

## MUSIC WEEK



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## Waterman launches broadside

A SCATHING attack on the music industry has been mounted by producer Pale Waterman in which he accused the major record companies of being out of touch and described Radio One staff as "40-year-old losers".

He maintained that consumers want unadorned pop and that the majors are missing sales by being unprepared to provide it.

In his keynote speech to the Entertainment UK annual conference, he referred to WEA and CBS and said: "Two managing directors of the largest record companies in the world do not like the single. They do not like it because they never bought any and they never enjoyed The Beatles. WEA and CBS have convinced Radio One that the single is dead".

Waterman contended repeatedly that "people love pop", and stated: "I am not saying Radio One should not play U2, but if they think the whole nation are U2 fans they have got another think coming."

He argued that the pop single was the prime item for bringing customers into record shops and declared: "If there is a decline in re-

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## Sony proves public's faith in CD format

A COMPREHENSIVE new survey on compact discs shows that the public's faith in the format was largely unaffected by last April's deterioration score, but it also shows a minority interest in compact disc video and a CD price point of £7.99 emerged as favourite with the public.

The survey was carried out by Hansom Marketing and Research on behalf of Sony in the summer and 500 people across the country were questioned.

Some 49 per cent of CD owners were aware of the deterioration stories and 38 per cent of people not intending to buy a CD player also noticed the press coverage. But

71 per cent of owners said it would make no difference to their outlook on CD and the same applied to 63 per cent of non-intenders. Approximately four per cent of both groups said they were now unlikely to buy CDs.

The survey also revealed that the typical CD owner was male of ABC 1 group, under 35 and without children and 77 per cent of them were completely satisfied with the product. Only one per cent were not happy with the format.

About half of those people who had bought a CD player a year ago had no more than 20 discs, 15 per cent said they would not buy any more discs over the next 12 months

## Directory: your last chance

YOUR LAST chance looms for inclusion in the Music Week Directory 1989, which will include several additional features.

The deadline for return of confirmed or corrected free entries is this coming Friday, October 21, and if you have not received an

entry form, telephone Graham Walker now on 01-387 6611, extension 227.

New sections include listings of multiple retail outlets, record company international headquarters, international pressing facilities and PA/lighting hire.

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## BARD 88: good — BARD 89: better

DEALERS CAN expect a bigger and better conference next year following the success of BARD 88, says chairman Steve Smith (pictured above).

Smith says this year's meeting of the British Association of Record Dealers was well attended and well-organised. "Everybody in retail and

wholesale was extremely pleased with what happened and I have received a number of favourable letters and comments," he says.

The only disappointment was the poor attendance by small independent dealers, he says. "We only had 40 requests for information from

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## No go for 'one Euro market'

BERLIN: HOPES for a single record market in Europe have taken a blow from the Continent's independent record companies.

Representatives from independents across Europe are agreed that the removal of EC trade barriers in 1992 will be unlikely to herald a unified approach to the European record business. Instead, language barriers coupled with differences in the musical styles and industry operation of each territory will prove too great for the "one market" theory to work in practice, they say.

The issue was discussed at last week's Berlin Independence Days Conference, when Dutch label head Wim Raynen summed up the feelings of fellow panelists by declaring: "There will be no such thing as Europe 1992 in this business. It just won't exist."

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# Charly launches 'free CD' drive

CHARLY RECORDS exclusively announced its buy-one-get-one-free marketing campaign for full price compact discs at the BARD conference.

Each disc will be packaged with one of 23 CDs which include Lee Dorsey, Joe Tex, Nina Simone, Duke Ellington, Robert Cray, Muddy Waters, John Lee Hooker, Chuck Berry and Bo Diddley. The offer continues until Christmas.

New releases for October and November include five on Charly's Latin music label, prefixed Hot, including *Latino Club* and *Dance The Latin Groove 2* compilations, *The Truth* by Eddie Palmieri, *Bamboleo* by Fania Allstars and Latin Soul and Jazz by Machito. Cleo Laine and Johnny Dankworth have their album *Shakespeare And All That Jazz* released and there will also be albums from Bobby Bland with Soul With A Flavour and John Lee Hooker's *The Bluesway Sessions*.

Eddie Bo, Carl Carlton and Joe Simon also have new album releases and various artists contribute to *Good To The Last Drop*. There will also be two Bayou R&B Shuffle albums — volumes one and two.

