHOUSE RAVES 3	Bonus (R) 18 31 (P)
13	11	PAWNS IN THE GAME	Sly/Sun 38 11 (P)
14	12	BEZERRA	Music For Nations (MSK) 18 31 (P)
15	3	ONLY A WORLD CUP EXCUSE	MSK 12 7 7 3 (P)
16	9	ALL HAIL THE QUEEN	Produce (MSK) 183 (P)
17	16	5 SEVEN SOCKETS	Big One (Y) 18 31 (P)
18	15	PENNIES FROM HEAVEN	MSK 12 7 7 3 (P)
19	NEW	FLYING IN A BLUE DREAM	Ford (1) 56 31 (P)
20	NEW	SHADOW HUNTER	Cooking Vinyl (C) 18 31 (P)

Compiled by Music Week from Gallup Data

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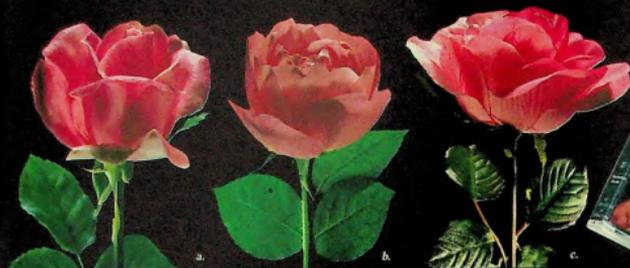
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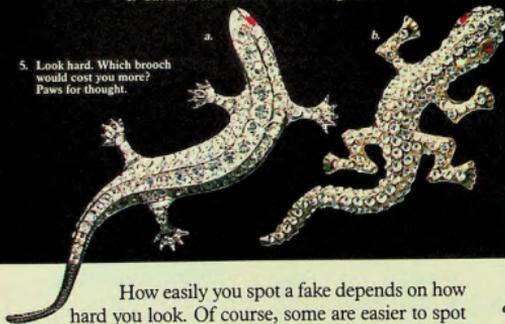
2. Choose the wrong tape and you'll be in dire straits. There are marks for spelling.



3. The new Scotland shirt? The new England shirt? Choose two. Put your shirt on it!



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# Malcolm Jones: an enthusiast

**Chris White remembers Malcolm Jones, who died recently aged 44. He had run Harvest Records during its heydays in the Sixties**

closely involved with the vinyl success of The Osmonds, Gloria Gaynor (with Never Can Say Goodbye) and Johnny Bristol (Hang On In There baby).

Former Polydor managing director John Fruin recalls: "Malcolm was an integral part of the Polydor team and everyone respected him for his musical abilities which, apart from involving him with contemporary acts like Sedaka and The Osmonds, also saw him looking after the Phil Spector catalogue. Unfortunately poor health over a number of years held back the fulfilment of his career, although it was something he never complained about."

Another former Polydor colleague, Gordon Grey who now heads his own label Memoir Records, also worked with Jones at EMI Records. "I remember him setting up the Harvest label, it was a very exciting time because it was featuring a new type of music and Malcolm gave the label a very special identity. He always gave everything that he worked on 100 per cent and more."

EMI director of Strategic Marketing David Hughes, who worked with Jones at Polydor in the Seventies, first met him in 1969 when as one of the writers on Disc the weekly pop magazine he interviewed the then 23-year-old former economics student.

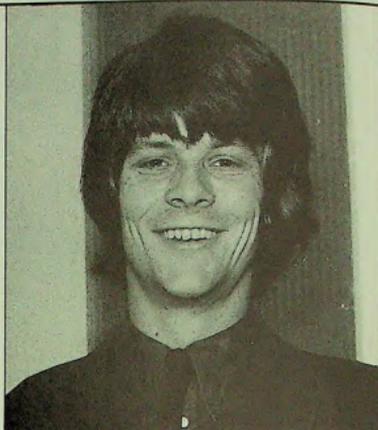
Hughes wrote then: "Malcolm Jones' first connection with the rec-

ord business was when, as a fanatically pop-loving schoolboy, he compiled complete catalogues of early rock and roll records and sold them for five shillings (25p) each. He made about £50 out of that so by the time Malcolm got to his second year of studying economics at Manchester University he decided he had to choose a career, and pop was the obvious answer."

Jones was the man chosen to run Harvest Records working with such acts as Pink Floyd, Barclay James Harvest, Roy Harper and Edgar Broughton. He said then: "I have a completely free hand on what goes on at Harvest but I respect the opinions of everyone else who's working on it. We pool all our ideas which is nice."

Harvest has become part of music folklore and such was Jones' success in launching the label in the UK he was eventually head-hunted by other companies. Duran Duran manager Peter Jenner who then managed Pink Floyd says: "He was the man who made the label, even down to choosing its name. It was rare to find someone within EMI then who was so relaxed and easy to get on with, the others were nice but very much of the old school. Malcolm did a brilliant job with the label but EMI didn't realise just how good he was — and so he got nicked."

Radio broadcaster Chris Ellis, a former EMI colleague, reckons that



MALCOLM JONES: "Everyone respected him for his musical abilities"

Jones' talents were wasted by the music industry. "His musical knowledge was quite wide and he crossed over into many areas, even though he was very much on the avant garde/underground music side initially."

In recent years Malcolm Jones had taken an extended sabbatical from the music industry although he continued to be involved with a Syd Barrett fanzine, and most recently had had a short stint working at EMI Music Publishing.

**'He was so enthusiastic, a great worker who inspired enormous confidence, and who got behind you 100 per cent'**

**N**EIL SEDAKA's tribute to Malcolm Jones, who died recently at the age of 44, probably best sums up the music industry career of the man who started EMI Records' progressive rock label Harvest back in the late Sixties: "He was so enthusiastic, a great worker who inspired enormous confidence, and who got behind you 100 per cent," he says.

It was after leaving EMI Records, and following a brief period in music publishing, that Malcolm Jones joined Polydor Records in the early Seventies as a product manager. After being instrumental in Sedaka's enormous recording comeback with hits like Laughter In The Rain, Standing On The Outside and Bad Blood, and the album The Tro-La-Dos Are Over, he was also

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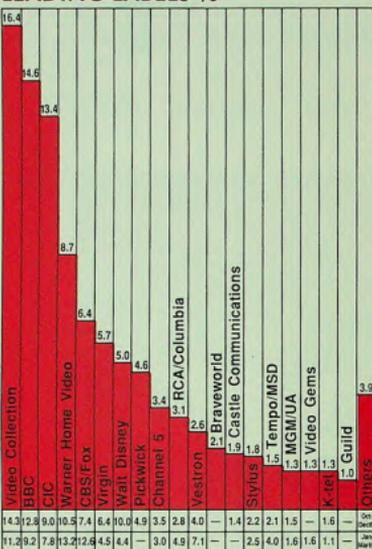
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# MARKET SURVEY JAN-MAR 1990

## SELL THROUGH

### LEADING LABELS %



## SELL THROUGH

### LEADING DISTRIBUTORS %



# SELL THROUGH

**Comedy tapes equal laughing all the way to the bank for dealers and a loralaffs for the consumers. And there's a plethora of styles to choose from, as Ian Watson discovers**

# Stand up and

**T**HE GROWING popularity of stand-up comedy in the UK has manifested itself in the success of charity ventures such as Comic Relief and the acceptance of leading comics as serious media figures.

It should come as no surprise then that stand-up comedy on video is a booming market. Besides allowing the great British public to have a chuckle in their own living rooms, it enables viewers to enjoy material that often doesn't make it on to the television networks or artists who don't get the chance to perform beyond their local area.

A plethora of comedy styles can be found on video: mainstream, alternative, Scottish, Irish and American. The release of Bernard Manning — Ungagged by Channel 5 on May 8 completes the set by unleashing traditional club comedy on an unsuspecting video public. When most of the clever money seems to have cast its lot with alternatives or well-established mainstream comics, championing the unfashion-

able talents of Manning and East End comedian Jimmy Jones seems risky. Darren Kinsley-Hill, product manager for Channel 5, disagrees:

"There are a lot of people who don't like the alternative comedians in the UK, so we're trying to accommodate their tastes as well," he says. "Obviously we could go along with the rest of the companies and just bring out another alternative comedian, but we felt there was a gap in the market for people who like more traditional comedy. Maybe in time we'll grow into the area of alternative comedy as well."

Bernard Manning is perfect to sound out the acceptability of club comedy since he enjoys a very high national profile and considerable regional support. Acknowledging variation in regional appeal is a central part of marketing comedy titles and, if handled correctly, some cassettes enjoy very healthy sales from a small geographical area.

For example Virgin Vision's Hector Nichol cassette sells only hundreds in England but many thousands in Scotland. But Jimmy Jones doesn't enjoy the same kind of Coleonian reception.

"If we put Jimmy Jones out in Scotland I think we'd probably see it stiff out of all proportion," says

## VCI keeps on running at top slot

VIDEO COLLECTION has kicked off the Nineties by strengthening its position as the leading sell through label.

Thanks largely to the success of its first major feature film release The Running Man, the prolific label has edged up its share by more than two per cent. The Running Man was the sixth best selling title of the quarter, but VCI's Beaulieu films have only crept into the latter end of the best sellers list.

Bumper selling Block Ader tapes have allowed BBC to follow suit with a similar two per cent rise while CIC's Blues Brothers title — easily the best seller of the quarter — has carried in into third place with a 50 per cent increase in its share.

Among the distributors Pickwick has remained at the top of the table with a static 21.8 share, but Parkfield, edging out CBS into third place, has moved into a challenging position close behind. Technicolor, Virgin, PolyGram, Stylus and Collins/MSD have all slipped points.

SW

● The graphs on this page were prepared from statistics supplied by Gallup based on a weekly sample of sales through 500 record shops in the UK.

## SELL THROUGH VIDEO

Description	Timing/Dealer Price	
1	3 NEW KIDS ON THE BLOCK Music/50 min/£6.95	CMV 49030 2
2	4 11 CALLANETICS Special Interest/50 min/£6.95	CIC VHR 1382
3	NEW RAMBO III Action/90 min/£6.95	Guilford GH 8542
4	5 11 THE BLUES BROTHERS Comedy/127 min/£9.04	CIC VHR 1382
5	3 4 THREE MEN AND A BABY Comedy/98 min/£6.95	Touchstone D40582
6	2 KYLIE MINOGUE: On The Go... Live Video Collection/Video/56 min/£6.95	Guilford GH 8580
7	2 4 MOONWALKER Musical/90 min/£6.95	Guilford VW 651
8	13 5 THE 'Y' PLAN Special Interest/80 min/£6.95	Virgin VHR 1380
9	7 6 BEGINNING CALLANETICS Special Interest/30 min/£6.95	CIC VHR 1380
10	9 4 BUSTER Drama/98 min/£8.34	Vestron VA 17022
11	18 6 THE CARPENTERS: Only Yesterday Music/55 min/£6.95	A&M AMV 847
12	11 4 FATAL ATTRACTION Drama/114 min/£9.04	CIC VHR 2293
13	19 3 PHIL COLLINS: The Singles Collection Music/25 min/£6.95	Virgin VW 574
14	12 11 DIRTY DANCING Musical/90 min/£6.95	Vestron VA 15223
15	8 6 HELP! Musical/90 min/£6.95	Video Collection VC 3337
16	NEW THE EURYTHMICS Music/50 min/£6.95	BMG 790349
17	14 9 THE RUNNING MAN Sci-Fi/72 min/£6.95	Video Collection VC 3321
18	10 3 BIG Comedy/108 min/£6.95	CBS/Fox 1558 50
19	17 2 JANE FONDA'S NEW WORKOUT Special Interest/90 min/£6.95	Video Collection LR 2118
20	15 8 CROCDILE DUNDEE II Comedy/127 min/£9.04	CIC VHR 2264

© BPI. Compiled by Gallup for BPI, Music Week and ABC

# be counted

Kinnisley-Hill. "Luckily Bernard Manning isn't quite like that, he's got more of a national appeal although spending money on a targeted area is worth doing if there's a dedicated following of fans. In Manchester he's a particularly well-known figure, probably more so than in the rest of the country, so we're trying to tap into that."

This regional appeal is something that also affects companies promoting American comedians. Virgin Vision's Comedy Club label features quite a few American faces which, according to product manager Karen Scaife, is part of the company's campaign to provide a comprehensive comedy catalogue. It's also a good investment for the future, although not every US comedian is suitable. Scaife explains:

"From our point of view it's a good investment in terms of their career potential. For example someone like Whoopi Goldberg is getting bigger and bigger all the time and that's reflected in the sales of her video."

A main selling point for comedy video is exclusivity. Virgin Vision's best-selling Billy Connolly tape has sold more than 250,000 copies largely because the star is rarely seen on television these days. In some cases video provides the only opportunity of seeing a comic, par-

ticularly if his or her material is deemed too strong for television to stomach. "On TV comedians are very much under pressure to keep everything very family orientated. Even if the show is after the 9.30 watershed, there are still limits you can go to," says Kinnisley-Hill.

Richard Pursey, product manager for the Video Collection, believes video can also act as a souvenir of a live performance, citing the popularity of Phil Cool's M25 sketch as an example. VCI worked closely with Cool's management promoting the tape during his national tour, placing ads in the programme, the foyer and even on stage. The highlighting of the M25 sketch on the video's sleeve and Cool's unusual enthusiasm for PAs has helped the tape reach sales of 60,000 units.

Pursey believes that practically any kind of comedy can work well on video.

"Stand up comedy is the sort of thing that's good on video because people tend to strongly like or dislike particular comedians. The stand-up comedian is someone who can have 50,000 people who love him and 10m who hate him, but that gives you a decent video proposition," he says. "If all 10m couldn't care less, you just haven't got a video."



**BERNARD MANNING:** *Un-gagged and giggling*



**PHIL COOL:** 60,000 sales with that one about the M25

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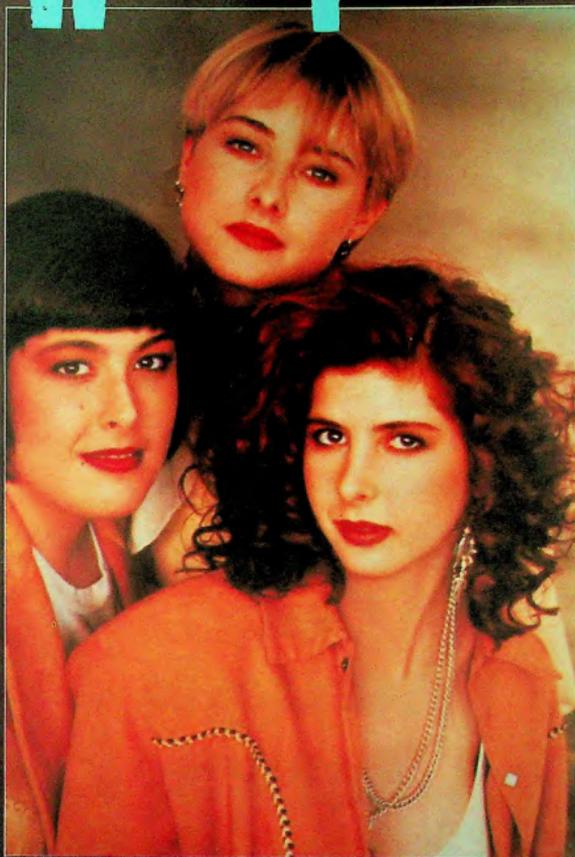


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# TOP 75 SINGLES



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The Week Last Week On Chart  
Artist (Producer) Album  
Title (1-21) Number (Date/Star)

- 1 **KILLER** MCA (MCAT) 1484 (F)  
Adamski (Adamski) MCA Music/Beethoven Star Music/Virgin (F)
- 2 **DIRTY CASK** Mercury/Promusic MERX 311 (F)  
Adventures Of Stevie V (Stevie V) Copyright Control
- 3 **OPPOSITES ATTRACT** Sire/Virgin SMT 124 (F)  
Poole Abdul (duet with The Wild Pair) (Ollie Lieber) Sire Music (G)
- 4 **VOGUE** Sire W95131 (F)  
Madonna (Madonna/Shep Pettibone) Warner Chappell Music (G)
- 5 **BETTER THE DEVIL YOU KNOW** PWL PW1471 (F)  
Kyle Minogue (Stock/Airken/Waterman) All Boys Music
- 6 **A DREAMS A DREAM** 10/16/Virgin 2802 380 (F)  
Sally Timson (Jazzie B/N Hooper) Jazzie B/Virgin/Low EMI/Warner
- 7 **BLACK VELVET** Virgin/Virgin West A 83427 (F)  
Alannah Myles (David Tyson) Zomba Music/EMI Music (G)
- 8 **COVER GIRL** CBS BLOOMT 15 (C)  
New Kids On The Block (Mauro/Star) EMI Music
- 9 **KINGSTOWN TOWN** DEP International/Vegip DEP 35173 (F)  
UB40 (UB40) Sparta Records Music (G)
- 10 **THE POWER** Airtel 113133 (12-41323) (BMG)  
Snap (Snap) Warner Chappell Music (G)
- 11 **ALL I WANNA DO IS MAKE LOVE TO YOU** Capitol 17215 648 (F)  
Heart (Katie Zia) Zomba Music (G)
- 12 **GHETTO FUNK** Atlantic/East West A 79977 (F)  
The Family Stand (Peter Lord) EMI Music
- 13 **STEP ON** Factory FAC2727 (12-FACT 2727) (F)  
Happy Mondays (Paul Oakenfold/Steve Osborne) Tapestry
- 14 **HOLD ON** Atlantic/East West A 79807 (F)  
En Vogue (Thomas McElroy/Denzil Foster) 2-Tuff-N-Cloud Songs
- 15 **SOMETHING HAPPENED ON THE WAY TO** Virgin V157 121 (F)  
Phil Collins (Phil Collins/Hugh Rodden) Phil Collins/Hi And Low
- 16 **NOVEMBER SPAWNED A MONSTER** His Master's Voice 112P0F 1421 (F)  
Morrissey (C Langner/A Winstanley) Bona Relations/Warner/Cap/Cop Con
- 17 **WILD WOMEN DO** EMI USA 12M81 81 (F)  
Notoria Cole (Andre Fischer) Warner Chappell Music/EMI Music
- 18 **WON'T TALK ABOUT IT (Remix)** Go Beat GDDX 43 (F)  
Brix Smith (Norman Cook) Go Discs Music/Warner Chappell
- 19 **TAKE YOUR TIME** Capitol 17215 373 (F)  
Mantrax (featuring Womance) (Mantrax) MCA Music/Cop. Con
- 20 **CIRCLESQUARE** PolyGram GCM93 10 (F)  
The Wonder Stuff (Pat Collins) PolyGram Music
- 21 **DON'T MISS THE PARTYLINE** Cashmore/CMA/CBS COU01 200 (C)  
Bizz Nizz (Peter Neefs/Jean-Pol DeCoster) CMA Music
- 22 **HOW CAN WE BE LOVERS** CBS 655917 (12-655918) (C)  
Michael Bolton (Desmond Child) Warner Chappell Music
- 23 **EVERYBODY NEEDS SOMEBODY TO LOVE** Atlantic/East West A 79711 (F)  
The Blues Brothers (Bob Tischler) EMI Music (G)
- 24 **HITCHIN' A RIDE** Feature 1124N 24 (F)  
Sade (Paul Brunin) MCA Music
- 25 **BACKSTREET SYMPHONY** EMI 12EM107 12 (F)  
Thunder (Andy Taylor) Ronda Music
- 26 **TATTOOED MILLIONAIRE** EMI 12EM107 128 (F)  
Chris Dickinson (Chris Tsangarides) Zomba Music
- 27 **TOMORROW** Sympacoma/EMI 1251 34 (F)  
Tongue 'N' Cheek (Boothie & Snuggs) Jolt/Ric Music
- 28 **SNAPPINESS** Urban/Polydor URB 34 (F)  
Sade (Bill Bottrell) Atlantic/BMG Music/Atlantic/BMG Music/Chappell
- 29 **WHAT DID I DO TO YOU? (EP)** Atlantic 112148 (12-4134) (BMG)  
U2 (Stevie Nicks) (Donavan/Andy Morra) Big Life Music (G)
- 30 **REAL REAL REAL** Feature/EMI 12F00D 54 (F)  
Jesse James (Mike Edwards) EMI Music (G)
- 31 **USE IT UP AND WEAR IT OUT** PWL PW1471 53 (F)  
Pat & Mick (Stock/Airken/Waterman) EMI Music/Warner Chappell
- 32 **LOVE THING** CBS 653471 (F)  
The Posseidon (Paul Staveley/O'Duffy/The Posseidon) CBS Music
- 33 **KISSING CATA** A&M AMY 541 (F)  
Sade (Bill Bottrell) Atlantic/BMG Music/Atlantic/BMG Music/Chappell
- 34 **SOFTLY WHISPERING I LOVE YOU** Epic/TONIGHT 51 (F)  
Paul Young (Warren Littlewood) PolyGram Music
- 35 **HOW WAS IT FOR YOU?** Feature/Phonogram JIM 511 (F)  
James (Booth/Glen/Glen/Goride) Blue Mountain Music
- 36 **HEAVEN GIVE ME WORDS** Vega 9371 126 (F)  
Prong (John Stanley/Chris Hughes) Hojo Music/10/16 Virgin
- 37 **COUNTING EVERY MINUTE** Geffen 12311 34F (C)  
Sade (Stock/Airken/Waterman) All Boys Music