The Sun label has two releases from Carl Perkins — *Blue Suede Shoes* and *Put Your Cat Clothes On* — and a compilation *More Sundown Rockers*. Other October releases include *Jel Propelled Photographs* by Soft Machine, *From The Gaslight To The Avalon* by The Youngbloods and an album by *The Animals* with Sonny Boy Williamson.

November releases on Charly include *Bobby Womack* and *Gabor Szabo* performing *High Contrast*, *Albert Love* by Albert King, *Golden Decade* by Brian Hyland, *Bluesway Sessions* by Roy Brown and two compilations — *Soul Jives Volume One and Blues* — *A Real Summit Meeting*.

The other two releases are albums from *Blossom Toes II* (aka BB Blunder) and *Townes Van Zandt* entitled *New Day* and *High Low And In Between*, respectively.



CARL PERKINS: *Son of Sun*

# Jamieson's 8 steps to heaven

AN EIGHT-point appeal to retailers for assistance in expanding the recorded music market has been made by BPI chairman Peter Jamieson.

Speaking at the first conference of the British Association of Record Dealers, he asked for help in breaking new artists and co-operation in less aggressive marketing of blank audio tape.

- Jamieson appealed for:
  - retailers to help BARD survive, and for the organisation to grow and encourage smaller dealers;
  - retailers to help the fight against piracy, a battle which had enormous benefits for the retail sector. He asked that any evidence of piracy should be promptly reported to the BPI, saying that speed was of the essence in catching counterfeiters;
  - shops should hide blank tape. "You have to stock blank tape, but do you really have to go out and sell it?", he questioned. He said he would prefer to see blank cassettes under the counter and not in prominent bins around the store;
  - "Please help new artists. They are tomorrow";
  - retailers should help new technologies, including digital audio tape if and when it is introduced in an acceptable form;
  - shops should commit themselves to catalogue sales and not stock just the top 40;
  - retailers should respect the chart and use it as a marketing tool where possible;
  - finally, the entire retail sector should get behind the conference to make it a success.

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PETER JAMIESON: 'BARD can help the industry, but the industry needs to help BARD'



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Next Music Week Directory goes to subscriptions nearest in January 1988.

# Sell through makes its BARD mark

SELL THROUGH video companies were given a voice at the BARD conference and the message from them urged dealers to support what they claim is the most important entertainment revolution of the 20th century.

Virgin Vision's deputy managing director Angus Margenson spoke on behalf of over 27 sell through video labels and told dealers that he believes sell through has the potential to make up a substantial percentage of the total sales.

Margenson said video machines had caught on "quicker than washing machines had" and that penetration into homes in the UK was now 5.4 per cent.

"Initially, nobody wanted to pay the ridiculous price of about £36 for a video but since the watershed price of £9.99 arrived it was much more realistic and people took notice," he said.

Sell through turnover rose from £15m in 1986 to £148m in 1988 with a projected £190m for 1989. Margenson also commented that contrary to some people's belief, rental outlets catered for only seven per cent of that market with

Woolworths and major record outlets representing the rest.

"At the moment, the independent record retailer is not selling many videos but hopefully that will change," he said. Margenson added that music videos represented an enormous growth area and now catered for 20 per cent of the total sell through output.

He believes that the independent dealer can work with and not

against the multiples when it comes to sell through. "The wide range of video creates the opportunity for the indie to have a specialist selection that the multiples are unable to cater for," he said.

The power of good sell through marketing was emphasised, he said, by the fact that the *Judas Priest* video *Priest ... Live!* sold 22,000 units, not far off the album which reached 30,000.

# 'Make change your ally', Heller

FORGET ABOUT formats — thinking in those terms can be a point-less distraction, urged experienced business journalist, author and management guru Robert Heller at BARD 88.

He told retailers that they should not consider they are selling blank vinyl, tape or CDs but rather they are selling "personal entertainment", most of which happens to be music. Any threats to dealers' livelihoods do not so much come from changing formats as other forms of entertainment which may crowd out spending on music.

Whatever innovations come along should only succeed in making the whole market bigger and the key to success is to address the needs of the customer — providing them with additional, beneficial features to add to the products and services they are already getting. "Make change your ally," he enthused.