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

Panel sales compared to last week -4.0%

## TITLES A-Z (WRITERS)

- |    |                                    |     |                   |
|----|------------------------------------|-----|-------------------|
| 20 | Parade To Get In/Skate Up          | 37  | Adamski (Adamski) |
| 21 | Adventures Of Stevie V             | 38  | Adamski (Adamski) |
| 22 | All I Wanna Do Is Make Love To You | 39  | Adamski (Adamski) |
| 23 | Black Velvet                       | 40  | Adamski (Adamski) |
| 24 | Black Velvet                       | 41  | Adamski (Adamski) |
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| 80 | Black Velvet                       | 97  | Adamski (Adamski) |
| 81 | Black Velvet                       | 98  | Adamski (Adamski) |
| 82 | Black Velvet                       | 99  | Adamski (Adamski) |
| 83 | Black Velvet                       | 100 | Adamski (Adamski) |

## THE NEXT 25

- 76 **HAPPY CHERRY** 10/16/Virgin 2802 380 (F)
- 77 **BOOK OF SIREAS** Atlantic/East West A 79977 (F)
- 78 **THE SIXTH SENSE** Sire/Virgin SMT 124 (F)
- 79 **THE PEE SESSIONS** Sire/Virgin SMT 124 (F)
- 80 **THE POWER** Airtel 113133 (12-41323) (BMG)
- 81 **TEXAS** Capitol 17215 373 (F)
- 82 **DEEP IN VOEGUE** Atlantic/East West A 79977 (F)
- 83 **SO GET UP** Sire/Virgin SMT 124 (F)
- 84 **SOFTLY WHISPERING I LOVE YOU** Epic/TONIGHT 51 (F)
- 85 **SOFTLY WHISPERING I LOVE YOU** Epic/TONIGHT 51 (F)
- 86 **SOFTLY WHISPERING I LOVE YOU** Epic/TONIGHT 51 (F)
- 87 **SOFTLY WHISPERING I LOVE YOU** Epic/TONIGHT 51 (F)
- 88 **SOFTLY WHISPERING I LOVE YOU** Epic/TONIGHT 51 (F)
- 89 **SOFTLY WHISPERING I LOVE YOU** Epic/TONIGHT 51 (F)
- 90 **SOFTLY WHISPERING I LOVE YOU** Epic/TONIGHT 51 (F)
- 91 **SOFTLY WHISPERING I LOVE YOU** Epic/TONIGHT 51 (F)
- 92 **SOFTLY WHISPERING I LOVE YOU** Epic/TONIGHT 51 (F)
- 93 **SOFTLY WHISPERING I LOVE YOU** Epic/TONIGHT 51 (F)
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- 95 **SOFTLY WHISPERING I LOVE YOU** Epic/TONIGHT 51 (F)
- 96 **SOFTLY WHISPERING I LOVE YOU** Epic/TONIGHT 51 (F)
- 97 **SOFTLY WHISPERING I LOVE YOU** Epic/TONIGHT 51 (F)
- 98 **SOFTLY WHISPERING I LOVE YOU** Epic/TONIGHT 51 (F)
- 99 **SOFTLY WHISPERING I LOVE YOU** Epic/TONIGHT 51 (F)
- 100 **SOFTLY WHISPERING I LOVE YOU** Epic/TONIGHT 51 (F)



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The Week Last Week On Chart  
Artist (Producer) Album  
Title (1-21) Number (Date/Star)

- 38 **LOVE SHACK** Reprise/Warner Brothers W99171 (F)  
B52's (Don Was) Ronda Music (G)
- 39 **WITHOUT YOU** Elektra EKR 1907 (F)  
Madley Crow (Buck Rock) Warner Chappell Music
- 40 **GIVE A LITTLE LOVE BACK TO THE WORLD** Big Wave BWR13 23 (BMG)  
Tina Turner (Paul Curtis/Short MacKintosh) John Peel Songs/Warner
- 41 **HANG ON TO YOUR LOVE** PWL PW1471 (F)  
Jaspen Donovan (Stock/Airken/Waterman) All Boys Music (G)
- 42 **FROM OUT OF NOWHERE** Slash/Under LASHG 24 (F)  
Faith No More (Mittie Wallace/Faith No More) Ronda Music
- 43 **RADICAL YOUR LOVER** Polygram LPL74 (F)  
Linda LaSpina (Little Agency/Andy Paul) PolyGram Music
- 44 **BAKEMAN** Atlantic 112324 (12-41324) (BMG)  
Lindie Brindley (Brother Music Productions) MCA Music
- 45 **THE SEX OF IT** CBS 655947 (12-655948) (F)  
Kid Creole & The Kokos (Danzel/David Z/Parley Project) Warner
- 46 **THIS BEAT IS TECHNOTRONIC** Sire/Virgin SMT 124 (F)  
Technotronics (featuring M.C. Eric [Jo Boggan]) The Brothers Organism
- 47 **AFRIKA** Sire/Cap 112358 700 (F)  
History featuring Q-Tec (Archie/Aurra) Kasha Music/EMI Music
- 48 **SAVE ME** PolyGram/Phonogram BICG 8172 (F)  
Big Country (Tim Palmer) 10 Music
- 49 **ANGEL** RCA RADM71 (BMG)  
Eurythmics (David A. Stewart/Jimmy Iovine) D'A A/Lid/BMG
- 50 **EXPRESSION** Hit/Under LASHG 24 (F)  
Soft N Sajo (Sajo) Next Plateau/Sons of Kross
- 51 **CRADLE OF LOVE** Chrysalis DDD134 (C)  
Billy Idol (Keith Forsey) EMI Music/Chrysalis Music
- 52 **GIVE IT UP** London LON254 (F)  
The Backstreet Flowers (C. Langner/A Winstanley) Warner Chappell
- 53 **SAVE ME** Warner Brothers W9547 (F)  
Fleetwood Mac (Greg Ladanyi/Fleetwood Mac) Bright Music
- 54 **I PROMISED MYSELF** WE A 725407 (F)  
Nick Kamen (Pezman/Muggleton) EMI Music
- 55 **KEEP ON** Polygram 1258 450 (E)  
Cobaret Voltaire (Cobaret Voltaire/R. Gordon/M. Ryan)
- 56 **KEEP IT TOGETHER** 10/16/Virgin 2802 380 (F)  
David Grant (Mike Stevens/Livingstone Brown) Skit/Cap. Con
- 57 **IT'LL BE HERE** Atlantic 123 6205 (12-6206) (BMG)  
Dina Shore (featuring Candy Dulfer) (Stewart) D'A A/Lid/BMG
- 58 **ESCAPADE** Brook/A&M USA17 684 (F)  
Janet Jackson (Jimmy Jam/Terry Lewis) EMI Music/MCA Music
- 59 **BLISS VAVANNAH** Mute 123WTE 109 123 (F)  
Erasure (Jones/Saunders/Erasure) Sonet-Musical/Motown/Andy Bell
- 60 **GLAD ALL OVER/WHEN EAGLES FLY** Polygram PMS 917 (F)  
Crystal Palace FC/Fish Four (Tilly Hilly) MCA Music/Phonogram
- 61 **BIRDHOUSE IN YOUR SOUL** MCA Music 123 6205 (12-6206) (BMG)  
The Righteous Grains (Chris Langever/Alan Winstanley) Warner Chappell
- 62 **SOON** Creation CRE0731 (F)  
My Bloody Valentine (My Bloody Valentine) Copyright Control
- 63 **STEPPING STONE/FAMILY OF MAN** Produce (MILK) 101 (F)  
The Farm (Terry Farley) A&M Music/Produck A&A Produce
- 64 **STILL GOT THE BLUES (FOR YOU)** Virgin V911 1247 (F)  
Gary Moore (Gary Moore/Lan Taylor) 10 Music
- 65 **MUSIC MELODY/WEIGHT FOR THE BASS** 10/16/Virgin 2802 380 (F)  
U2 (Stevie Nicks) (Donavan/Andy Morra) Big Life Music (G)
- 66 **I'LL BE YOUR SHELTER** Airtel 112794 (12-41324) (BMG)  
T-Square (Rik Wacker) EMI Music
- 67 **HURTING KING (I'VE GOT MY...)** Paragon/EMI West A 89527 (F)  
Robert Plant (Robert Plant/Phil Johnston) EMI Music/Virgin Music
- 68 **STRAWBERRY FIELDS FOREVER** Dolan/Pension DBT01 2092 (F)  
Candy Flip (Dizze Deer/Rick Northern) Sons of Kross
- 69 **YES! I DO** Epic SHAKY 12 (F)  
Shakylife (Pete Hammond) Shakylife Music
- 70 **I DON'T LOVE YOU ANYMORE** Polygram 1258 474 (E)  
Quarriers (Jim Craggan/George Tufko) PolyGram Music
- 71 **TALK BACK** DeWain WANT10 27 (F)  
Double Trouble (Double Trouble) Fiction Songs/Cop. Con.
- 72 **DON'T WANNA FALL IN LOVE** Warner Brothers W99171 (F)  
Jonah Child (John Child) Radical Ditchology
- 73 **IN THE REALM OF THE SENSES** Virgin V911 1245 (F)  
Boss-O-Matic (William Obitz) Guerrilla Music
- 74 **TAKE ME BACK** Newkirk 9671 (F)  
Bryant Gable/Crowford/Koolhaik Music
- 75 **CANDLELAND (THE SECOND COMING)** East West W2 4327 (F)  
Jon McCulloch (featuring Elizabeth Fraser/Gil Norton) Warner Chappell

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# Into Orbit

by Nick Robinson

IT'S NOT surprising that some people think William Orbit is a hermit. These days the talented remixer is rarely found outside of his north London studio and when he is he's usually behind the turntables at a club.

Recent years — and 1990 in particular — have seen him progress from being a remixer for top name artists to producing his own material and getting heavily involved in the current dance scene. In 1987, a debut solo instrumental rock album *Strange Cargo* was released on the IRS label. Since then, while maintaining his interest in the rock field, Orbit has been remixing for the likes of Prince and Malcolm McLaren as well as releasing his own dance music.

"The decision to release my own dance stuff came out of frustration. I was taking a long time to get any of my ideas out onto the street and with the speed that things change on the dance scene it meant I was missing out," says Orbit.

He decided to set up Guenilo Records with his partner Dick O'Dell and the backing of Virgin.

"We realised that it is actually very cheap to get 2,000 dance 12-inch singles out into the system," he adds.

Under the name Bassomatic, Orbit releases his first single — in *The Realm Of The Senses* — this week and he sees it as a long-term project, once he has defined his own style.

This he intends to do by demoing tracks at his new club nights, Riot In Lagos, at the Powerhouse in Islington on Thursday nights. "It's the best way of finding out if a track kicks. If it goes down well then I'll make a club plate and work on it," says Orbit.

It seems the next logical step is to actually record in the clubs. "I would love to do a 24-track mix in a club. An eight-track you can do at the moment in a lot of places so I am sure there are other possibilities," he says.

As well as attending as many raves as possible this summer, Orbit will be doing a number of club



MAN ABOUT town William Orbit, now producing himself after remixing the best

PAs. His first was at last month's Energy event in Docklands.

"The problem with most PAs is that they are nearly always done with backing tracks which can be really boring. At Energy, we wanted to make ours a little special so we did it live and had some Indian dancers and other props. It went down really well."

When he's not at PAs or at raves in anywhere from Ibiza to Leningrad, Orbit will be found in the studio working on material for Afrika Bambaataa, Malcolm McLaren and Human League.

His involvement with these artists will be purely as a remixer and not a producer. "I am not really into taking a project from demo stage. My boredom threshold is a little low for that," he says.

Indeed, live for William Orbit at the moment is definitely lived in the 'fast lane.

**'I am not really into taking a project from demo stage. My boredom threshold is a little low for that'**

## A voice without vice

by Lorraine Butler

NEW VIRGIN signing Lovebosa has already made a hit with club DJs with her first release, a jazz-tinged house track called *Message*, out on white label.

Her biggest asset, according to US remix specialist Bruce Forest, is a voice that rivals soul supremo Adele.

Forest mixed *Message* at Sarm studios, in west London, where he also worked on the E-Zee Posse single *Love On Love*.

Lovebosa was discovered by Furious Fish, a north London independent label, which put out her self-penned *Highline* on their dance compilation album at the end of last year.

She is signed to new Virgin-backed publishers Lamps On Your Ears and has a co-writing credit on the *Message* track. Since recording the single she's also worked with the Turntable Orchestra.

She says: "As a white singer you are always under a lot of pressure to do commercial pop music. It's more difficult to break into the soul/dance field."

## C O L U M N

NUMBER 8? Only number EIGHT!

**Soul II Soul's** lowly number position in the chart last week surprised many (not least myself, having predicted an instant number one!), but on listening to that particular chart rundown on **Radio 1** I was struck by several other strange anomalies. From a chart stuffed full of what anyone might call "dance" material, a great many of the hits have hardly shown up at all in the DJ's chart returns used by **Alan Jones** and myself to compile the dancefloor action based Club Chart in *Record Mirror* (lapped easily by **Soul II Soul**). The only club jacks returning the likes of **Paula Abdul**, **Natalie Cole** and **Teknomatic** have tended to be the minority who also play pure pop like **Kylie Minogue**, which leads me to a few conclusions. As previously noted, a tempo divide is starting to separate the still utempto biased North from the once again (think to **Soul II Soul**) from London and the South, support for the hottest down tempo dance has like **Soul II Soul**, **Famly Sound**, **En Vogue**, **Movement**, **BB**, and of course **Snapp** has no regional boundary... in the more "upfront" clubs, at any rate. Could it be that the dance music market as reflected by the pop chart has spread now to clubs? Or are singles buyers rebelling against upfront club DJ's trendy dictates of taste? Or are there more clubs than one realises which use TV's **The Hit Man** and **Her** as a playlist guide? Two further anomalies are the welcome way that **Tangue 'N' Cheek's** excellent soulful [though uptempo-ish] *Tomorrow* has gone Top 20 in the pop chart while only hovering around the midway point of the club dancefloor Top 100, and the way that **Happy Mondays' Step On** has been embraced by club jacks as an "infinite dance" hit while the not dissimilar **Jesse James' Real Real Real** (at the time of writing) has not. Weird!

Right, as promised, some of the recent imports that have held upfront club attention include the

**Pai Jooey** produced (no relation of the UK's hippy-chick group!) beautifully produced sparse jazz-house instrumental (with a perhaps better jazz-hip hop *Hot Music!* flip) **SOHO** Give It Up (US United Sounds Of America USA 918), wriggling breezy keyboards instrumental house **TOM SALTA** The New Generation (US Ware Music Records MM-011) I brief interludes interspersed though basically eight-track cultish house **FRANKIE BONES & LENNY DEE** Looney Times II (US Negrosw NG-050), **Public Enemy** posse produced funky (ohing on) rags **ICE CUBE** Amerikkka's Most Wanted (US Priority Records LW 7220), typical, if not perhaps more tuneful than usual, simple beats and breaks concocted eight track **Frankie "Bones"** Presents **BONES&BONES** Volume 5 (US Underworld Records AP 144), toasting and scratching infectious poppy raggamuffin rags **M.C. RUO** Jamsican Funk (US Populor POP 9002), guys muttered and girl wailed (gagging rap **DOMINATION** I Need Something Mellow (US Rhyme Syndicate Records 49 731 44), frisky sparse old fashioned "washing machine" style house **TRANSISTERS** featuring **Sherman Denton** Higher (US Sonic Sound S85 121 7).

A five-track various artists Swedish EP that has been about for a while but not always easy to find, **Going Back To Basics** (Swedish SWEMIX 12IEK42), is being split into two (if not more!) volumes for UK release, the first coupling the girl gapped powerful chunky chugging **NATURAL EXPERIENCE** featuring **KAYO** Don't Leave Me (I'm With U) (The Brothers Organisation 12 BORG 12, via Total/BMG) with the frantically scratchy **KAYO** Don't Leave Me (Alternative Commercial, leaving tracks by **Dennis Pop**, **Out Of Vision** and **Karma** presumably to follow).

The hottest UK released new floorfillers include the **Frankie "Bones"** and **Tommy Musto** created (with composure mediated colouring from **Orbital**) (Chime) girl gapped burbling **EDEN'S PARADISE** The Dance (Revisited) (de/Construction Records PT 43652).

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OUT NEXT WEEK OUT NEXT WEEK



# The life of Brian revisited

by Nicolas Soames

THIS MONTH sees the release of the first proper recording of Haverall Brian's Gothic Symphony — the largest and longest ever written. Available on Klaus Heymann's brave and exploratory Hong Kong-based label Marco Polo, this massive work was described by its dedicatee, Richard Strauss, as magnificent.

The Gothic Symphony — more prosaically, Symphony No 1 — runs in excess of 110 minutes, and requires huge orchestral and choral forces.

Part Two — a massive setting of the Te Deum — requires four solo-

ists, two large double choruses, four brass bands and an orchestra comprising 32 woodwinds, 24 brass, two timpanists, 17 percussionists, two harps, celesta, organ and a considerable string section.

Not surprisingly, it has been performed only four or five times since it was finished in 1927, and has never been officially recorded, although copies of a booklet recording of a performance conducted by Adrian Boult in the mid-Sixties survive from time to time.

It is part of a continuing campaign by Klaus Heymann to record the byways of the late nineteenth and early twentieth century symphonic repertoire — he founded the Marco Polo after constant frustration with the predictable recording plans of the major labels.

Furtwängler, Rubinstein, Enescu, and Szymanowski are among the figures who have benefited from Heymann's enthusiasm. And, following an initial approach from The Haverall Brian Society, so is

the Staffordshire-born composer whose longevity was matched by whose equally personally and a determination to keep composing symphonies despite indifference, in the man, from the music profession.

The Gothic Symphony was recorded by the combined forces of the Slovak Philharmonic Orchestra and the CSR Symphony Orchestra in Bratislava, Czechoslovakia last October. It was conducted by Ondrej Lenard, principal conductor of the CRS Orchestra.

Some 600 musicians took part in the event. The string section itself was impressive: 24 first violins, 20 seconds, 18 violas, 16 cellas and 11 double basses. It was the first digital recording to be made in Bratislava.

David Brown, secretary of the Haverall Brian Society, was present at all the rehearsals and the recording, and speaks enthusiastically about the performance. "None of the performers seemed to have any problems with the work's idiom — the difficulties were

confined to practitioners," says Brown. "Singers, players and conductor alike met its manifold challenges with evident relish. The choir in particular responded with a weight and richness of sonorities of a weight and richness that no previous performance has been to match."

He believes that the recording will show that the importance of the work — alongside other "arguably" such as Mahler's Symphony No 8, Berlioz's Requiem and Schoenberg's Gurrelieder, "Despite its huge range of terms of reference, the Gothic Symphony is a passionately personal creation — a musical autobiography as unmistakable as any of Mahler's."

It is available on a two-CD set (8.223280/1) and on tape. Marco Polo's distributor is Harmonia Mundi.



HAVEBALL BRIAN: a gritty personality

## COMPACT disc

digital audio

DIGITAL AUDIO

- |    |   |                     |
|----|---|---------------------|
| 1  | ONLY YESTERDAY, The Carpenters                        | A&M                 |
| 2  | 4... BUT SERIOUSLY, Phil Collins                      | Virgin              |
| 3  | BEHIND THE MASK, Fleetwood Mac                        | Warner              |
| 4  | 3 AKAARI MIKI, Akasaka Miki                           | Adrian's/EMI        |
| 5  | 7 NOW IT'S, Yeses                                     | EMI/Virgin/PolyGram |
| 6  | 5 WYVAIJI FOUR SEASONS, Nipal Kesaval                 | EMI                 |
| 7  | 10 LABOUR OF LOVE II, LEAD DEP Ltd                    | Virgin              |
| 8  | — FOREVER YOUR GIRL, Paula Abdul                      | Sire/Virgin         |
| 9  | 8 CHANGES/WHITE, David Bowie                          | EMI                 |
| 10 | 9 ABSOLUTELY, ABC                                     | Neutron/Phonogram   |
| 11 | 11 BRIGADE, Meat                                      | Capitol             |
| 12 | 14 EARTHQUAKE ALBUM—ROCK AID ARMINIA, Yeses           | USA/Atlantic        |
| 13 | — CHARMIED LIFE, Billy Idol                           | Chryslis            |
| 14 | 16 OCEANLAND, Black Box                               | The Cashmatics/CA   |
| 15 | 13 JUST THE TWO OF US, Yeses                          | Epit                |
| 16 | 4 LIFE, Ingrid Cyprien                                | Cosmo/Mute          |
| 17 | 12 DAYS OF OPEN HAND, Sezeno Vega                     | A&M                 |
| 18 | 10 THE BEST OF VAN MORISSON, Van Morrison             | Polygram            |
| 19 | 15 I DO NOT WANT WHAT I HAVEN'T GOT, Sinead O'Connell | Ensign/Chryslis     |
| 20 | 7 HEART OF STONE, Core                                | Geffen              |

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## King — the musical steps out on disc

KING, The musical which struggled to make it to the UK stage and was finally made it to mixed reviews, is now available on disc.

After delaying the release due to caution over legalities, Decca has now issued the recording featuring the show's stars, Simon Estes and Cynthia Haymon who received the plaudits of the critics.

Estes declares that Martin Luther King was his hero, a man whose message still forms the foundation of his attitude to life and politics. "I have always been outspoken about injustices," says Estes. "But Martin Luther King gave me the most inspirational, factually correct, emotionally charged speech I have ever heard. To those of us who were old enough to have heard him speak live, he was truly a prophet."

The music to the musical was written by Richard Blackford. "I have not heard a non-black composer and writer capture the feel-

ing of black music so well since Gershwin," declares Estes.

"Having grown up in a black community, I know the sound of the music there, of the black churches. Blackford has been there and caught the feeling of black people. The more of the music for King I heard, the more it was overwhelming."

The recording is available on all three formats (425212 1/2/4).

## CHOICE

IN RADIO Three's Building A Library on Saturday, Michael Kennedy discussed the various versions of Vaughan Williams's A Sea Symphony. His top selection was the new recording on EMI, with the London Philharmonic Choir and Orchestra conducted by Bernard Haitink (CDC 7499112).

## B R I E F S

● BBC RECORDS makes four additions to its successful Vintage Collection — carefully prepared historical recordings from a variety of sources. There is *Opera 2*, an hour of French opera *Les Femmes de Gooden* (BBCD 765) and a compilation of important Thirties recordings of the Halle Orchestra by Sir Hamelin Hardy — Elgar's *Enigma Variations* and the first recording of Constant Lambert's *Rio Grande* (BBCD 765). There is also Mozart — *Two Historic Performances*, with the *Sinfonia Concertante* for violin and viola played by Albert Sarsons and Lionel Tertis as well as Mozart's *Piano Concerto K 453* played by Ernst von Dohnányi (BBCD 757).

● JAZZ GUITARIST John McLaughlin breaks into classical music with the debut recording of a new work, *Concerto For Guitar And Orchestra*, The *Mediterranean*, written by the guitarist, and orchestrated by Michael Gibbs. It is a 40 minute work, exploring the possibilities of an amplified six-string acoustic guitar in the hands of a player adept at jazz and rock as well as classically knowledgeable. McLaughlin, who premiered the work in 1985, is joined by the London Symphony Orchestra conducted by Michael Tilson Thomas.

It is coupled with duos written by McLaughlin which he plays with the pianist Kalia Labesque, and is released on CBS, CD 45578 and on tape.

● DECCA LAUNCHES a new mid-price series, *Enterprise* In May,

Comprising, initially, 10 titles, it is devoted to masterpieces from the twentieth century repertoire. These include Messiaen's large-scale oratorio, *La Transfiguration de Notre Seigneur Jesus-Christ* conducted by Antal Dorati (two CDs 425 616-2), Berio's *A-Ronne* coupled with the light-weight *Cries Of London*, conducted by the composer (CD 425 620-2) and Ligeti's *Melodien* and other instrumental works (425 623-2). While *Enterprise* incorporates some of the famous *Headline* recordings, it takes a deeper perspective of the twentieth century, and offers more established works such as Janacek's *Glagolitic Mass* conducted by Rudolf Kempe coupled with *Sinfonietta* (CD 425 624-2) and Poulenc's *Organ Concerto, Gloria, and Concert Champetre* (CD 425 627-2).

● PETER HILL's much admired recordings of Messiaen's *Piano Music* for Unicorn-Kanchona continues with the final volume of *Catalogue d'Oiseaux*, Book 7 (DKP (CD) 9090 and on tape). And another notable pianist joins the label this month: Peter Koln is recording all Grieg's *Lyrac Pieces*. Volume 1 (UKCD 2033 and tape) is out now, with Volume 2 coming in June and Volume 3 in the early autumn. And Unicorn-Kanchona is re-promoting William Sterndale Bennett's *Piano Concerto No 4* played by Malcolm Binns and the Milton Keynes Chamber Orchestra under Henry Davenport (UKCD 2032 and on tape).

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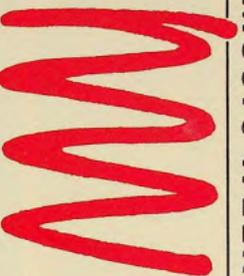
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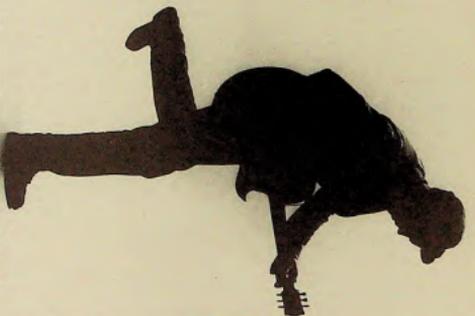
## MUSIC WEEK

12 MAY 1990



<b>No1</b>	1	ONLY YESTERDAY ★ CD	AAA/MCA 1799
		Comptones	
<b>2</b>	3	... BUT SERIOUSLY ★★★★★★ CD	Virgin V 4239
		Phil Collins	
<b>3</b>	10	FOREVER YOUR GIRL ● CD	Sire/Virgin, SNUJ 19
		Public Enemy	
<b>4</b>	4	ALANNAN MYLES ● CD	Athena/Real West 7819351
		Alannah Myles	
<b>5</b>	8	LABOUR OF LOVE II ★ CD	DSP Int./Virgin, D9P2 14
		UB40	
<b>6</b>	6	BEHIND THE MASK ★ CD	Werner Brothers WX335
		Fleetwood Mac	
<b>7</b>	5	VIVALDI! FOUR SEASONS ★ CD	EMI NCE21
		Nigel Kennedy/ECO	
<b>8</b>	10	A POCKETFUL OF DREAMS ● CD	Jan Egan 1
		Big Fun	
<b>9</b>	7	EVERYBODY KNOWS ● CD	Orlyada, CDE 1214
		Sonno	
<b>10</b>	2	LIFE ○ CD	Capitol ESTU 2121
		Inspired Concepts	
<b>11</b>	9	BRIGADE ● CD	Capitol ESTU 2121
		Heart	
<b>12</b>	21	HANGIN' TOUGH ★ CD	CEA 4408211
		New Kids On The Block	
<b>13</b>	10	ABSOLUTELY ● CD	Nutshell/Panopticon 8248271
		ABC	

## MARTIN *the dainties* STEPHENSON



### Salutation Road

THE NEW ALBUM  
OUT NOW  
CD, MC, LP

<b>35</b>	28	MISSING ●●● PRESUMED HAVING ... ● CD	Virgin/Panopticon 8248271
		Nothing Hillbillies	
<b>36</b>	35	VIOLATOR ● CD	Merz, STUMW 44
		Depeche Mode	
<b>37</b>	34	THE REAL THING CD	Sony/London 8282151
		Faith No More	
<b>38</b>	39	AFFECTION ★★★ CD	Adina 210379
		Les Stenfield	
<b>39</b>	30	MARTIKA ★ CD	CBS 6433551
		Marika	
<b>40</b>	33	JOURNEMAN ★ CD	Duck/Werner Brothers WX 222
		Eric Clapton	
<b>41</b>	32	THE BEST OF ROD STEWART ★★ CD	Werner Brothers WX 214
		Rod Stewart	
<b>42</b>	36	LET THEM EAT BINGO ○ CD	CG Reed 8821961
		Beats International	
<b>43</b>	38	CUS BOTH WAYS ★★★ CD	Emp 4631451
		Gloria Estefan	
<b>44</b>	37	WILD! ★ CD	Merz, STUMW 13
		Essence	
<b>45</b>	43	THE STONE ROSES ● CD	Slamson, ORTEL 592
		The Stone Roses	
<b>46</b>	40	FLOOD ○ CD	Endless ENT 18
		They Might Be Giants	
<b>47</b>	42	MANIC NIRVANA ○ CD	Et Records/Real West WX 239
		Robert Friell	
<b>48</b>	46	APRIL MOON CD	AAA/MCA 9014
		Sam Brown	
<b>49</b>	50	HELLO, I MUST BE GOING! ★★ CD	Virgin, ORTB 212
		Phil Collins	
<b>50</b>	55	MENDELSSOHN/BRUCH/SCHUBERT CD	HMV/EMI E 784421
		Nigel Kennedy/Jeffrey Tate/ECO	
<b>51</b>	44	MONTAGE CD	Artes 210821
		Kenny G	
<b>52</b>	45	A BIT OF WHAT YOU FANCY ● CD	Parlophone K53735
		The Quireboys	
<b>53</b>	10	ENERGY ORCHARD CD	MCA/MCG 6083
		Energy Orchard	

## THE EAR

A NEW column, a new focus. Yeah, this is the column that will listen to you, as long as you're not taking complete crap. **The Ear** is accessible to any kind of music, apart from Albanian drinking songs, and will keep you as up to date as piss with what's happening in the biz and bird world of popular music.

Now that that's out of the way, let's start by blowing MW's trumpet. **Blur**, new Seymour, were first hailed in these pages as an "unsigned and unheard of act with charm enough to fill any gap in the market." **Food Records** eventually concurred and the inks followed suit with a spate of live reviews and features. It could be a while before any vinyl is seen, but band front-man, Damon, is unperturbed: "We'd prefer to hit one of the weekly's covers before we release anything." It might read like a tall tale, but **The Ear** knows this is a band worth fighting for. Ever heard the term, "bigger than The Smiths"?

**Polydor** was well ahead of the posse in signing gemius Irish pop trio **Power Of Dreams**. Their pre-release tactics are, however, merely cowboyish. Advance tapes sent to music journals feature POD's debut, "major single 100 Ways To Kill A Man," along with two tracks from their first ever release on London-based Irish indie, **Sentana**. Sentana boss **Keith Cullen** was heard to mutter: "Dave's not. I can do about it, but you'd think they'd spend their millions recording their own fuggin' demos." Another Polydor tape credits the songs *Any Other Day* and *Don't Change* with a POD production, when in fact Dublin warbler **Steno** was the knob-twister. All **The Ear** wants to know is, did POD produce *Stairway To Heaven*... Moving swiftly southwards.

New Zealand's **Flying Nun** label with **Austri's Mushroom** label could give it the funding to develop new Kiwi talent, and the clout to hang on to its more established acts in the face of strong US major interest. In Auckland, Sonic Youth favours **SPUD** are set to record for the first time. **The Headless Chickens**, who play a rock/noise/dance thing that defies description, start work on what should be an extraordinary second album. **Cake Kitchen** are the fabulously named **Fatboy**. **Jellyface** also show great promise. Dunedin, NZ's rock capitol, has the **3Ds** and **Cyclops** who should also cause a stir. There is a decent budget in the dance scene too, led by controversial Maori hip-hop group **Upper Hutt Posse** who have a white hot beat LP released on the newly established Southside Records.

Well at least someone's showing a little more faith in the seventh vinyl single. **Fire Records** new subsidiary **Paperhouse Records**, run by **Dave Barker** — the man behind Glass Records



— is adopting a policy of releasing limited edition seven-inch singles to promote album releases. The first is *Crates Of Freedom* by **Walkingdeads** (1,000 copies have been released) and it backs the album *Bad Orb* featuring "ball" the debut **Paperhouse Records** LP release. Those boys at **Fire** must be doing well as they have also got up a second subsidiary label. **Revolutions** by **Leavesons** is the man behind the **Hoff 45** releases. The first release is **Leatherface's** mini-LP **Fill Your Boots**. **Fire MD** **Clive Solomon** says the new labels will not be totally unrelated in terms of music but will have their own style. "If you are going to have three A&R people then I would rather let them run their own labels," says Solomon. "The labels that have a real character usually have a real character running them."

An for-older-times-rock reunion has produced the most kickin' house LPs of the year. **The House Hustlers** shift from big, mean freestyle grooves to excellent Latin and reggae tracks and it all adds up to more than your average house platter. The Hustlers recorded for (among others) **Citybeat** in the mid-eighties before going their separate ways. Don't expect to see the album before mid-summer, but a double A-side *The Release/Gotta Make It Better* has just been promoted by **One Street**. Ken to preserve its hip-hop cred, the company will be releasing the Hustlers on its own **House Hustlers** label.

Now that would be a new column be without an American band? do I hear deaf, no I hear deaf. **Didjits** are a Champaign, Illinois outfit who've been around a few years but have yet to make their presence felt... Now hear this. Close enough to both Detroit and Chicago to assimilate the influence of MC5, The Stooges and Big Black, this lot sound even more convincing than their Seattle **Sub-Pop** cousins. As they they have not visited our shores, and their label **Teach & Go!** despite its little guitar front, has yet to achieve a label sound. What they do have in a transition of great song lines. **Baby U R A Drag** from the LP **Hornet**. **Pratt** continues the **Price-baiting** theme of Love-sickle, but **Didjits**, heroes are more Jerry Lee and Little Richard. "I just wanted to get back to the lites where they talked about doing a little drinking, driving and getting crazy," explains singer **Rick Sims**. All this band needs to do is get their bad asses over here to clinch up. ● Heard anything? Let **The Ear** know, c/o Leo Finlay at MW.

## Back to front

by Selina Webb

"I'VE DONE it all the wrong way round!" laughs Andrea Black, a singer songwriter of considerable resourcefulness. After falling out with GWR, Black requisitioned the initial pressings of her debut album and set out to single-handedly tackle all its sales, distribution, promotion and PR.

The crusade started in Our Price's Richmond branch where staff, won over by her enthusiasm and punter reaction to the music, agreed to stock the LP. It sold 56 copies in four weeks, making Black the store's best-selling artist on vinyl and outstripping the likes of Phil Collins and Lisa Stansfield.

Next stop was Our Price's head buyer Steve Gallant. He comments: "I spoke to the manager at Richmond and he told me that every time he played Andrea's album, he sold a few copies. I decided that we should do something with it but, with 285 shops, I didn't really think it would be practical for Andrea to continue distributing the LP from her bedroom."

Gallant has since match-made Black with distributor Spartan and the album, which she describes as "pleasant, Matt Bianco-style music," is currently being sold-in across the country.

A former flamenco guitarist with 250 self-penned songs under his belt, Andrea Black puts herself back into the music business and Sade as a champion of strong melodies and good songs. She already has a following in Japan — 7,000 compact discs were sold there following a deal with WBR — and hopes to build on her local success in Richmond with a nationwide tour of radio stations.

"But the record shops are more important than anyone else," she says. "The people there really know what's selling and what people want."

Who needs a record company when you're Andrea Black?



ANDREA BLACK: do-it-yourself determination pays off

year in the studio. It's OK, you can afford it, but everyone's getting bored."

Five albums with the Rolling Stones wiser, Kimsey now looks to a song as a whole, an approach he will utilise while producing the new **Durandean** LP.

"I learnt so much about playing live and the feel of music with the Stones — when to let something go as opposed to hammering it to death — and I think what I've really helped Duran to do is to try to get them to sound and feel like a band playing together rather than just bits and pieces attached to each other," she says.

Kimsey's natural approach leads to an easy-going atmosphere in the studio. He stresses the importance of pre-production work, including "actually writing the songs", and believes that a good working relationship between producer and engineer is vital.

Looking to the future, Kimsey hopes to work with something "a bit more folksy and minimal" rather than making what he terms "music business records", citing the Cocteau Twins and Cowboy Junkies as firm favourites.

But whatever the subject, Kimsey's bound to catch it at its most natural, and probably unconventional, moment. "The first time I worked with my engineer Chris Porter I said, 'Don't forget, whenever you work with me, keep the record button pressed down — that's why we're here.' A lot of people won't press 'record' until they've got all the levels and sound right. By then you've missed two performances and probably the best one."

## Clean-up campaign

by Anette Peterson

IN A break with tradition, the Marquee has brought in an outside agency to help handle its bookings. Club owner Billy Goff approached Miracle's Steve Parker in January, the latter insisting on forming a separate section of his company before he would take on the project.

"If people thought it was anything to do with the Miracle Agency certainly other agents would not be happy and it would suffocate my own agency," says Parker.

The new company, **Miracle-Marquee Promotions**, plans to clean up the Marquee's image. A 3am licence is being sought and the **Marquee Cafe** in Greek Street will also eventually become part of the company with access from the club and its own mini bar office. A new floor will be put in and video screens installed. MMP will also advertise its shows more widely than the music press, with free programmes distributed all over London.

Geoff Ellis has been appointed as promoter, marketing and booking manager of the new operation. He aims to attract more larger bands for either secret or "fun" gigs and to generally broaden the selection of smaller indie bands.

Parker concludes: "We have some very large American and British acts pencilled in for secret gigs throughout May, June and July. Probably the most important thing about the Marquee is its story and that is the appeal of the place. We want to promote this more and make the club more worthy of the legend."

## Natural selection

by Ian Watson

CHRIS KIMSEY is a music lover first, and a producer second. A strong advocate of the "keep music live" philosophy — especially in the studio — his work over the past 20 years has taught him the importance of capturing more than the technical nuances of a song. To Kimsey, it's vital that Duran who've been to the top and have done it on their own for some albums. It's the same with the Stones. When I first worked with them, because I'd just started as an engineer, I couldn't turn around and say, "This is ridiculous, you're spending a

CHRIS KIMSEY: doing what comes naturally



## Seriously chummy

IF YOU watch Sunday night television you can get a good idea of **Phil Collins' show** at the **Royal Albert Hall**.

A bit of melodrama, a bit of comedy and a bit of a singalong, it's the perfect variety act geared up for the arenas of the world.

But the sheer logistics of the Sunday show undermine the home-spun appeal of Collins as a "man of the people".

Fronting an 11-strong band, he can no longer just stand back and make the odd quip about Peter Gabriel's lyrics. He is forced into being comper, down and star. Performed beneath the most complex lighting system this side of the last Genesis tour, much of the three hour show — drawn mostly from his last two albums — is lost in a welter of brass and percussion.

His voice stands out just for the occasional lapses on the slower tunes. Unfortunately their poignancy is buried under the big production with Agnetha All Odds and Groovy Kind Of Love reduced to cabaret tunes. He has also moved on from dealing with just sexual politics and his famous broken hearts.

Conscience-pricking collection buckets to raise cash for the homeless are vigorously shaken in the corridors of Bert's place, no doubt bolstered by an unrepentant intrusion to *Another Day In Paradise*. But Collins seemed happiest chatting to the crowd or getting behind the drums for a sleeves-up duet (which required workout with tub-thumping partner Chester Thompson).

He finished the show alone — a slightly vulnerable figure minus the entourage. You can't help but feel our Phil would be an ideal host for future Sunday nights at the Palladium.

PAUL STEPHENSON

## Bald facts

WHEN AN artist can top his chart with 16 consecutive singles is something his songwriting skills must seem a little irrelevant.

**David O'Connor's** case, that scepticism arose in some quarters as a result of the fact that her number one was a cover version and the latest album is perhaps not as strong as her debut *The Lion And The Cobra*.

But what O'Connor proved at the **Hammersmith Odeon** was that as long as you have your own distinct style, natural talent and the ability to present songs in the best way possible you can't fail to win appreciation.

By making a unique voice and an uncompromising attitude, O'Connor demonstrated her power of capturing an audience by transforming a relatively ordinary song into a minor classic.

This she did with songs such as *The Last Day Of Our Acquaintance* which she thrust at her audience and *Black Boys On Mopeds* which seemed at first most powerful in its acoustic form, but which looked not exactly spellbinding,

Jump In The River and The Emperor's New Clothes also benefited from a gutsy stage performance and more superior tracks, like *Feel So Different* and *I Am Stretched On Your Grave* simply blossomed.