Heller also had a positive message for smaller retailers, saying that the best stores are "not the largest, but the most effectively focused".

- More BARD news on p4



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# Understand the plight of the retailer, urges Sommers

AN APPEAL for record companies to be sensitive to the "worsening problems" of the retailers has been made by Mike Sommers, managing director of Entertainment UK.

Opening the company's first conference since it changed its name from Record Merchandisers, he said: "If they want the music business to grow they must accept that sales development is a part-

nership."

Sommers argued that technology was making the market increasingly complex, consumer taste was growing more diverse and catalogue sales were taking over from chart product.

"It's difficult to convince suppliers, especially record companies, that retailers do have specific and worsening problems with re-

gard to the proliferating market," he commented.

Sommers continued that under a new owner, Woolworths, Entertainment UK was receiving the investment it needed, which it did not while run by a consortium of record companies.

He said £1m of computer equipment was now being installed and a new warehouse is to be built.

## Prophet Lewis pictures the dealer's demise

A TIME when record retailers have been made redundant by direct broadcasting of music into the home was pictured by Roger Lewis, head of Radio One's music department, in his speech to the BARD 88 conference.

He envisaged an alliance of record company, broadcaster and satellite company whereby the record company's product would be beamed into people's living rooms.

Lewis contended: "The future is in the sky — all your home entertainment beamed in. But forget 10 years hence, let's look at the next five years.

Some people predict, some people definitely want, a wide range of radio stations playing very specific genres of music: jazz, blues, metal, soul, funk, disco, rock, pop... oldies even. At the flick

of a switch on your fumble-free radio, you'll get the music you want when you want it."

"But in this brave new world, what about record shops? What about records? Perhaps the record companies will merely supply software to satellite or terrestrial broadcasters. Perhaps the record companies — and the record dealers, for that matter — will portown the European airwaves."

Lewis went on to consider what would happen to music retailing after 1992.

"WBL Andy's Records' network extend to Hanover as well as Hull, to Groningen as well as Grimsby. And what about FNAC from France opening up in Fulham. Instead of Andy from Bury you'll get Carl from Cologne, Mario from Milano, Sevvie from Seville."

## Conifer brings in outside distributor

CONIFER RECORDS has brought in an outside distributor to improve its service to retailers.

The independent record and marketing distribution company has gone to the wholesaler and merchandiser Soto Sound to speed up its operation.

Managing director of Conifer Anthony Westham says: "Soto Sound has a state of the art computer system important in providing a full efficient modern distribution system. Our former operation had a built-in 24-hour delay. The enhanced back-up from the distribution facilities provided by Soto Sound will enable our customers to take fuller advantage of the wide range of product available from the labels which we represent."

Conifer is based at West Droy in Waltham, its distribution operation will now be carried out by Soto Sound in Walthamston.

● **CASTLE COMMUNICATIONS** has revealed pre-tax profits up by 43 per cent for the year ending in June 30.

The company's preliminary announcement of results shows profits before tax of £1,05m compared with £795,000 for the previous year. Sales have increased by 50 per cent.

## Soviet seminar seals Anglo-Russian accord

A MEETING between two members of the Soviet copyright agency VAAAP and representatives of the British music industry was viewed as such a success, that the organisers are now attempting to set up a similar meeting in Russia.

Bob Wise, managing director of music book publishers Music Sales, helped organise a two-day seminar in London at which publishers, producers and record company executives were encouraged to lay the foundations for a stronger union with the Soviet music industry.

Igori Semenov and Svetlana Mikhailovna VAAP, presented videos of Soviet artists and led question and answer sessions with their British guests.

The two Russians told their audience that the Soviet music scene there was flourishing thanks to the post-Perestroika youth generation and that bands were creating more avenues for their music including concerts and promotions in countries like Finland and Italy.

Charts are also becoming more popular with the official Soviet press agency TASS supplying the main one by contacting dealers around the country to see what records are the most popular.

Close links are being established with American music organisations and a number of festivals are being set up in Moscow and Leningrad to showcase unsigned and signed bands, the latter including deals with WEA Germany, CBS and Brian Eno's Land label.

Reflecting on the seminar, Bob Wise says a return meeting is on the cards. "There is every sign that there will be a similar meeting in Russia," he says.

Wise says a return meeting is on the cards. "There is every sign that there will be a similar meeting in Russia," he says.