Songs from the first album, particularly the show-stopper *Troy*, were just as effective. It's hard not to imagine that the desired effect of making those watching want to rush home and play the albums was achieved with ease.

NICK ROBINSON

## Home and away...

THERE WAS a case of déjà vu at the **Subterranea** show for the new Home compilation LP. Here were yet more Manchester bands making their first foray into the capital to play to yet another English-made up of coach loads of Mancunians and a gaggle of A&R people. As usual, the latter were easily identifiable as the only persons in wearing flares.

The odd **World Of Twist** opened the proceedings. One member sat at his home computer and controlled the core of the sound. His programmed rhythms were slightly suspect, but his sequenced tunes were catchy in a Human League or Depeche Mode kind of way. A guitarist picked out embellishments on his Rickenbacker.

All glitter and golden locks, the keyboard player did not play a note all night. Instead she just manipulated weird noises in the way John Renwick used to do for *Pere Ubu*. And then there was a singer who looked and acted like a ringer from an art/punk band from 10 years ago, though his appearance looked in better than his appearance.

The overall result was pretty good, but a bit loose and over-indulgent in places.

Next up were **Swirl**, perhaps the only new Mancunian band not to be influenced by house music. They are fronted by an eminently marketable singer with a voice that is eight parts Harriet Wheeler to two parts Tracey Thorn.

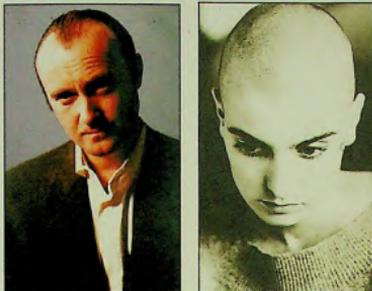
While the rest of the group took good and play well together, the sound they produce does not really do her voice and songs justice. It is too guitar dominated and thrashy.

A youthful and enthusiastic **Paris Angels** have not just taken a leaf out of the *Happy Mondays* book; they've tried to walk off with the whole damn library. They make many of their right notes, but manage to miss out on two of the most vital ingredients: good lyrics and the ability to really groove. They were at their best when they dropped their dance pretences and played a straight rock song called *Louise*.

ANDY BEEVERS

## God's own children

CRAMES ARE building for themselves in 1990 a reputation much like Siouxsie & The Banshees laid down in punk's early days, albeit



IN TOWN tonight: Phil Collins, Sinead O'Connor and Albert Collins

with today's more ambient and dislocated moods and machines.

It is doubtful that anyone can do the bleak, gothic cross-chord sound better, which is why some majors are tracking this admittedly uncompromising outlook. At **Subterranea**, the quartet looked a little non-plussed and uncommitted, as if they'd rather hide in their music instead of front of it. Another drawback was the female singer's attempt to play bass and sing at the same time; not much help when those twin-guitar chords are already competing with your bewitching wail of a voice. Best to stick to the taped bass parts then. But this is not to say Crames didn't have their moments: they can be ominously powerful, industrial noise scarred by alluring melodies, and then they deserve a lot of attention.

Next it was the fault of the sound mix, because **The Young Gods** usually flatten you with their quaking samples and drum battery behind Franz Treichler's growling fret. Instead of making you wonder why they weren't the force of the Swiss trio's delivery was all there. Treichler is a bullet in a bandana, the Iggy Pop-style top through which they channel thunderous bursts like *Longue Route* and *L'Amour*. This performance was more a consolidatory one, playing through mostly older material, although the Kurt Weill song in the last encore was new to the UK.

The cover versions only strengthen the case for this gleaming, sonic updo on Europe's cabaret tradition, with unique guitar/bass as well as keyboard samples in place of unmapk brass and ruffless power over numbers. They weren't Godlike tonight, but still a triumph over the senses.

MARTIN ASTON

## Bue print for success

ALBERT COLLINS is raging hard. Together with his flamboyant seven-piece band, The Icebreakers, the Texas-born virtuoso of the Stratocaster thrilled a heaving **Town & Country Club** with a blues based equivalent of a James Brown soul review. The major difference appeared to be that Collins's show concentrated more firmly on music than hype.

Newly signed to Virgin's Power

Point label, Collins's new paymasters smartly cashed in on the marketing potential of presenting its new signings to a target audience. Before the end of a climactic show an apparently complete roster of label artists — from Gary Moore to Larry McCray — had joined Collins for one last guitar-led frenzy.

But this show was all about Albert Collins who pleased his ecstatic followers with some measured use of sustain and the occasional tension-breaking flurry of notes on his guitar. His vocal style proved strong enough to top the swinging horns and impressive second guitar of Debbie Davies of the Icebreakers. He grimaced, he danced, he gesticulated and fired the band through a thundering I'm Tired, a humorous I'm Not Drunk, I'm Only Drinking — complete with a simulated conversation between two drunks, on his guitar — and funked his way through *Hop Wilson's Black Cat Bone*.

As the set passed the two hour mark the band returned to encore Collins' instrumental trademark *Frosty*. "We're real pleased to be back here at the T & C," shouted a beaming Collins. The audience responded with a roar of approval, and for once you just knew everyone meant it.

PETE FEENSTRA

## Pole position

POLISH DISSIDENT dance/rock. The stigma may be terrible but **Israel**, billed as prominent protesters against Poland's General Jaruzelski and Co, are something wild and different, as they showed at the **Marquee**.

It emerged that reggae music is the protest music of Poland and, unsurprisingly, it's something that Israel play very well. Live, many of their songs employ the looping bass and drumbeat characteristic of reggae which served to create some thumping dub sounds in the club's confines.

Yet there was more to them than that. They utilised a small mixing desk on stage as well as a wind/bongo/brass section to make an odd sound that was at once industrial and traditional. Wlodumier Ksiorski even managed to play two saxophones at the same time.

Losing their heavy reggae beat for a while, Israel really kicked out some high-class rock/dance that



would blow with the current prevailing dance wind with no problem. A curious cross between straight and indie dance, it offered some exciting chart possibilities.

Israel are here to spread their message — not to pick it up after their hard struggle would be unfortunate. Polska Beat is here.

JEFFREY DAVY

## Guitar narcissus

NO ONE appreciates **Yngwie Malmsteen** more than Yngwie Malmsteen. A fact that needs to be remembered when trying to consider just why things don't work out for the stylish Swedish guitarist on stage, illustrated once again at the **Hammersmith Odeon**.

Unconvincing new vocalist Goran Edman was fighting his own personal little battle from the off in trying to be heard above the guitar blizzard around him, further handicapped by an obvious lack of charisma and for too thin a voice for this kind of toil. Even the audience seemed intimidated by Malmsteen's self-indulgent showmanship, or maybe they were just bored. Whatever, the singalong response during the melodic *Save Our Love* mid-set (one of the few songs where Edman can compete with Malmsteen) was minimal to say the least, indicative of how our so-called neo-classical guitar hero somehow fails to capture the people's imagination, despite all the preening, posturing, Hendrix movements et al.

The irony is that Yngwie has, particularly over the last two *Odyssey* and *Eclipse* albums, amassed some quality songs, with *Dreaming* (precluded by some occasional dribblings), *You Don't Remember*, *I'll Never Forget and Heaven Tonight* (rescued by the blatantly sampled chorus) all top-notch stuff. It's just a shame that their undisturbable melody is suffocated by such a flurry of guitar histrionics amidst the messy sound.

A self-gratifying performance of this nature ultimately loses Malmsteen nowhere and if he's going on from here then he's going to at least need a vocalist who's capable of redressing some kind of balance, for this was far too one-sided an affair.

KIRK BLOWS



## MUSIC WEEK

# W

Compiled by Gallup for the BPI, *Music Week* and BBC based on a sample of 500 record outlets, incorporating 7", 12", Cassette & CD single sales.

NO 1	KILLER Ademias	MCA (MCA/T) 1000 (F)
2	DIRTY CASH Adventures Of Stevie V	Mercury/Phonogram MEXX 311 (F)
3	OPPOSITES ATTRACT Paulo Abdul (duet with The Wild Pair)	Sire/Warner (S/N/T) 124 (F)
4	VOGUE Madonna	Sire W 9851 (T) (W)
5	BETTER THE DEVIL YOU KNOW Kylie Minogue	PWL (PWL/T) 56 (F)
6	A DREAMS A DREAM Soul II Soul	10/Virgin (T/M) 320 (F)
7	BLACK VELVET Alannah Myles	Atlantic/East West A 8742 (T) (W)
8	COVER GIRL New Kids On The Block	CBS (C/CT) 5 (C)
9	KINGSTON TOWN UB40	DEF International/Virgin DDP 35 (T) (F)
10	THE POWER Snap	Arista 13131 (T-Z-A) 3131 (BMG)
11	ALL I WANNA DO IS MAKE LOVE TO YOU Heart	Capitol (T/C) 549 (F)
12	GHETTO HEAVEN The Family Stand	Atlantic/East West A 7997 (T) (W)
13	STEP ON Happy Mondays	Factory FAC 2727 (T-Z-FAC 272) (F)
14	HOLD ON En Vogue	Atlantic/East West A 7987 (T) (W)
15	SOMETHING HAPPENED ON THE WAY TO HEAVEN Phil Collins	Virgin (T/C) 155 (F)
16	MORRISSEY Hush	His Masters Voice (T/POF) 162 (F)
17	WILD WOMEN DO Natalie Cole	EMI USA (T/W) 81 (F)
18	WON'T TALK ABOUT IT (Remix) Beats International	Go Beat (GOD) 145 (F)
19	TAKE YOUR TIME Monie Love featuring Wizzard	Capitol (T/C) 571 (F)
20	CIRCLESQUARE The Wonder Stuff	Polydor (T/C) 10 (F)
21	DON'T MISS THE PARTYLINE Bizz Nazz	Cherrygram/Capitol (C/POU) 202 (C)



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41	HANG ON TO YOUR LOVE Jonas Davonson	PWL (PWL/T) 51 (F)
42	FROM OUT OF NOWHERE Faith No More	Slash/London (LHR) 241 (Z-LHR) 241 (F)
43	RADICAL YOUR LOVER Little Angels	Polydor (L) 6 (F)
44	BAKERMAN Loid Beck	Arista 12356 (T-Z-A) 12356 (BMG)
45	THE SEX OF IT Kid Creole And The Coconuts	CBS 65689 (T) (Z-A) 65689 (A) (C)
46	THIS BEAT IS TECHNOTRONIC Technobunch feat. MC Eric	Swansea 5 (T) (C) 5 (BMG)
47	AFRIKA History featuring Q-Tee	SFR One (T) 576 (W) 708 (E)
48	SAVE ME Big Country	Mercury/Phonogram BGC 412 (F)
49	ANGEL Eurythmics	RCA (RAT) 21 (BMG)
50	EXPRESSION Soft n' Pepp	Int'l (London) (T) 127 (F)
51	CRADLE OF LOVE Billy Idol	Chrysalis (DOU) 14 (C)
52	GIVE IT UP The Notorious B.I.G.	London (LON) 258 (F)
53	SAVE ME Freeway Marc	Warner Brothers W 9862 (T) (W)
54	I PROMISED MYSELF Nick Kamen	WEA (Z) 645 (T) (W)
55	KEEP ON Cabaret Voltaire	Polyphone (T) 8 (Z) 850 (E)
56	KEEP IT TOGETHER David Grant	44's 8 (W) (L) 127 (W) 161 (F)
57	LILY WAS HERE David A. Stewart/Candy Dulfer	Arista/RCA 28 83065 (T-Z) 83065 (BMG)
58	ESCAPADE Jonas Jackson	Blockbuster (L) 6 (M) USA (T) 484 (F)
59	BLUE SAVANNAH Erasers	Mer (T) 2 (M) (T) 10 (F) (Z)
60	GLAD ALL OVER/WHERE EAGLES FLY The Eagles	Polygram (P) 65 591 (BMG)
61	BIRDHOUSE IN YOUR SOUL The Waitresses	Int'l (London) (T) 127 (F)
62	SOON My Academy	Int'l (London) (T) 127 (F)

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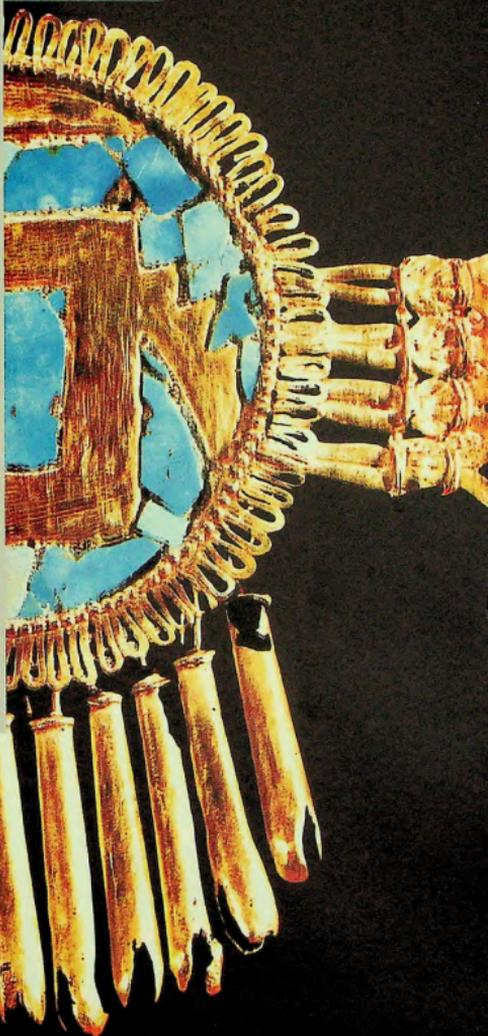
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<b>No 1</b>	<b>KILLER</b> Adamski	MCA (C) 1100 (P)
<b>2</b>	<b>DIRTY CASH</b> Adventures Of Stevie N	MCA (C) 1100 (P)
<b>3</b>	<b>OPPOSITES ATTRACT</b> Paula Abdul (duet with The Wild Pair)	Mercury (Phonogram) MERV 311 (P) Sire/Virgin (Sire) 124 (P)
<b>4</b>	<b>VOGUE</b> Madonna	Sire W 9851 (1) (W)
<b>5</b>	<b>BETTER THE DEVIL YOU KNOW</b> Kylie Minogue	PWL PWL(T) 56 (P)
<b>6</b>	<b>A DREAM'S A DREAM</b> Sade (1) Soul	10/Virgin (Tenor) 300 (P)
<b>7</b>	<b>BLACK VELVET</b> Alannah Myles	Atlantic (East West) & BPI (1) (W)
<b>8</b>	<b>COVER GIRL</b> New Kids On The Block	CEB (1) (C) (1)
<b>9</b>	<b>KINGSTON TOWN</b> UB40	DEF International/Virgin (REP 55)
<b>10</b>	<b>THE POWER</b> Snap	Arista 11312 (1) 7-81312 (1)
<b>11</b>	<b>ALL I WANNA DO IS MAKE LOVE TO YOU</b> Heart	Capitol 1121C 54
<b>12</b>	<b>GHETTO HEAVEN</b> The Family Stand	Atlantic (East West) & BPI (1) (W)
<b>13</b>	<b>STEP ON</b> Happy Mondays	Facton FAC 1221 112-14C 221
<b>14</b>	<b>HOLD ON</b> En Vogue	Atlantic (East West) & BPI (1) (W)
<b>15</b>	<b>SOMETHING HAPPENED ON THE WAY TO HEAVEN</b> Phil Collins	Virgin 15011 1251
<b>16</b>	<b>NOVEMBER SPAWNED A MONSTER</b> Hornsey	Hit Master's Voice 11290P 163
<b>17</b>	<b>WILD WOMEN DO</b> Natalie Cole	EMI USA 1709 (1) B
<b>18</b>	<b>NEVER TALK ABOUT IT (Remix)</b> Beats International	Go Beat GDD11 43
<b>19</b>	<b>TAKE YOUR TIME</b> Monstars featuring Wondras	Capitol 1121C 573
<b>20</b>	<b>CIRCLESQUARE</b> The Wonder Stuff	Polydor GONE11 10
<b>21</b>	<b>DON'T MISS THE PARTYLINE</b> How Can We Be Lovers	Columbia/Capitol CCOJ 113 201



<b>41</b>	<b>HANG ON TO YOUR LOVE</b> Jason Donovan	PWL PWL(T) 51 (P)
<b>42</b>	<b>FROM OUT OF NOWHERE</b> Faith No More	Sire/London (AS) 24 112-LASIX 26 (P)
<b>43</b>	<b>RADICAL YOUR LOVER</b> Little Angels	Polydor LT09 6 (P)
<b>44</b>	<b>BAKERMAN</b> Loud Back	Arista 11258 112-81258 (1) (W)
<b>45</b>	<b>THE SEX OF IT</b> Kid Creole And The Coconuts	CEB 65589 112-65589 (1) (C)
<b>46</b>	<b>THIS BEAT IS TECHNOTRONIC</b> Technotronic feat. MC Eric	Sire/Sire 11258 112-81258 (1) (W)
<b>47</b>	<b>AFRIKA</b> History featuring Q-Tee	Sire/Columbia 1258K 1208 (P)

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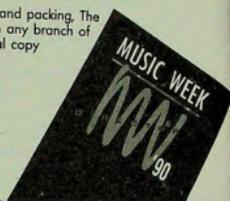
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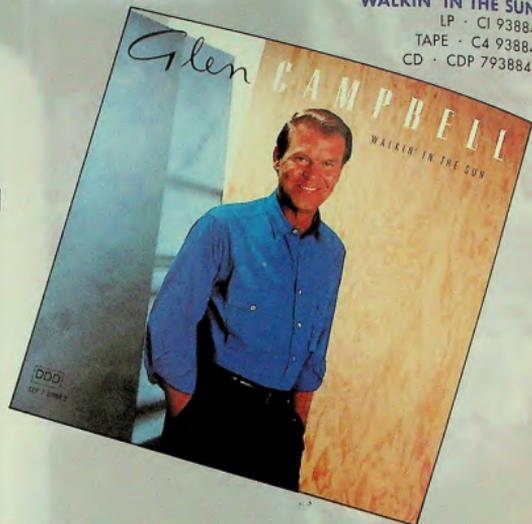
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## Clint Black



**L**AST YEAR was Clint Black's year in Nashville. Coming from nowhere it seems he's hit the top of the album and singles charts, with the debut album *Killin' Time* (RCA) winning him numerous awards and accolades including the prestigious Country Music Association Horizon award. He's even set a new trend in cowboy hats — nothing new in country perhaps, but labels have been giving their potential stars hat fittings ever since Black appeared mid-way through last year. But there's far more to Black than a hat.

A 27-year-old from Texas, he differs significantly from his most obvious rivals Randy Travis and George Strait in that he is a singer songwriter. He may co-write at times but every song on the album has the Black moniker attached to the credit.

"Writing is very important to me," says Black. "I don't regard myself as talented enough as a singer to be comfortable just interpreting other writers' material. I also feel that songs written by the artist have a bit more artistic integrity. I've always been able to write and I'm not knocking those who don't, and it seems to work fine."

A regular on the Austin and Houston singer writer club circuit through the mid to late Eighties, Black quickly won himself a local following. "I was mixing in real straight country with the kind of cosmic cowboy stuff that works well solo. Just sitting there with a guitar and trying to get your song across has turned out to be a really good foundation. I much prefer working with a band these days but I learned a lot about communication with an audience back then."

Avoiding the cut-throat newcomer market of Nashville, Black made his career inroads out in Texas. "I recorded a demo tape of a few songs but I wasn't really chasing a record deal or anything. But a friend suggested that I should use the tape to get a good manager. We played it to Bill Ham (ZZ Top manager) and it turns out he really liked it. Ham, it appears, had fancied handling a country act for quite a while but hadn't been impressed enough by what he saw to make any commitments. Until Black appeared that is. The management deal was followed with a signing to RCA Records, a debut album that stormed up the album charts and a slew of number one singles.

Unlike some of his more established cohorts, Black is a natural for the TV and concert stage. There's a compelling intensity about his performances which give the concerts an immediate punch. He may not rock out too much but there's no doubt that he makes a heavy-weight impression every time he plays. Clint Black live should be something to savour.

## Rosanne Cash & Rodney Crowell



**R**ODNEY CROWELL and Rosanne Cash have the talent and nous to win country music a whole new set of fans. Unlike a host of family acts in country, Rosanne and Rodney keep their personal links apart when it comes to live music, rarely performing together and aiming to keep the two careers as separate as possible.

Cash, of course, is the eldest daughter of country legend Johnny. Her first album *Right Or Wrong* quickly established her as country but with a rock mentality. The songs were tough and punky but there was an unmistakable commerciality about her writing.

Her 1981 album *Seven Year Ache*, provided a major breakthrough, with the title track tapping the country chart and making inroads into the pop charts, and was followed by *Somewhere In The Stars* (1982), *Rhythm And Romance* (1985), which included the Grammy award winning *I Don't Know Why You Don't Want Me*, and *Kings Record Shop* (1988) — which made country music history when Rosanne became the first female artist with four number one singles from an album.

Cash has enjoyed both commercial success and widespread critical acclaim and her latest release *Retrospective 1979-1989*, collects together her best work. Lyrically astute and always showing women in a strong and assertive light, Rosanne has opened several doors for country music's new female songwriters and singers.

Before Crowell's path crossed with Cash, he had already made quite a name for himself on the fringes of country and rock music. Born in Houston in 1950, he moved to Nashville in the early Seventies determined to become a country writer in the same vein as his Texas heroes Townes Van Zandt and Guy Clark. A chance meeting with Emmylou Harris producer Brian Ahern saw Crowell whisked to the west coast for a stint with Emmylou's *Hot Band*. The opportunity and exposure were not wasted by Crowell, winning himself a top reputation as a musician and more significantly writing several top tunes such as *Til I Gain Control Again* and *Leaving Louisiana In The Broad Daylight*.

Crowell left the *Hot Band* after a couple of years and launched a solo career with Warner Brothers, which was overshadowed for several years by his considerable success as a producer, notably for Rosanne.

He subsequently signed with CBS and around 1988 teamed up with old friend and former band member Tony Brown as co-producer to record the album *Diamonds And Dirt*, which provided a major breakthrough with no less than five chart-topping singles.

"I'd spent too long trying too hard to be an artist instead of just doing what comes naturally," recalls Rodney. "With *Diamonds And Dirt* we relaxed and came up with a very bright, straight-down-the-road album."

The latest LP *Keys To The Highway*, has already produced two US hits and is, according to Crowell, a much darker affair than *Diamonds*. "Most of my music is very personal, kind of like musical diaries. There was something low key going on in my life at the time and I think it comes across on the record."

After several years, Crowell has now surpassed his partner's illustrious chart achievements. And while they may not dovetail their careers he feels no reticence about being bracketed with his wife. "Why should I, she's a great artist? And we sing together on records sometimes, and write together. It's just that we don't go out on the road as husband and wife, Rodney and Rosanne or something tacky like that. Things are working out pretty damn well as they are."

Andrew Vaughan



k d lang



**M**ORE THAN any of her New Country contemporaries, Canadian k d lang has transcended the perceived limitations of the genre. With an uncompromising image that mixes humour with masculine attire and a dynamic stage presence, lang has relished the challenge of overhauling Nashville's clichés and has been rewarded with a young, rock orientated legion of fans.

The UK had its first taste of her live capabilities when she arrived on the Route 88 trail. Hailed as the unexpected star of that particular campaign, her success was fuelled by coinciding television appearances and the enthusiasm of the consumer press. That enthusiasm has continued unchecked with a diverse range of publications spanning *GQ*, *Vanity Fair*, *Vogue* and *Newsweek*, testifying to her ability to generate provocative column inches and memorable photospreads.

Her current Sire album — *Absolute Torch And Twang* — with band the reclines, is a fair assessment of her versatility, bringing together the upbeat and the big ballad. It picks up from where the 1987 major label debut, *Angel With A Lariat*, left off, extending her songwriting ability and channelling the band's reckless energy into something rather more sophisticated.

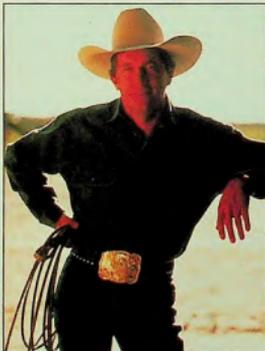
In between these two records lang took time off from the reclines to work with Nashville veteran and producer of the late Patsy Cline, Owen Bradley. Their collaboration resulted in *Shadowland*, a timeless album on which lang's classy and disciplined vocals breathe new life into a selection of jazz and country standards.

In the last couple of years lang's visibility has been bolstered by a string of awards in Canada, collaborations with the late Roy Orbison, including a vocal duet on *Crying* and an appearance on the Roy Orbison And Friends TV special, culminating with a 1990 Grammy award, Best Country Female Performance for *Absolute Torch And Twang*.

However the live act has evolved since she was last in the UK it seems certain that the rich vein of humour that lang has committed herself to putting back into country music will play an important part. Anticipation is understandably riding high.

Karen Faux

George Strait



**G**ORGE STRAIT won his first major music award in 1981. That was the *Billboard* New Male LP artist award. Since then he has collected no less than five more *Billboard* prizes, five major *Academy of Country Music* awards, and five CMA awards — the latest being the crowning buckle to his broad leather belt: the 1989 CMA Entertainer of the Year, an award he has been nominated for five times previously. Wherever George Strait appears these days attendance records are broken, throughout his set a never-ending stream of women present gifts at his feet and he is greeted ecstatically. Whenever a new LP is released by the 38-year-old Texan it reaches platinum status within days.

Face-to-face Strait is almost cartoon-handsome, with strong chiselled features and clear steel-blue eyes. His starched white shirt and black Stetson hat are as much a part of his life off-stage as on. He came late to country music. It was only after joining the army that he began playing the likes of Merle Haggard and George Jones songs — at the bequest of his camp commander on a Hawaiian base.

Strait took little time to squeeze the inherent *Texas swing* and two-step into his army band's Nashville sound. On leaving the army in 1975 he enrolled at Texas University to study for a degree in agricultural education (which he got) and to enable him also to play music. Some three years touring Texan bars brought him to the attention of MCA records. The rest is history.

The appeal of the man is not hard to figure. With his clean-cut image and note-perfect performances he represents a new cowboy hero for the "thirtysomething" generation of blue-collar Americans.

Strait can phrase a country ballad like the natural greats. In a song such as *Marina Del Ray*, he can squeeze a hint of remorse and longing into what in less capable hands would simply be musical fudge-cake. On funny ditties such as *The Fireman* or *All My Ex's Live In Texas* the humour and sexual innuendo of Strait's phrasing mean that the listener laughs instead of grimacing. The award-winning *Ocean Front Property* shows that he has a natural flair for picking songs which show off his vast range of vocal skills perfectly; the jaunty two-step being betrayed by the plaintive twang of his voice as it eases out the ironic lyric.

After a remarkably successful decade in the US, Strait is now set to work the same magic in the UK, too.

Mal Peachey

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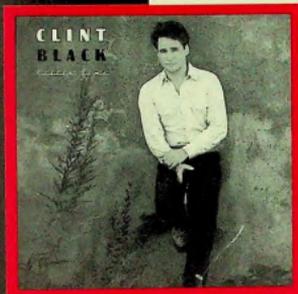


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**R**OUTE 90, a celebration of New Country, takes place during the second half of May. The featured acts in concert are:

**Rodney Crowell & Rosanne Cash**  
Friday May 18 — London  
Town & Country Club

**George Strait & His Ace In The Hole Band**  
plus Foster & Lloyd  
Sunday May 20 — London  
Dominion

**Clint Black**  
Friday May 25 — London  
Mean Fiddler

**k d lang & the reclines**  
plus The Liberties  
Wednesday May 23 — Dublin  
Stadium  
Thursday May 24 — Glasgow  
King's Theatre  
Saturday May 26 — London  
Town & Country Club  
Sunday May 27 — London  
Town & Country Club  
Monday May 28 — London  
Town & Country Club



Members of the UK CMA Market Advisory Committee met at Chrysalis Records in London recently to discuss the Route 90 campaign.

Left to right standing are: Bob Fisher mkt dir MCA; Paul Williams, int A&R and mkt dir BMG/RCA; Wendy Furness, product mgr EMI; Tony Byworth, Byworth-Wootton; Int Brian Yates, mkt dir CBS; Ray Sill, dir US labels & promo WEA; Phil Knox Roberts, mkt mgr WEA; Richard Wootton, Byworth-Wootton Int; Julia Morrison, CMA; Kit Buckler, mkt dir Epic (back); Lee Simmonds, mkt mgr Catalogue Development EMI, and Maureen Kealy, product mgr Epic.

Seated from left: Paul Fenn, MD Asgard Concert Promotion; Paul Conroy, president Chrysalis; Martin Satterthwaite, European director CMA, and David Hughes, dir strategic mkt EMI.

**R**OUTE 90 follows the previous campaigns which have been unique in getting the major record labels together in support of a specific musical genre. The campaign is being co-ordinated by the European office of the Country Music Association in London, concerts are being promoted by Paul Fenn of Asgard, and gen-

eric press and promotion is being handled by independent specialists Byworth & Wootton.

While in the UK, the Route 90 artists will be recording for two brand new TV series which will play a vital role in increasing interest and record sales long after the acts have returned to the US.

New West will be a BBC 2 series (a spin-off from The Late

Show) produced by Tracey MacLeod and Mark Cooper. All the Route 90 acts are scheduled to be featured, along with some recent UK visitors; Mary-Chapin Carpenter, Guy Clark, Randy Travis and Jimmie Dale Gilmore.

The producers say they are keen to present a varied selection of acts, from traditional to more left-field, and hope to ap-

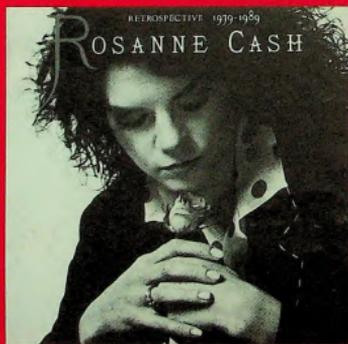
peal to the rock buying audience as well as country fans. The studio-based series will focus on live performances, with some brief interviews, and will transmit during August and September.

The Town And Country series, comprising four one-hour programmes, will involve concert performances recorded at London's Limehouse Studio, plus documentary inserts filmed in Texas, Tennessee, Kentucky and California. The series is being produced for Channel Four by Frontier Films and is set to air later in the year. Artists scheduled for the in-concert segments include the Route 90 performers, plus Foster & Lloyd, John Prine, Albert Lee and James House.

In addition to New West and Town And Country, there will be further TV coverage of Route 90 when George Strait and k d lang appear on Channel Four's Rock Steady. Frontier Films is also recording one-hour in-concert specials by Rodney Crowell and k d lang for Channel Four.

Although no collective retail push is planned this year, all the major labels involved — CBS, EMI, MCA, RCA and WEA — will be slickering relevant product and using the Route 90 logo as part of their individual marketing plans.

## RODNEY CROWELL AND ROSANNE CASH UNIQUE UK CONCERT FRIDAY MAY 18th TOWN AND COUNTRY CLUB LONDON

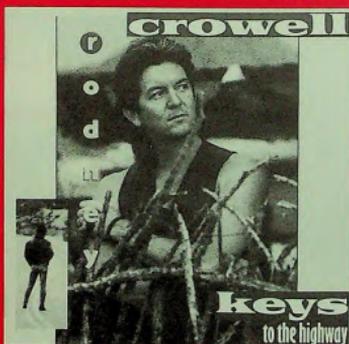


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## Goings on around



**R**ANDY TRAVIS, who made his UK debut as part of Route 88, has been in the UK recently, appearing at Liverpool's Pier Head for Lennon, the international tribute to John Lennon. He was also scheduled to be recording for the BBC 2 New West series.

Travis was filmed for BBC TV's Rhythms Of The World in 1988, and scored the highest viewer rating the series has ever achieved. His four Warner Brothers albums, Storms Of Life, Always And Forever, Old 8 x 10 and No Holdin' Back, continue to sell well and all have featured in the UK country chart this year.

Foster & Lloyd, a successful new American duo on RCA, are taking time out from a European tour to visit London to support George Strait at the Dominion Theatre and for recording of the new Town And Country TV series. Rodney Foster and Bill Lloyd were successful Nashville-based songwriters before signing to RCA. They bring numerous pop influences to bear on their music and the results are particularly wide-ranging, from rockabilly to Everly Brothers-style duets.

Foster & Lloyd's new album Version Of The Truth, is released by RCA at the end of the month. Other new RCA releases include Have A Little Faith by Cajun country star Jo-El Sonnier, who made his UK debut as part of Route 89; and Fast Movin' Train by Restless Heart, one of the US's top country bands, who visit Germany in June for TV and concert appearances.

EMI is releasing four new Capitol albums around the time of Route 90 by some of the top names in its Nashville roster: On Arrival by Dan Seals, probably best remembered as part of the duo England Dan And John Ford Coley; Greatest Hits by Tanya Tucker, one of contemporary country music's most consistently successful singers; and the eponymous debut albums from two hot new singers — Steven Wayne Horton from Memphis, Tennessee, and Garth Brooks, a talented new artist who's been compared favourably with George Strait.



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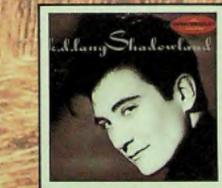
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	Sinths			
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26	TATTOOED MILLIONAIRE	Bruce Dickinson	126	18
	BM 126			
27	TOMORROW	Tongue 'N' Cheek	125	24
	Syncope			
28	SNAPPINESS	BBQ	120	24
	Urban Polyde			
29	WHAT DID I DO TO YOU? (EP)	U2	114	17
	U2			
30	REAL REAL REAL	Jesus Jones	114	17
	Adria			
31	USE IT UP AND WEAR IT OUT	Pat & Mick	114	17
	Food			
32	LOVE THING	Cer Pasmith	114	17
	The Pseudos			
33	KISSING GATE	Sam Brown	114	17
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5	OPPOSITE ATTRACT	En Vogue	114	17
6	BETTER THE DEVIL YOU KNOW	En Vogue	114	17
7	WON'T TALK ABOUT IT (Bass)	En Vogue	114	17
8	TOMORROW	En Vogue	114	17
9	COVER GIRL	En Vogue	114	17
10	ANGSTOWN TOWN	En Vogue	114	17
11	NOVEMBER RAINED A MONSTER	En Vogue	114	17
12	BLACKSTREET SYMPHONY	En Vogue	114	17
13	DEPRESSION	En Vogue	114	17
14	REAL REAL REAL	En Vogue	114	17
15	KEEP IT TOGETHER	En Vogue	114	17
16	TAKE ME BACK	En Vogue	114	17
17	WILD WOMEN DO	En Vogue	114	17
18	KEEP ON	En Vogue	114	17
19	IN THE REALM OF THE SENSES	En Vogue	114	17
20	FLACS	En Vogue	114	17
21	DO TOGETH	En Vogue	114	17
22	DO YOU REM	En Vogue	114	17
23	TALK BACK	En Vogue	114	17
24	DOUBLE TRACKS	En Vogue	114	17
25	HIPPY CHICK	En Vogue	114	17

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- 29** **WHAT DID I DO TO YOU? (EP)**  
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Atlantic (12) (E) (W) 12 (E) (A) 24 (P)
- 30** **REAL REAL REAL**  
Jesus Jones  
Fossil (E) 12 (E) (W) 24 (E)
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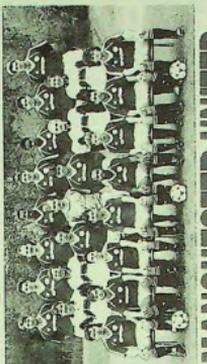
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- 71** **TALK BACK**  
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- 72** **DON'T WANNA FALL IN LOVE**  
Jane Child  
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Bass-O-Matic  
Virgin (S) 11 (S) (P)
- 74** **TAKE ME BACK**  
Rhythmatic  
Newark (M) (K) 11 (S) (P)
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Ian McCulloch feat. Elizabeth Fraser  
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5	<b>CHITTO HEAVEN</b>	The Firm	25	<b>THE FAMILY OF MAN</b>
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7	<b>STEP ON</b>	Real Real Real	27	<b>KEEP IT TOGETHER</b>
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9	<b>BETTER THE MORE YOU KNOW</b>	Wild Women Do	29	<b>WILD WOMEN DO</b>
10	<b>WON'T TALK ABOUT IT (Remix)</b>	My Body Volume	30	<b>KEEP ON</b>
11	<b>WASHING MACHINES</b>	My Body Volume	31	<b>IN THE REALM OF THE SENSES</b>
12	<b>TOMORROW</b>	My Body Volume	32	<b>KEEP ON</b>
13	<b>LOW THING</b>	My Body Volume	33	<b>KEEP ON</b>
14	<b>WHAT DID I DO TO YOU? (EP)</b>	My Body Volume	34	<b>KEEP ON</b>
15	<b>CODE GIRL</b>	My Body Volume	35	<b>KEEP ON</b>
16	<b>STON TOWN</b>	My Body Volume	36	<b>KEEP ON</b>
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19	<b>NOTHING SPAWNED A MONSTER</b>	My Body Volume	39	<b>KEEP ON</b>
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ALBUM OF THE WEEK

**WORLD PARTY: Goodbye Jumbo.** Ensign. **CCD 1654.** Copping a trio of spinning vinyls and bumps released so far, this year comes this little marvel from Karl Wallinger. It's a relief to hear someone being a little more positive about the world problems and when the music's this good—ranging from stirring ballads to funkier moments—it's easy to get lost in the album's relaxing atmosphere. It has an uplifting quality that Wallinger achieves with great perfection. Let's vote for this one. **NR**

STOCK IT

**SOMETHING HAPPENS: Struck Together With God's Glue.** Virgin V 2628. Oh yes indeed. Second LP proper from a Dublin band who have finally become legitimate merchants in Ireland and judging by the strength of this, should do likewise in the UK. A wonderfully rounded epic, this further emphasizes the near-genius status of guitarist Roy Harris, but it's certainly a group effort and one which shines. Live they're cracking, they're looking good and this is as good an LP as anything else this year. **BN**

**WIRE: Manscape.** Mute. **Stumm 80.** Consistency and creativity are the hallmarks of Wire and Manscape lives up to their high standards. Always interesting and often captivating, they provide a landscape that combines dance rhythms with melodic hooks and the haunting qualities of the best film soundtracks. Lyrically, they create a patchwork of ideas that fit snugly around the compelling music. Once again, Wire prove dependable and indispensable. **NR**

**ENERGY ORCHARD: Energy Orchard.** MCA **MGY 6083.** Debut offering, and excellent it is. They may not be everybody's bottle of cider, a tendency to rock their heads at times rather swamp the strength of the songs, but overall it's all there: composition, playing and lyrics. Having done the old rant and the sub, the trio, they clearly know what they're up to and can be expected to build on that following. Contains both the singles Belfast and Sailortown, with the latter being the new theme. Solid, dependable and honest, with a nod to old Van. **DN**

**BRUCE DICKINSON: Tatooed Millionaire.** EMI **EMC 3574.** This first, slightly dissonant solo outing from the Iron Maiden vocalist says a relatively more conventional musical approach, and that's not to be expected. It's the songs that will cause most debate though; on first hearing they appear a little weak, and having been knocked together in less than a fortnight, perhaps that's not surprising. However, repeated plays reveal lasting quality, as the likes of Son Of A Gun, Dive Dive Dive and Queen of the Damned, with guitarist Janick Gers impressive, plus the Tatooed Millionaire which alone will help this shift mildly well. **KB**

**THE WILD FLOWERS: Tales Like These.** Slash/London **282 198.**

It's hard to believe that these boys come from Wolverhampton, but that there's anything wrong with the city, it's just that there's a strong American influence here. After a spell on Chapter 22, The Wild Flowers have developed a rich guitar style full of passion and infectious rhapsodies. Shakedown is the perfect barstrooming opener and the other nine tracks keep up the momentum. **NR**

STOCK IT

**BIG FUN: A Pocketful Of Dreams.** Jive **FUN1.** The Big Fun formula assures maximum sales for this album, the Stock, Aitken And Waterman bodazzed reworking indeed. If it's so bad, incidentally, the fact that such mediocre performances can sell in such quantity, is it quality stuff? Well, the acid test is just two closer (Hey Ladies and Hey Girl, a 1974 hit for Eddie Holman, on which Big Fun avoid the verse/chorus highnote climax, not even attempting to reach that spine-tingling note which underlines a severe lack of talent. **DN**

**JEFF REDD: A Quiet Storm.** MCA **Records. MCG 8086.** This debut LP from New Yorker Jeff Redd sees him applying his fine voice to a range of styles from soulful ballads to hard-hitting uptempo tracks, plus a bit of rap for good measure. Without a hit single, the LP will not appeal beyond the specialist dance/soul market. The forthcoming 45, Come And Get Your Loving, could just do the business. **AB**

**VARIOUS ARTISTS: Home.** Vireo **Records. Sheer 001.** Well Manchester is where it's at, and Home is a hit and miss effort, that attempts to show the diversity of music in the northern capital. A Mark E. Smith solo effort and a Revolver cut bring in the punters, but the quality vote goes to New Fast Automatic Daffodils' brilliant Jaggerback and World Of Twist's Storm. All tracks are unavailable. Well Manchester is where it's at elsewhere, but with no Inspiral, Roses or Mondays, this is not quite Manchester. **LF**

**KENNY G: Montage.** Arista **21021.** Evergreen jazz/funk fusion/jazz soul saxophonist Kenny G returns with another album of lightweight rhythms, female harmony vocals and soulful pop. In the wake of David A Stewart's *Lily Was Here* it all sounds a little un-dramatic, but this musical mosaic should please fans of the man and adorn many a late night radio slot. **DN**

STOCK IT

**VARIOUS ARTISTS: The Fundamental Hymnal.** Fundamental **Records SAVE 79.** Distribution: APT. If you've ever wondered what the US equivalent of the indie label is, here's your answer. This is quite simply a great compilation of a rick of good artists (Butches, Naked Prey, Calabrese, James etc), and for once the songs too are worthwhile, not out-takes thrown on to B-sides. Everything that has been released before, but the quality is so good, everyone should have a copy. **LF**

**TSOL: Strange Love.** Restless **LS 9391.** Like TSOL originally known as True Sounds Of Liberty back in 1980 when they first hit the dusty rock trail, now sit comfortably somewhere between Flamingo No Roses and The Cult in terms of bad boy big beat. Internal and external politics has held them back, but with producer John Jansen, who helped Foster Pussycat suddenly develop a maturity, their sixth album proper has them riding a no compromise groove that has a decade's worth of blood and toil running through its veins. **KB**

**BIG VERN: Lullabies For Lager Louies.** Park **Records. PRK B02.** On this debut Big Vern takes weighty subjects such as arms dealing in Beirut and the Northern Ireland conflict, and juxtapose them with the little character studies. It's a heady brew that includes some interesting observations on contemporary life and John Cole's involvement as producer provides a predictable stamp of intensity. Musically the band's rock based sound lacks immediate coherence but perseverance makes the complete package something of an acquired taste. **MF**

STOCK IT

**PETER MURPHY: Deep. Beggars Banquet BEGA 107.** Not so esoteric as previous albums, Murphy's current approach has listened considerably since his *Bouhaus* days. Already top 50 in the US (and with a one-off London gig due to support the release). Deep has Murphy sounding more reminiscent of a Nineties Bowie/Reed and as such, should attract an even wider following. **KS**

**JODY AND THE CREAMS: A Big Dog.** n. Cordelia **Records APT028.** Sprited individualism and The Animals' prog and Ariadne Metal-Creep mix, using psychedelia with Motown arrangements, pure weirdness with wholesome melodies. A work from centres that survives due to its eccentric flair and intriguing construction. *Jody And The Creams* are a crash course collision of Pink Floyd and The Animals. Awesome cut music for those unimpressed by conservatism. **DN**

STOCK IT

**TANGERINE: Tangerine.** Creation. **CRE LP061.** While ex-Crash colleague Kurt Raskie, aka Ultra Vivid Scene, has made his mark the UK, Mark Dumais has had to wait until his own solo project properly gelled, but the debut Tangerine album might well have a broader commercial breakthrough. Dumais has found a way to refresh those rhythms with his indie label is, here's your answer. This is quite simply a great compilation of a rick of good artists (Butches, Naked Prey, Calabrese, James etc), and for once the songs too are worthwhile, not out-takes thrown on to B-sides. Everything that has been released before, but the quality is so good, everyone should have a copy. **LF**

**THE WOLFHOUSDS: Attitude.** Midnight **Chime 01172.** The fact that Attitude is The Wolfhounds' best shot after five years' hard graft at the art of short-fuse, hot-wire guitar friction says something very loud and plain—that the east



WORLD PARTY's Karl Wallinger (left) and Bruce Dickinson

Londoners might well suffer again because they aren't American. A supremely confident record that is unafraid to experiment as it amazingly breathes free of any influences. **MA**

**DENNIS BROWN: Unchellengeables.** GREY **138.** Dennis Brown back on form and accompanied by Gussie Clarke and the Firehouse crew, joyously mellifluous singing and sublime, sparkling instrumentals. *Price Of War* is particularly fine, brooding and hectic at once. The [many] sweet tracks are very radio-friendly, evoking those good times one has had while listening to reggae like this. Wide appeal overall. **SL**

**GREATER THAN ONE: Fortorso 33149.** *GTO* are London duo. Lee Newman and Michael Wells, but force his snugly into the Euro-based electronic body music 'movement', as in *Front 242*, *Borghesia* et al. Some of these acid-tiggered sequencer beats sound a dime-a-dozen by now though, but if *GTO* follow the likes of *Why Do Men Have Nipples*, they'll be funny, provoking and memorable, essential attributes in this dance-crazy age. **MA**

**BAD BRAINS: The Youth Are Getting Restless.** Caroline **CARL 8.** This captures Bad Brains where they belong; live on stage. This 1987 performance of the *Paradise*, Amsterdam is chock-a-block full of lightning paced guitars and frenzied vocal babbings that leave the likes of the Ramones and Dickies at their speediest left standing. The tracks, totally unrecognisable renditions of *Day Tripper* and *She's A Rainbow*, stripped down to raw basics reggae form, shine a light through a hole in this wall of noise that contrasts Bad Brains as the true innovators of black thrashcore metal. **KB**

**TORANAGA: God's Gift.** Chrysalis **CHR 1771.** An album that begs the question, just what is Toranaga? Bradford's Toranaga describe themselves as a power metal band who use a little speed when required—but to the likes of *Black Sabbath*. However, this follow-up to the independently released *Baslard Ballad* has plenty of changes in pace, and like Metallica's gripping roots can quite easily be traced back to the likes of *Black Sabbath*. **KB**

STOCK IT

**PRONG: Beg To Differ.** Epic **466375.** New York trio. Prong erupted from the post-punk new wave mess in America five or so years back and through extensive touring they've developed their sound through grey industrial noise to metal-based power chords. Their debut album for a major label sees them still wielding all elements of their history. The result is a highly palatable, highly-playable album that is a light touch to appeal to all ears. **DEH**

**ANNA PALM: Arriving And Caught Up.** One Little **Indian TPLP 10.** Distribution: *Nine Mile/Carter*. Hard to categorise but impossible not to appreciate. Guided by her violin and equally trained, lilting voice, Palm's music encompasses (deep breath) groovy pop, world beats, folk, choral, film soundtrack and classical medium, emerging with a fine, soft melodic mélange of post-modern alternatives. Palm's musical intuition ties it all together. **MA**

STOCK IT

**URBAN DANCE SQUAD: Mental Floss For The Globe.** Ariola **410 325.** Where Faith No More and the Red Hot Chili Peppers can come close, UDS achieve a direct hit with their fusion of rap and rock. But what makes them stand apart from the rest in their ingenious use of slide guitar, sax, soul samples and much more that mixes so well with the heavy rhythms. Sounding like a cross between Public Enemy and Living Colour, that combination could spell chart success. **NR**

**TRISOMIE 21: T21 Plays The Pictures.** Play It Again **Sam. PIS 152.** Perhaps familiar to some of their New Beat offerings, this French duo switches mood slightly to perform their own film soundtrack. The film is in their heads of course but even so many of the pieces are both haunting and moving enough to maintain interest. Indeed, the 13 tracks have a spell-binding effect. **NR**

**PARTY PEEPERS: Martin Aston, Andy Bowers, Kirk Blown, Karen Fazio, Leo Fraily, Dave E Henderson, Steve Holland, Stu Lambert, Nick Robinson, Jay Sinclair and Selina Webb**



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# TOP • 20 • COMPILATIONS

- |           |  |                                       |
|-----------|--|---------------------------------------|
| <b>1</b>  | <b>NOV 171</b> <b>CD</b>                               | EMI/Virgin/Polygram NOW 17<br>Various |
| <b>2</b>  | <b>GET ON THIS! - 30 DANCE HITS VOL 1</b> <b>CD</b>    | Various<br>Telstar STAR2406           |
| <b>3</b>  | <b>JUST THE TWO OF US</b> <b>CD</b>                    | Various<br>CBS WOOD 11                |
| <b>4</b>  | <b>THE EARTHQUAKE ALBUM ...</b> <b>CD</b>              | Various<br>De La Amnesia A010/001     |
| <b>5</b>  | <b>THE BLUES BROTHERS (OST)</b> <b>CD</b>              | Various<br>Atlantic/Fearless W 50715  |
| <b>6</b>  | <b>DEEP HEAT 6 - THE SIXTH SENSE</b> <b>CD</b>         | Various<br>Telstar STAR2412           |
| <b>7</b>  | <b>HOOKED ON COUNTRY</b> <b>CD</b>                     | Various<br>K.T.M. NE 1159             |
| <b>8</b>  | <b>RIGHT STUFF 2 - NOTHIN' BUT A ...</b> <b>CD</b>     | Various<br>Sly&SME 078                |
| <b>9</b>  | <b>NOW DANCE 901</b> <b>CD</b>                         | Various<br>EMI/Virgin/Polygram MOD 4  |
| <b>10</b> | <b>THAT LOVING FEELING VOL 2</b> <b>CD</b>             | Various<br>Dine DINT 7                |
| <b>11</b> | <b>DIRTY DANCING (OST)</b> <b>CD</b>                   | Various<br>RCA E1 8448                |
| <b>12</b> | <b>PURE SOFT METAL</b> <b>CD</b>                       | Various<br>Sly&SME 946                |
| <b>13</b> | <b>BODY &amp; SOUL - HEART &amp; SOUL II</b> <b>CD</b> | Various<br>Horn & Seal 8072/3         |
| <b>14</b> | <b>PURE LOVERS VOL 1</b> <b>CD</b>                     | Various<br>Cherry CD 181              |
| <b>15</b> | <b>ALL BY MYSELF</b> <b>CD</b>                         | Various<br>Dover/Cherry A0012         |
| <b>16</b> | <b>BUSTER (OST)</b> <b>CD</b>                          | Various<br>Virgin V2344               |
| <b>17</b> | <b>SKINBEAT - THE FIRST TOUCH</b> <b>CD</b>            | Various<br>Kash/Universal Int'l UB    |
| <b>18</b> | <b>THE CLASSIC EXPERIENCE</b> <b>CD</b>                | Various<br>EMI ENTRO 4                |
| <b>19</b> | <b>PENNINES FROM HEAVEN</b> <b>CD</b>                  | Various<br>B&C ENT 148                |
| <b>20</b> | <b>CHEEK TO CHEEK</b> <b>CD</b>                        | Various<br>CBS WOOD 4                 |
- 
- |           |   |   |
|-----------|---|---|
| <b>55</b> | <b>CLUB CLASSICS VOL ONE</b> <b>CD</b>    | 58<br>Soulful Soul<br>10/Virgin OX 8                    |
| <b>56</b> | <b>NICK OF TIME</b> <b>CD</b>             | 51<br>Bennie Roth<br>Capitol EST 2895                   |
| <b>57</b> | <b>NO JACKET REQUIRED</b> <b>CD</b>       | 53<br>Phil Collins<br>Virgin V2435                      |
| <b>58</b> | <b>DISINTEGRATION</b> <b>CD</b>           | 49<br>Cure<br>Fiction/Polygram F1014                    |
| <b>59</b> | <b>LIVEANDDIRECT</b> <b>CD</b>            | 69<br>Adamski<br>MCA/MCA 4078                           |
| <b>60</b> | <b>FACE VALUE</b> <b>CD</b>               | 62<br>Phil Collins<br>Virgin V2185                      |
| <b>61</b> | <b>THE RAW AND THE COOKED</b> <b>CD</b>   | 57<br>Finn (Living Camille 81)<br>London 828491         |
| <b>62</b> | <b>COLOURS</b> <b>CD</b>                  | 42<br>The Christians<br>Island IJS 944                  |
| <b>63</b> | <b>ENJOY YOURSELF</b> <b>CD</b>           | 65<br>Kylie Minogue<br>PWL PR 7                         |
| <b>64</b> | <b>BUMMED</b> <b>CD</b>                   | 66<br>Happy Mondays<br>Factory FAC 228                  |
| <b>65</b> | <b>3 FEET HIGH AND RISING</b> <b>CD</b>   | 64<br>De La Soul<br>Tommy Boy Big Life DIS 171          |
| <b>66</b> | <b>LIKE A PRAYER</b> <b>CD</b>            | 59<br>Madonna<br>Sire WY 229                            |
| <b>67</b> | <b>A LITTLE BIT OF THIS ...</b> <b>CD</b> | 54<br>D. Mobb<br>Hit/London 828151                      |
| <b>68</b> | <b>THE BEST OF UB40 VOL 1</b> <b>CD</b>   | 68<br>UB40<br>Virgin UBT 1                              |
| <b>69</b> | <b>RAW LIKE SUSHI</b> <b>CD</b>           | 70<br>Neneh Cherry<br>Glen/Globe GEM 4                  |
| <b>70</b> | <b>BLACKS' MAGIC</b> <b>CD</b>            | 70<br>Sed-N-Pepp<br>Hit/London 828151                   |
| <b>71</b> | <b>TEN GOOD REASONS</b> <b>CD</b>         | 73<br>Jason Donovan<br>PWL HP 7                         |
| <b>72</b> | <b>APPETITE FOR DESTRUCTION</b> <b>CD</b> | 72<br>Guns N' Roses<br>Geffen WA 125                    |
| <b>73</b> | <b>JIVE BUNNY - THE ALBUM</b> <b>CD</b>   | 73<br>Jive Bunny & The Modelmakers<br>Telstar STAR 2206 |
| <b>74</b> | <b>A NEW FLAME</b> <b>CD</b>              | 72<br>Simply Red<br>EastWest/Belton WY 24               |
| <b>75</b> | <b>HOUSE OF LOVE</b> <b>CD</b>            | 63<br>House of Love<br>Fiction/Theogram 822931          |

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- |           |   |   |
|-----------|---|---|
| <b>15</b> | <b>CHARMED LIFE</b> <b>CD</b>                     | Billie Holiday<br>Cherry CD 81733             |
| <b>16</b> | <b>CHANGES/BOWIE</b> <b>CD</b>                    | 12<br>David Bowie<br>EMI 18171                |
| <b>17</b> | <b>DREAMLAND</b> <b>CD</b>                        | 14<br>Bridgeman<br>Decca/EMI/RCA R 21672      |
| <b>18</b> | <b>CLASSICS BY MOONLIGHT</b> <b>CD</b>            | 15<br>James Last<br>Polygram 8221818          |
| <b>19</b> | <b>I DO NOT WANT WHAT I HAVEN'T GOT</b> <b>CD</b> | 16<br>Sinned O'Connor<br>Island/Decca CBS 814 |
| <b>20</b> | <b>FEAR OF A BLACK PLANET</b> <b>CD</b>           | 11<br>Public Enemy<br>De La Am 663281         |
| <b>21</b> | <b>HEART OF STONE</b> <b>CD</b>                   | 17<br>Soul<br>Geffen WA 232                   |
| <b>22</b> | <b>SOUL PROVIDER</b> <b>CD</b>                    | 29<br>Michael Bolton<br>CBS 6535131           |
| <b>23</b> | <b>PUMP UP THE JAM</b> <b>CD</b>                  | 20<br>Technique<br>Sire/Warner STE 17         |
| <b>24</b> | <b>DAYS OF OPEN HAND</b> <b>CD</b>                | 13<br>Suzanne Vega<br>A&M 955 5911            |
| <b>25</b> | <b>THE ESSENTIAL PAVAROTTI</b> <b>CD</b>          | 24<br>Luciano Pavarotti<br>Decca 8232101      |
| <b>26</b> | <b>THE BEST OF VAN MORRISON</b> <b>CD</b>         | 18<br>Van Morrison<br>Polygram 8419701        |
| <b>27</b> | <b>RHYTHM NATION 1814</b> <b>CD</b>               | 52<br>Janet Jackson<br>A&M A&M 2918           |
| <b>28</b> | <b>THE ROAD TO HELL</b> <b>CD</b>                 | 25<br>Chris Rea<br>EastWest WA 217            |
| <b>29</b> | <b>FOREIGN AFFAIR</b> <b>CD</b>                   | 26<br>Tina Turner<br>Capitol EST 1182         |
| <b>30</b> | <b>STILL GOT THE BLUES</b> <b>CD</b>              | 23<br>Gary Moore<br>Virgin V 2122             |
| <b>31</b> | <b>REBEL MUSIC</b> <b>CD</b>                      | 19<br>Rebel MC<br>Dance (UW) 5                |
| <b>32</b> | <b>SONGS FOR DRELLA</b> <b>CD</b>                 | 22<br>Lou Reed/John Gale<br>Sire WY 243       |
| <b>33</b> | <b>COSMIC THING</b> <b>CD</b>                     | 31<br>Eazy-E<br>Fiction WY 283                |
| <b>34</b> | <b>THE INTERNATIONAL</b> <b>CD</b>                | 19<br>Billy Bragg<br>Uniq/JET 11              |

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 ★ ★ - DOUBLE PLATINUM (600,000 units)  
 ★ - PLATINUM (1,000,000 units)  
 ○ - GOLD (100,000 units)  
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# Big Country ride out

by Selina Webb

SET TO coincide with Big Country's forthcoming UK tour, Big Country — Greatest Hits is leading Channel 5's May music video releases.

Tied to a simultaneous release with their greatest hits album and backed with TV and radio promotion, the video features 14 tracks and has a £6.95 dealer price.

Also released by Channel 5 this week are videos featuring Jean-Michel Jarre, Booker T and the Notting Hillbillies.

Jean-Michel Jarre: Rendez-Vous Houston: A City In Concert is a visual spectacular featuring a wide range of colourful images projected against Houston's downtown Skyscrapers. Running for 52 minutes, the video has a £6.95



CHANNEL 5's big guns support Big Country's greatest hits package

dealer price.

Predicting a resurgence in late Sixties music this summer, the com-

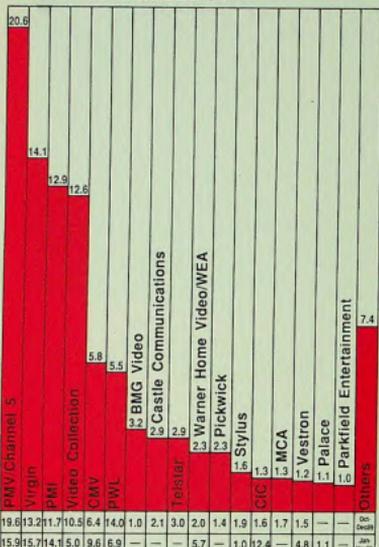
pany is also putting out Back To Back volumes one and two. Booker T and the MGs, Carla Thomas and Eddie Floyd lead a host of chart-topping Stax artists on these 60-minute videos recorded at Midem earlier this year.

Both tapes have £6.95 dealer prices.

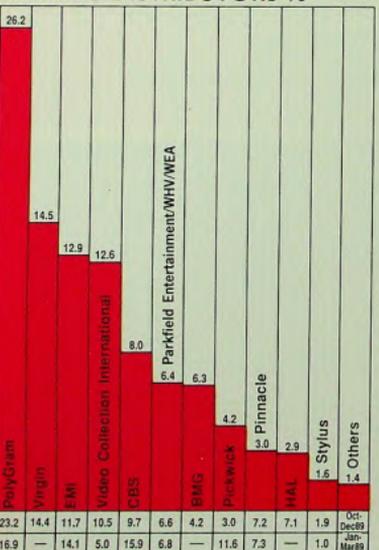
The Notting Hillbillies debut video is Missing... Presumed Having A Good Time, released through Channel 5 distribution.

Comprised of Mark Knopfer and Guy Fletcher from Dire Straits, with Brendan Croker and Steve Phillips, the Notting Hillbillies achieved chart success with their debut album, released in March. This 25-minute video features four tracks from the album plus interviews and linking footage. It has a £6.95 dealer price.

## MUSIC VIDEO LEADING LABELS %



## MUSIC VIDEO LEADING DISTRIBUTORS %



## Minds keep on Roman

VIRGIN VISION has co-ordinated a substantial marketing campaign to back the release of Simple Minds: Verona on May 18.

The £150,000 campaign includes: co-op TV advertising with Our Price starting on May 21; London bus front advertising; London and Glasgow underground site poster campaign; a national store window campaign with HMV, Virgin and Our Price; extensive in-store promotion with Our Price; and a wide range of point-of-sale material.

Filed by a 16-camera crew in Verona's Roman amphitheatre, the 90-minute video is Simple Mind's first long-form sell through release. It has a £8.34 dealer price.

Virgin is also releasing: Julia Fordham — Porcelain, a 65-minute concert film captured last year

at Hammersmith Odeon; Otis Redding — Remembering Otis, featuring rare live footage of Redding at the peak of his career; and Ennio Morricone — La Musica Negli Occhi. The latter is an unusual production from one of the world's most popular film score composers featuring footage and music from Casualties Of War, Once Upon A Time In America, The Battle Of Algiers and the Oscar-winning Cinema Paradiso. Each of these releases has a £6.95 dealer price.

## PWL slips as BMG gains

KYLIE AND Jason are still selling on video, but the popularity of their current releases is past its peak as demonstrated by PWL's substantial slip in this quarter's market share.

After sitting resplendent in second place with a 14 per cent chunk of the business last quarter, PWL has dropped four places and nearly two-thirds of its share. But that's bound to change as soon as Minogue and Donovan have amassed enough promos for a third compilation opus.

There's little change among the main labels: PMV/Channel 5, Virgin, PML and Video Collection have all strengthened their positions with their most successful titles being Wet Wet Wet, Phil Collins, Durandurand and Queen respectively.

Newcomer BMG Video is moving up the ranks by trebling its share thanks to its Barry Manilow and Neneh Cherry cassettes.

The top four places remain unchanged among distributors with the leaders pulling away from the field. PolyGram by a full three per cent.

The graphs on this page were prepared from statistics supplied Gallup based on a weekly sample of sales through 500 record shops in the UK.

## MUSIC VIDEO

Description (tracks) Timing/ Dealer Price	Label
1 3 NEW KIDS ON THE BLOCK: Hangin Tough	CMV 49030 2
2 3 KYLIE MINOGUE: On The Go...Live	Video Collection VC 4092
3 6 THE CARPENTERS: Only Yesterday	Channel 5 AW 847
4 27 PHIL COLLINS: Singles Collection	Virgin VD 594
5 15 EURYTHMICS: We Two Are One Too	BMG 790 349
6 5 4 DANIEL O'DONNELL: TV Favourites	Ritz RIZ2 0002
7 9 10 UB40: Labour Of Love II	Virgin VD 547
8 6 ROXY MUSIC: Total Recall	Virgin VD 549
9 15 MARTIKA: Martika	CMV 49021 2
10 13 8 PUBLIC ENEMY: Fight The Power-Live	CMV 49020 2
11 11 3 ABC: Absolutely	PMV/Channel 5 CPV 10202
12 10 29 QUEEN: We Will Rock You	Music Club/Video Col MC 2032
13 - 1 U2: Rattle And Hum	CIC VHR 2308
14 12 6 ROLLING STONES: 25 x 5	CMV 49027 2
15 8 35 JASON DONOVAN: Jason The Videos	PWL VHF 7
16 15 2 LUCIANO PAVAROTTI	Music Club/Video Col MC 2003
17 14 22 WET WET WET: In The Park Live	PMV/Channel 5 CPV 10022
18 - 1 NIGEL KENNEDY: Vivaldi Four Seasons	PML MFP 99 12143
19 17 3 VAN MORRISON: Live - The Best Of	PMV/Channel 5 CPV 10482
20 15 5 KYLIE MINOGUE: Kylie The Videos 2	PWL VHF 9

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## SINGLES

1*	I DO NOT WANT WHAT I HAVEN'T GOT, Sinead O'Connor	Chryslers
2*	PLEASE HAMMER DONT HURM, M.C. Hammer	Capitol
3	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
4*	BRIGADE, Heart	Columbia
5	SOUL PROVIDER, Michael Bolton	Capitol
6	NICK OF TIME, Bonnie Raitt	Virgin
7	FOREVER YOUR GIRL, Paula Abdul	Sire
8	VIOLATOR, Depeche Mode	Capitol
9*	AFFECTION, Lisa Stansfield	Mercury
10*	POISON, Bell Biv DeVoe	INCA
11*	PRETTY WOMAN, Original Soundtrack	EMI
12*	FEAR OF A BLACK PLANET, Public Enemy	Dial Jam
13	PUMP, Aorasmith	Geffen
14	THE END OF THE INNOCENCE, Don Henley	Geffen
15	...BUT SERIOUSLY, Phil Collins	Affinity
16	MANIC NIRVANA, Robert Plant	EsParanza
17	ALANNAH MYLES, Alanannah Myles	Affinity
18	COSMIC THING, The B-52's	Reprise
19*	STICK TO IT YA, Slaughter	Chrysalis
20	PUMP UP THE JAM, Technocratic	SBK
21*	TEENAGE MUTANT NINJA... Original Soundtrack	SBK
22*	BEHIND THE MASK, Flywheel Music	Warner Brothers
23	DOWNTOWN TRAIN SELECTIONS, Rod Stewart	Warner Brothers
24	TENDER LOVER, Babyface	Solar
25	LONDON WARSAW NEW YORK, Boyz	Epic
26	SEX PACKETS, Digital Underground	Tommy Boy
27*	JOHNNY GILL, Johnny Gill	Motown
28	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
29	DR FEELGOOD, Mafkey Crue	Elektra
30	HANGIN' TOUGH, New Kids On The Block	Columbia
31	CRY LIKE A RAINSTORM, Linda Ronstadt	Elektra
32	BLUE SKY HAINING, Widespread C/D	Columbia
33	JOURNEYMAN, Eric Clapton	Duck
34	BACK ON THE BLOCK, Quincy Jones	Quest
35*	DAMN YANKEES, Dan Yankees	Warner Brothers
36*	WILSON PHILLIPS, Wilson Phillips	SBK
37	STORM FRONT, Billy Joel	Columbia
38	LIVE, Kenny G	Arista
39*	CANT FIGHT FATE, Taylor Dayne	Arista
40*	CUTS BOTH WAYS, Gloria Estefan	Epic



'CARE FOR a spin M'lady?': Thunderbirds' Parker in DJ mode for Telstar

# Mainline in the mix

by Selina Webb

**A** PRODUCTION company with handy timelines, photography, art direction and sleeve design sounds like a marketing department dream come true, but that's business as usual for Mainline, a unique company set up late last year by producer Tracey Josephs and director Bruno Tilley.

Josephs once worked at Aubrey Powell Productions, but Tilley boasts a lengthy history on the other side of the fence, at Island Records.

For 10 years Tilley worked in Island's video and design department, latterly as the company's creative director, where his responsibilities included art directing sleeves and videos for artists as diverse as The Christians, The B-52s and Grace Jones.

He was perhaps best known as the company's video commissioner, but few realise that he directed plenty of videos himself. The distinctive mix of gloss and realism in promos like Sly And Robbie's Boops, Aswad's Don't Turn Around and Mica Paris's One Temptation

was down to Tilley's finely-tuned visual perception, and he carried his ideas through to all aspects of the artists' presentation.

"The idea was to cross over video, sleeves, press kits and all other images to create an overall marketing campaign," Tilley explains. "If you can cross-relate the images, you've got the best pos-

**'If you can cross-relate the images, you've got the best possible marketing campaign'**

sible marketing campaign, and it seems a lot of people are trying to follow suit."

Now he's set to apply his experience to a range of new clients and Tracey Josephs boasts that Mainline hasn't had time to draw breath since it formed. With 11 promos and commercials already to its credit, the company can afford to avoid the ignominy of pitching for

low-budget jobs.

Tilley asserts that he's done enough cheap videos. "I'll take on a project if it's interesting and the money's there to do it properly."

Mainline has so far concentrated its efforts on dance promos and music commercials, particularly for Telstar's Deep Heat series. Tilley is taking the credit for suggesting further dance projects at Telstar and the best promo to come out of that venture is for a Thunderbirds cut-up called International Rescue. The irresistible clip features Parker dressed up like a DMC DJ mixing his first. "After watching 30 episodes of Thunderbirds several times the novelty's worn off with that one," laughs Tilley.

There's been plenty of interest in Mainline's ability to co-ordinate all aspects of music marketing — Josephs and Tilley have already pulled together three photo shoots

but it is a firm that most attracts them. Bruno Tilley has to be admired for his ability to come up with new ideas after a decade in the business.

"It's still exciting," he states. "My inspiration comes late at night and I've seen no sign of it drying up."

## R E V I E W S

**MARIANNE FAITHFULL: Blazing Away.** Island Visual Arts IVA 050. Running time: 90 minutes. Dealer price: £9.04

**Comment:** Despite an unpromising start — as Ms Faithfull philosophises about life, music and all that — this is an enjoyable concert film. It's from the same event as the similarly-filled audio release, though, confusingly, the songs included show some differences. The 14 titles on the video add the superb Boulevard Of Broken Dreams but leave out the title track.

In many ways this is more accessible than the audio version, not least because of the featured backing musicians who include ex-Bond member Garth Hudson and the excellent session trumpeter Lew Soloff. Also in the spotlight is

cut guitarist Marc Ribot, while Dr John makes a brief guest appearance.

Faithfull's singing, nowadays more Fifties than Boez, is perhaps a commendably varied selection of material on which the guffural Prossers Du Roy and a restrained Working Class Hero stand out. The spoken intros to songs and the cut-aways to illustrative grainy street or graveyard scenes are kept to a minimum.

**Sales forecast:** The erratic nature of Faithfull's record releases count against strong sales. In their favour are her forthcoming London concert (15 May) and VIVA's evident determination to promote the product. Working stock.

**VARIOUS ARTISTS: Kerrang! Ladykillers — The Video.** PM MYP 9912 03. Running time: 45 minutes. Dealer price: £6.95.

**Comment:** This compilation of largely stereotypical rock women ably demonstrates that looking the part doesn't equate to being able to do the business. The tunes here are largely second-division, although the product is distinguished by contributions from Pat Benatar, Ferni Fatale and Romea's Daughter. Most of the images are a bit hackneyed, too, and generally involve a lot of soft-focusing and a great deal of pouling lips and hissing breaths.

**Sales forecast:** It's noff, it's sexist, it's tired and it's unoriginal. Guaranteed to sell by the bucket-load.

## ALBUMS

1	1 NOTHING COMPARES 2 U, Sinead O'Connor	Chryslers
2	4 VOGUE, Madonna	Sire
3	2 I WANNA BE RICH, Caloway	Solar
4	5 ALL I WANNA DO IS MAKE LOVE TO YOU, Heart	Capitol
5	3 HOW CAN WE BE LOVERS, Michael Bolton	Columbia
6	12 HOLD ON, Wilson Phillips	SBK
7	14 SENDING ALL MY LOVE, Linear	Affinity
8	10 ALRIGHT, Janet Jackson	A&M
9	9 WHAT IT TAKES, Aorasmith	Geffen
10	18 POISON, Bell Biv DeVoe	MCA
11	7 WHIP APPEAL, Babyface	NCA
12	6 DON'T WANNA FALL IN LOVE, John Child	Warner Brothers
13	16 THE 5000th FAN OF MINE, Rod Stewart with Ronald Isley	Warner
14	8 ALL AROUND THE WORLD, Lisa Stansfield	Arista
15	15 LOVE CHILD, Sweet Sensation	Atco
16	12 IT MUST HAVE BEEN LOVE, Roxette	EMI
17	17 ROOM AT THE TOP, Adam Ant	Epic
18	26 THE HUMPTY DANCE, Digital Underground	Tommy Boy
19	23 U CANT TOUCH THIS, M.C. Hammer	Capitol
20	11 WITHOUT YOU, Mafkey Crue	Elektra
21	25 YOUR BABY NEVER LOOKED GOOD IN... Exposé	Arista
22	13 HEARTBEAT, Seduction	Vendetta
23	30 OOH LA LA, Perfect Generation	Columbia
24	32 READY OR NOT, After 7	Virgin
25	24 ILL BE YOUR EVERYTHING, Tommy Page	Sire
26	20 HERE AND NOW, Luther Vandross	Sire
27	31 EXPRESSION, Salt-N-Pepa	Epic
28	33 HOUSE OF PAIN, Faithful Pussycats	Elektra
29	28 BLACK VELVET, Alanannah Myles	Affinity
30	* TURTLE POWER, Paterns In Kryme	SBK
31	21 THE HEART OF THE MATTER, Don Henley	Geffen
32	* HOLD ON, En Vogue	Affinity
33	36 BABY IT'S TONIGHT, Judy Cole	Reprise
34	27 LOVE WILL LEAD YOU BACK, Taylor Dayne	Arista
35	35 SAVE ME, Fishwood Mac	Warner Bros
36	39 DO YOU REMEMBER... The Collins	A&M
37	17 I'LL SEE YOU IN MY DREAMS, Celine	A&M
38	* CHILDREN OF THE NIGHT, Richard Marx	EMI
39	19 WHOLE WORLD WIDE, A'ra'na	RCA
40*	* CRUISING FOR BRUISING, Boyz	Epic



## TOUR DATES

29TH MAY  
PORTSMOUTH  
POLY

30TH MAY  
BRISTOL  
BIERKELLER

1ST JUNE  
SHEFFIELD  
POLY

2ND JUNE  
LEICESTER  
UNI

3RD JUNE  
LONDON  
TOWN AND  
COUNTRY

4TH JUNE  
B/HAM IRISH  
CENTRE

7TH JUNE  
LEEDS UNI

8TH JUNE  
GLASGOW  
MAYFAIR

9TH JUNE  
NEWCASTLE  
UNI

10TH JUNE  
MANCHESTER  
RITZ

13TH JUNE  
BELFAST  
LIMELIGHT



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RADIO  
MERCURY

BASED IN Crawley, Surrey, six-year old ILR broadcaster Radio Mercury neighbours Gatwick airport and owns the new incremental station Radio Information Radio.

## MUSIC POLICY

Mercury plays an even mix of oldies and luteful newer material in the daytime, moving towards a younger audience in the evening. Recent additions to the A list include Billy Idol and Natalie Cole. Four records a week get a very high rotation; head of music Andrew Marshall estimates up to 45 plays a week. "We really get behind a record!" he says, "But we're also careful not to drop a record while it's still popular with listeners." Specialist shows at weekends include John Calvert's rock show; dance from Steve Hylard; country presented by Bill Brown; classical music with John Wallington and ex-Capital DJ Tony Myott's nostalgia show. Mercury takes no syndicated shows and Marshall says it's the only ILR station never to have taken the Network Chart.

## PRESENTERS

John Scragg presents the breakfast show from 7 to 10am; next on is Ed Stewart, well-known from Radio One and Two and on TV. Lunchtime host Martin Blunt has been with Mercury since the station started; Tony Myott presents from 3pm to 6.30. Danny Pike — "The good-looking one," says Marshall — hosts a youth-oriented evening show; he's followed by Geoff Aspel. Mike Aspel's younger brother, James Aspel finishes the day.

## AUDIENCE

Mercury follows traditional ILR lines, broadcasting for the whole community with a core audience aged 25-55. Audience reach is 41 per cent and Mercury has led the field locally since its first year.

## THE INDUSTRY

Marshall feels that record companies can be a bit slow on CD singles for chart pop acts and complains that often CD singles don't offer the seven-inch mix he needs.

STU LAMBERT

## Looking after number one

**A Monkees for the Nineties? That's the idea behind No 1, a specially created band put together by LA Mix and No 1 magazine. And their rise to superstardom . . . or obscurity . . . will be charted by BSB. Lorraine Butler investigates**

**W**HEN CHART stars New Kids On The Block burst onto the scene last year US television companies were falling over themselves to capture the boys' rise to fame on film.

Now a UK band, put together with a slick efficiency to rival Stock Aitken Waterman's hit factory formula, are having their path to stardom taped by the newly-launched satellite channel BSB.

BSB's daily entertainment show 31 West is set to screen the conception, birth and growth of No 1 — a four-piece band backed by the production team of LA Mix.

BSB researcher Nicky Hegarty came up with the idea of charting a band's climb to success for the half-hour show 31 West, which also features pop gossip and entertainment news and is being screened during the prime-time slot of 6-6.30pm daily. She spotted a competition LA Mix were run-

ning in conjunction with teen pop magazine No 7 to launch the new band of the Nineties. They were asking teenagers to send in demo tapes and pictures of themselves for a four-piece group as well as 200 words on why they wanted to be a "pop star".

The magazine was swamped with 2,000 cassettes and narrowed it down to 70 tapes for a day's audition.

The whole idea was the brainchild of marketing man Jimmy O'Reilly who runs LA Mix's management company Pure Management. He saw a niche in the market that wasn't being filled by chart bands and wanted to see if engineering the formation of a group could mirror the success of bands who've been together several years with gigging and studio work already under their belt.

Says O'Reilly: "I wanted to combine looks with musical talent and set up a band which would be raw — a band with a street sound teenagers and young adults could identify with. 'No 1 aren't like Big Fun, Yell or anything from the PWL stable. They are completely different but will still appeal to a wide range of single buyers."

"I wanted to film the success of a band from the day it was conceived to the day it signs the all-important record deal and has a chart topping hit."

The group met for the first time the day they started recording their first single — obviously called No 1 as well — which took just two weeks to complete.

BSB cameras were on hand to film the auditions and the first meeting. Says O'Reilly: "The film crew were in night from the start. They were there when we narrowed it down to 70 youngsters and then to the final four. The next step for BSB is filming the making of the band's second single then hopefully the signing of the record deal and the making of their first video."

No 1 are made up of Simon Jones, 18, from Norfolk, Patrick Doley, 17, from London, Louise Bussey, 15 from Newcastle and Lena Sharma, 15, from Kent and O'Reilly says the handpicked team



YOUNG HOPEFULS: No 1 aiming to be number one

are already provoking record company interest and have showcased for EMI and Arista. "We have set up a complete package before we've even signed the deal. We've got press and pictures in a major national music magazine, we've got a guaranteed television series about the band with BSB and we've already got top producers in state-of-the-art studios working on the records. "I've even got their clothing sponsored. This kind of organisation hasn't happened since the Monkees were put together in the Sixties. It will fill a gap in the market."

BSB's Hegarty, who's been on location with the cameras, is thrilled by the film so far. We haven't decided how we are going to run it yet. We may put out a whole programme on it once a week or use snippets each day on 31 West. It's great fun and is one of the first pop stories we'll be carrying on BSB. Who knows, we may have the exclusive footage of a band who could turn out to be huge.

"TV companies would give their eye-teeth for this kind of footage of, say, New Kids or Madonna in their formative days. No 1's film will appeal to all sorts of viewers, not just the younger element, and it's going to be screened on a programme with a light entertainment

flavour which should attract a wide audience."

Producer Les Adams, of LA Mix, says the band will have a strong commercial appeal but they'll be less polished than Five Star or SAW acts. He says: "We'll be writing and producing their first album — it's mainly pop but there'll be a ballad too. They can all sing and it's been a great coincidence that their voices are so compatible.

"We won't just be churning out song after song with the same formula. I admire people like SAW but we want No 1's songs to sound different each time. They've got to give something new."

Having BSB's cameras around was odd for us as producers — we're used to working just with the band.

"It was the first time the youngsters had met when we started on the first single — it was remarkable because none of them had been in the studio before either — so having cameras everywhere was a little bit of a strain but we've all got used to them now."

"It's a great record of a band I firmly believe will have number one hits. We really have found a winning combination which will give young music lovers what they've been looking for for a while."

CHRIS FOREMAN & LEE THOMPSON OF MADNESS

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NOW



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# MARKET SURVEY JAN-MAR 1990

## PUBLISHING

### INDIVIDUAL %



## PUBLISHING

### CORPORATE %



## CHART PERFORMANCE

### WRITERS

- |                         |                           |
|-------------------------|---------------------------|
| 1 Prince                | 6 Bolton/James            |
| 2 Cook/Harris III/Lewis | 7 Bradford/Lewis          |
| 3 Stock/Aiken/Waterman  | 8 Montironi/Luval/Jon eD  |
| 4 Starr                 | 9 B52's                   |
| 5 Kamosi/Bogaert        | 10 Davoli/Limoni/Semplici |

EMI's quarterly survey is based on chart panel sales from the A-side of the top 200 singles of JAN-MAR 1990 as supplied by Gallup.

# B L I S H I N G

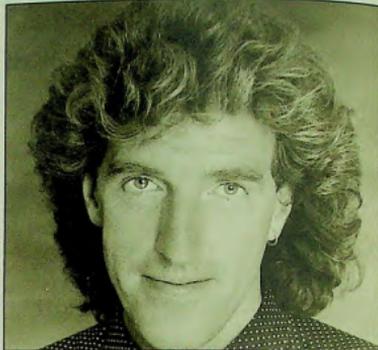
## BA(hons) in songwriting

by Dave Laing

"MIKE AND I were very concerned about the melodrama lurking in the wings throughout the song," says B A Robertson of the Ivor Novello award-winning The Living Years. "We wanted to prevent it becoming a tear-jerking country song, and Paul Carrack's singing and Chris Neil's deft production touch saved it."

Robertson says that what became a very personal song for both himself and co-writer Mike Rutherford began in "a very unremarkable way" like the bulk of their material for Mike & The Mechanics: "I'd previously tried to write songs about my dad — in the score for the film *Heavenly Pursuits*," says Robertson. "This time I took the first verse to Mike's house in Guildford, and I wrote the second in a car between Guildford and London. The third verse [we open up a quarrel/between the present and the past] is a paraphrase of Winston Churchill and of William Kennedy (author of *Ironweed*)."

There was a gap before the final verse was written, says Robertson. "We already had a music track and Carrack had rouined it. I was in Los Angeles, in my new, empty house. I went into the garden and put the cassette machine on and got the lyrics handed out to me." He adds that the first version of the



B A ROBERTSON: 'I was becoming famous for being B A Robertson'

beginning of the moving final verse was "terrible, it rhymed 'died' and 'lied'. But then it gelled."

The climax to the creative process was the final studio session with Paul Carrack's vocals. Robertson explains that The Living Years is very close to home for himself and Rutherford, both of whom had in recent years lost formal and distant fathers: "But we didn't discover till much later that Paul could relate to it because his father had died when Paul was in his teens."

Brian Robertson's emergence as a master songwriter may come as a surprise to many whose image of him is as the zany singer/actor of the early Eighties when, as he admits, "I was becoming famous for being B A Robertson. That was the creative career, but I was doing less and less work."

So he decided to "stop being a pop singer — my last album was in 1982 and the last record was in a duet with Frida [ex-Abba] in 1984." With advice from agent Biddy Hayward, he re-orientated himself towards writing for TV, films, theatre and records. The result has been an imposing list of credits including movies (*The Lost Boys*, *On Dangerous Ground*), TV (*Channel Four* material and the BBC's 1986 *Commonwealth Games* theme), theatre with Elaine

Paige and songwriting with Terry Britten and of course Mike Rutherford. For publishing he was signed to the Chorisma roster which was later absorbed by Tony Smith's Hit & Run operation. Robertson now has his own R&B Music, administered by Hit & Run. Now, Robertson is developing some highly original audio-visual projects. One is with the Walt Disney company, involving matching a music track to archive cartoon material such as Steamboat Willie, the first animation to have a soundtrack. "Michael Eisner (Disney's president) took a shine to me, and gave me a credit as a film producer," says Robertson who has his own office at the Walt Disney studio.

Another current project is a collaboration with novelist William Boyd: "It will be a unique combination of pictures and music. I want to create something which will stand repeated viewing, just like records can take repeated listening."

Meanwhile, Robertson is still in demand as a songwriter. Mike Rutherford is in the studio with a bunch of new songs while there's also a commission from top producer Arif Mardin: "It's for a new album for one of his artists. But with everything else going on, I'm sorry behind schedule on it..."

## EMI closes the gap on Warner Chappell

ALTHOUGH 1989 belonged to Warner Chappell in market share terms, EMI Music Publishing is serving notice that things may be different in the new decade. Peter Reichart's team had already pipped the Park Street crew in the corporate category in the last quarter of last year, but now the lead has stretched to 2.6 per cent. Among individual publishers, EMI now leads Warner Chappell by 1.7 per cent, the same amount by which it trailed at Christmas.

The EMI victory in the singles charts was due to an all-round performance from golden oldies Lennon & McCartney (Silverbird Fields Forever), expert songsmiths like Desmond Child and Diane Warren (Just Like Jesse James) and Maurice Starr (Hangin' Tough) as well as the newest dance specialists such as Mantronix (Got To Have Your Love).

In reply, Warner Chappell's biggest successes came from the pens of Prince (Nothing Compares To U), Tom Waits (Downright Nice) and the Italian trio of Davoli/Limoni/Semplici. In contrast, Borough Road's trio of Stock Aiken Waterman had one of their quieter quarters, dropping back from third to fifth in the individual list and losing another two places among corporate publishers.

This quarter's rising companies included PolyGram (thanks mostly to Del Amami's Justin Currie) Virgin with Guru Josh and MCA publishers of Holo James' *Could Have Told You So*.



AFTER 24 years with Carlin Music, Ray Davies has signed on for three more. The picture shows The Kinks' leader with chief executive David Jopp (left) and senior creative manager Kip Trevor (right)

**A NEW DECADE,  
A NEW FORCE...**

***EMI Music Publishing***

**Nº1**

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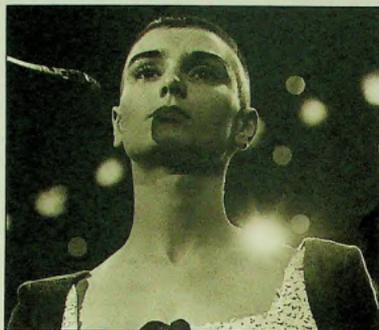
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# MARKET SURVEY JAN-MAR 1990



SINEAD O'CONNOR: helping to revitalise *Chrysalis*

## Dancing indies make their mark

THE INCREASING popularity of dance music has brought a new look to the market shares with a number of independents making their mark.

Successful dance singles have led to more dance compilation albums making the top 10 and generally improving the profile of dance labels, companies and distributors.

The two notable examples are *Dub Be Good To Me* by Beats International featuring Lindy Layton, which was the second biggest selling single, and *Get Up (Before The Night Is Over)* by Technotronic featuring Ya Kid K, which came third.

Those two singles helped *Go! Discs* and *Swanyard* respectively make an impact on the singles shares. Other independent labels and companies to benefit from the dance explosion include *Champion*, *Supreme* and *Skratch*.

Major labels also benefited with RCA's *DeConstruction* and Island's *4th & Broadway* featuring in the singles shares. *Stalwarts* *PWL* also figured along with *Mute* and *London Records*.

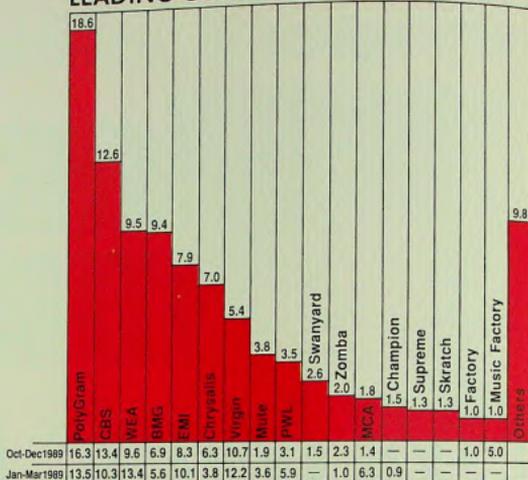
A revitalised *Chrysalis* also made its mark thanks to the success of *Sinead O'Connor's* single *Nothing Compares 2 U*, on the Ensign label.

*Telstar* and *Stylus* benefited from dance compilation album releases but once again it was *PolyGram*, *WEA*, *CBS* and *EMI* that filled the top positions of the leading companies shares for albums.

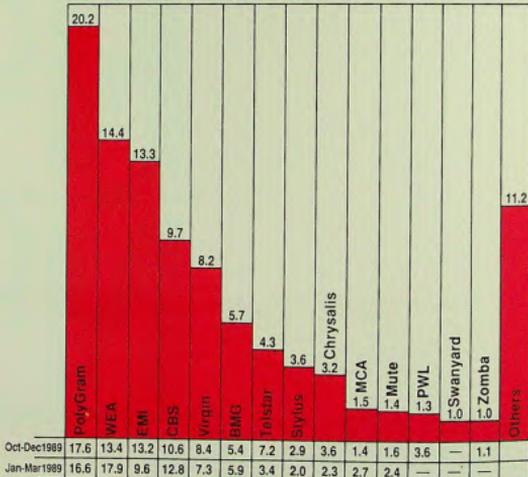
*PolyGram* also remained on top of both distributor shares with *CBS*, *WEA*, *EMI* and *BMG* jostling for the next positions. *Pinnacle* and *The Cartel* also experienced an increase in singles shares thanks to the success of dance.

The graphs on these pages were prepared from statistics supplied by Gallup based on a weekly sample of sales through 500 record shops in the UK. Albums are those priced at £2 and over. The 1990 market survey marks the nineteenth year since these were introduced.

## SINGLES LEADING COMPANIES %



## ALBUMS LEADING COMPANIES %



## SINGLES CHART PERFORMANCE

### ARTISTS

- Sinead O'Connor
- Beats International featuring Lindy Layton
- Technotronic/Ya Kid K
- New Kids On The Block
- Michael Bolton
- Kyle Minogue
- 49ers
- Mantronix (featuring Wandress)
- Black Box

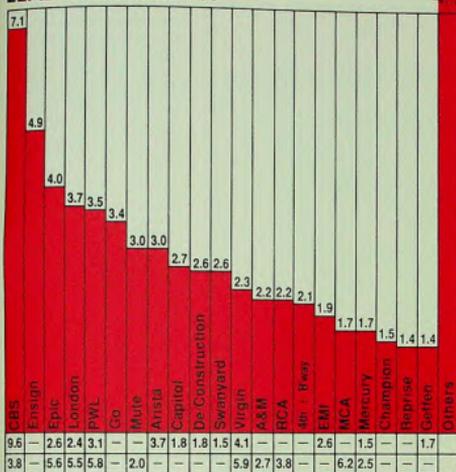
### PRODUCERS

- Sinead O'Connor/Nellee Hooper
- Stock Aitken Waterman
- Norman Cook
- Jo Thomas de Quincy/Boggett
- Michael Qmortian
- Gianfranco Bertolotti
- Don Was
- Mantronix
- Maurice Starr
- Groove Groove Melody

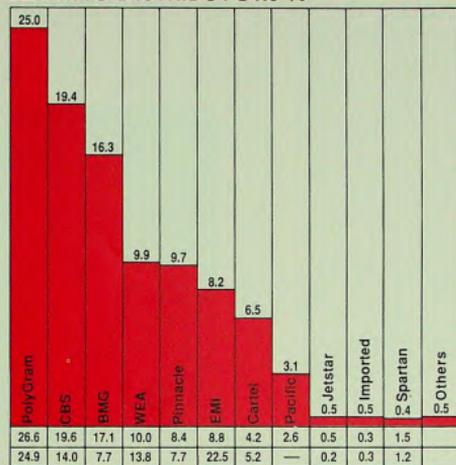
### TOP 10 SINGLES

- Nothing Compares 2 U, Sinead O'Connor, Ensign/Chrysalis
- Dub Be Good To Me, Beats International featuring Lindy Layton, Go Beat
- Get Up ... Technotronic/Ya Kid K, Swanyard
- How Am I Supposed ... Michael Bolton, CBS
- Tears On My Pillow, Kyle Minogue, PWL
- Got To Have Your Love, Mantronix (featuring Wandress), Capitol
- Love Shock, 852's
- Reprise/Warner Bros
- Hangin' Tough, New Kids On The Block, CBS
- I Don't Know Anybody Else, Black Box, deConstruction/RCA
- Touch Me, 49ers 4th + 5 way/Island

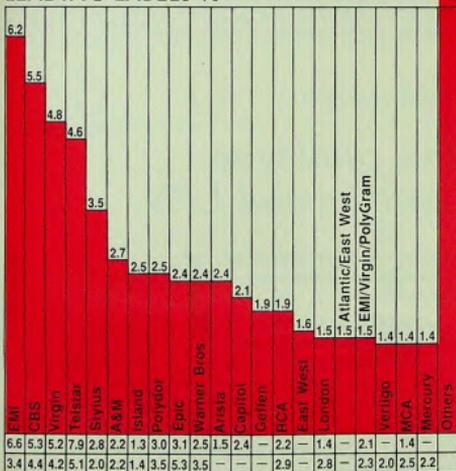
## LEADING LABELS %



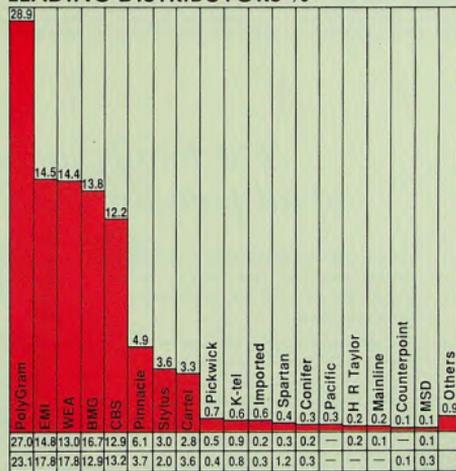
## LEADING DISTRIBUTORS %



## LEADING LABELS %



## LEADING DISTRIBUTORS %



## ALBUMS CHART PERFORMANCE

ARTISTS	PRODUCERS	TOP 10 COMPILATIONS	TOP 10 ALBUMS
1 Phil Collins	1 Phil Collins/Hugh Padgham	1 Pure Soft Metal, Stylus	1 ... But Seriously, Phil Collins, Virgin
2 Chris Rea	2 Chris Rea/Jon Kelly	2 Now Dance 901, EMI/Virgin/P Gram	2 Pure Soft Metal, Various, Stylus
3 Tina Turner	3 Caldwell/Kan Devaney/Andy Morris	3 Deep Heat 5, Telstar	3 The Road To Hell, Chris Rea, WEA
4 Lisa Stansfeld	4 Russ Titelman	4 Right Stuff 2, Stylus	4 Affection, Lisa Stansfeld, Arista
5 Eric Clapton	5 Stock Aitken Waterman	5 All Be Myself, Dover/Chrysalis	5 Foreign Affair, Tina Turner, Capitol
6 New Kids On The Block	6 Maurice Starr	6 Body & Soul, Heart & Soul	6 Journeyman, Eric Clapton, Duck/Warner Bros
7 Techtrotic	7 Jo Bogaert	7 Ware's The House, Stylus	
8 Rod Stewart	8 Andrew Keener	8 Miss Saigon, Geffen	
9 Nigel Kennedy/ECCO	9 Sinead O'Connor	9 That Loving Feeling Vol 2, Dino	
10 Iron Maiden	10 Peter Asher	10 The Awards 1990, Telstar	7 Now Dance 901, Various, EMI/Virgin/PolyGram

by Phil Hardy

AND THEN came **Otis Rush**, surely the most intense of the Chicago bluesmen of the Fifties. The Classic Recordings (CD CHARLY 217) is just that, a collection of tracks for Cobra (1956-58) and Chess (1960) made at the height of Rush's prowess and including I Can't Quit You, Double Trouble and All Your Love. Simply marvelous. Far more restrained but equally fine is Merle Haggard (Capitol, CDP 7931912) a 20-track summation of Hag's career at Capitol. It has most of the hits — another helping with the remainder is promised — and confirms Hagg's position as the thinking man's Johnny Cash. For those used to the sweetness of **Sam Cooke**, Live At The Harlem Square Club, 1963 (ARC NDR0454) will come as a big and very pleasant surprise. It presents a grittier, blacker Cooke singing, sweetly yes, but with a gospel fervour to a (black) audience that believes in the works of the **Neville Brothers**—deserved success with Yellow Moon, comes Lagoya (CD NEV 11) a 50-track double CD from Charly which charts their career, separately and jointly, from 1958's Mardi Gras Mamba through the sweet and soulful solo records. (Tell It Like It Is) to the refined funk of the Meters.

Perhaps **The Kinks** are the DMC group par excellence. Unsure at the beginning as to whether they were a best group or an R&B outfit, they fell into success with the primitive You

## REISSUES

Really Got Me, found languor and wit (and continued success) with Sunny Afternoon only for Pye to give up on them just as Roy Davies hit his stride with Waterloo Sunset. For so long the victims of Pye's lachrymose reissue policy, at long last Castle has put matters right and is reissuing the group's 10 Pye offerings, the most dispensable, though it includes the fine The Way Love Used To Be) or Percy (CLACD 164) the soundtrack album and Live At Kelvin Hall (CLACD 160). Better but still minor are the group's first three albums, **Kinks** (CLACD 155), **Kinda Kinks** (CLACD 156) and **The Kink Controversy** (CLACD 157). Something else the wonders of **Face To Face** (CLACD 158). Then **Something Else** (CLACD 159). Village Green Preservation Society (CLACD 161) and Arthur (CLACD 162). If the last two are the best-known, with hindsight Face To Face and Something Else are hidden gems. In the latter albums Davies' great themes, regret and memory, are given the support of a storyline (Arthur) or a vague concept (Village Green) that too often intrudes. Thus for every Do You Remember Walter or Young And Innocent Days there's an irritating Yes Sir, No Sir. Face To Face sees the Kinks shedding their urgent best group rhythms and Roy Davies marking out his territory as a writer, while Some-

thing Else mixes the rough edges of the group's earlier work with the charm and sad wit of Village Green. **Lola** and **Somebody** And **The Monogerosund** (CLACD 163), Davies' latter account of the music business, though it contains that wondrous celebration of ambiguity, **Lola**, is a lesser album.

In the wicks of his Notting Hill-billy success Silverstone has wisely reissued **Brendan Croker's** Boat Trips In The Bay (ORE CD 510). Britain's own version of Ry Cooder on Boat Trips, Croker takes us from the Caribbean (Joshua Gone Barbados) to Memphis (I Walk The Line) via Woody Guthrie (Lost Train To Glory) and leaves us with a smile firmly in place. Equally fine is **Rick Danko's** eponymous solo album (Edsel ED CD 317). Made with Clifton, Doug Salm and other luminaries in support, it nonetheless sounds more like the Band than anything else. Particularly fine is Once Upon A Time and Danko's version of Bobby Charles' Small Town Talk. From Texas comes **The Textones**, whose Back In Time (Demon, FIEND CD 179) is a collection of previously unreleased recordings, and **George Strait** whose Great Strait (MCA DMC6 6082) collects together 17 superior hits from the master of Texas bounce. Skellern (Ariola 260 490) saw **Peter Skellern** entering Alan

Price territory. With the aid of the Grimthorpe Colliery Band he produced a decidedly English version of such classics as Love Is The Sweetest Thing. Hello Hello Again (Sequel NEM CD 601) features the sub-**Vincent** Spaulfelt charms of **Sopwith Camel**, nice but minor, two contrasting label spotlights are the Laurie Starr (ACE CD CHD 993) and The Dial Story Vol 1 (CD CHARLY 207). The first is hit-after-hit, the latter a more collector-orientated deep trowl through the vaults of Buddy Killen's label. Along the way compiler and annotator John Riddle uncovers several slabs of classic Southern Soul.

From Sequel there's a pair of historic albums. **Murderer's Home** (NEX CD 121) is a collection of field recordings made by **Alan Lomax** in 1947 with convicts in the Mississippi State Penitentiary. **Blues In The Mississippi Night** (NEX CD 221) runs the title of another Lomax collection. In actual fact it was recorded in New York by veteran bluesmen **Memphis Slim**, **Big Bill Broonzy** and **Sonny Boy Williamson**. Probably much of the conversation about the blues that comes between the songs is scripted too, but hoax or not, the songs and talk are fascinating. **Magic Sam** has some of the intensity of Otis Rush, but lacks Rush's individuality. Easy Baby

(CD CHARLY 218) collects the best of his late Fifties early Sixties Chicago recordings. Also for the collector is **Messin' With The Kid** (CD CHARLY 219) a collection of tracks by **Junior Wells** and **Earl Hooker**. Charly's list includes a pair of fine 24-track compilations featuring **Muddy Waters** (Rollin' & Tumblin', CD RED 17) and **Chuck Berry** (Fruit Of The Vine, CD RED 9). **Little Milton**, the star of We're Gonna Make It (CD RED 18), is probably too chameleon a figure for UK blues enthusiasts, but this 24 track selection of his Chess material confirms that he is far too underrated at present. For relaxed bar-room reflexive blues there's a pair of **The Blues Band's** albums from Ariola, Ready (260 498) and the better Official Bootleg Album (260 497). Rougher and fiercer is **Mare George** **Thorough Good And The Destroyers** (FIEND CD 61).

**Diangology 49** (ND 90448) features **Diango Reinhardt** and **Stephano Grappelli** at uncut with each other. Made after the classic Hot club recordings it sees them out of sympathy with each other, Diango looking forwards, musically, Grappelli backward. A bizarre but compelling album.

Also curiously fascinating and due for big sales from enthusiasts is **Formby At War** (Grosvener, CD GRS 1224). Marvellously cleaned up, the album features such **George Formby** staples as Little Slick of Blackpool Rock captured live at several of the numerous concerts Formby gave for the troops.

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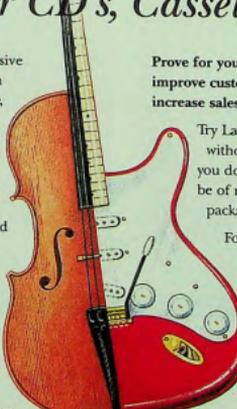
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