"The meeting was also very timely because there is immense interest in Russian music at the moment."

● **PHILIPS' HASSELL** plant is continuing to manufacture CD players for the PAL markets in Europe. This capacity has not been given to the Japanese company Marantz, as stated in the CDV supplement of October 8.

## Sony survey

▶ FROM PAGE ONE

they would consider the CDV format.

The digital audio tape format received a mixed reception. Although Sony admits that its questioning on the subject may have been slightly leading, when offered the statement that CD will one day be superseded by DAT, 30 per cent of CD owners disagreed and 40 per cent agreed. Of those unlikely to buy a CD player, nine per cent disagreed and 52 per cent agreed.

## Waterman

▶ FROM PAGE ONE

cord sales then it will be the majors who have caused it.

He said PWL was set up reluctantly and only because no major would touch Kylie Minogue.

After saying his label had sold 670m singles in the last 12 months, he added: "PWL should never have been allowed to do what it has done, but the record industry forces us on us."

In a final swipe at Radio One, he said to enthusiastic cheers and applause: "They are a bunch of 40-year-old tossers and they couldn't find a bleeding hit that came off the wall and crushed them."

## BARD 88

▶ FROM PAGE ONE

them when the story about the conference broke. I suppose some were unable to come because it was not on a Thursday and Friday and others because they thought it cost too much."

"Maybe what you'll do next year is hold it on a Sunday and a Monday so there will be no conflict with the stores and maybe do a special delegate rate for attending one day," he says.

"We are sensitive to the needs of these people and we want them to join in and be part of BARD. We are also considering setting up regional groups that can meet to funnel any comments and any business they want to pass on to me."

New York's Smith says, changes will be made to enlarge the scale of the conference. "We will have something a little bigger and better. There will be exhibitions and stands and a little more representation from all parts of the music industry, particularly classical and jazz," he says.

Meanwhile, Smith is sending out a questionnaire to dealers that attended BARD 88 to see what changes, if any, they would like to see at the conference.

## A&R alert

A&R STAFF are warned to watch out for the new A&R pages in this month's issue of *Studio* to find out who is recording, where, with whom and how. From this next issue *Studio* will be developing special staff appointments, promotions to-the-mixers, while providing up-to-the-minute information, detailing the studios, producers and engineers which the hottest acts are using.

## BRIEFING

**CALIFORNIA:** Over 100 dealers and record company representatives attended the first National Association of Recording Merchandisers (NARM) Retailers conference to study the results of an in-store consumers survey. One of the results showed that 97 per cent of the company's video sales last year — \$7.3m. Musicland expects an increase to 20-25 per cent this year. Another New York outlet, which deals in mail order, said sales had increased by 70 per cent and WEA expects figures to double this year.

**AMSTERDAM:** The separate compact disc top 40 chart has been dropped in favour of a top 100 which gives information on the CD, LP and cassette figures. This is seen as a recognition that new product is now generally released simultaneously on all three formats.

**WASHINGTON DC:** The US finally appears poised to join the Berne International Copyright Convention. Both the Senate and House of Representatives have approved separate legislation that would add the US to the 100-year-old treaty. It remains for the two bodies to hammer out their differences and send the final version to the White House.

**AMSTERDAM:** The Edison Foundation has started its Countdown Line telephone service which offers taped music information in Dutch plus new single releases, interviews, record excerpts and warnings on home taping. A national advertising campaign is being launched to support the line which it is hoped will boost music sales in the country.

**NEW YORK:** SBK Entertainment, the music publishing management concern, will co-produce the system television broadcast this week. The show is beamed to the US for the first time.

**SAN DIEGO:** A NARM/RIAA survey of 8,250 customers found that 4.4 per cent had purchased a CD since the prior month — almost 10 per cent on the day of interview. Another 18 per cent said they expected to purchase a CD single within the next six months. Also, 60 per cent of the CD single buyers were 18 to 25-year-olds, a trend similar to the usual for vinyl singles which are purchased by teens.



WEBSTER: "I hope they stay"

## Now that's what I call 'farcical'

JON WEBSTER kept the chart compilation controversy bubbling at the BARD 88 conference.

Prefacing his company's product presentation with observations on BPI chairman Peter Jamieson's preceding speech (see MW, October 15), the Virgin international managing director described as "farcical" the debate over the possible exclusion of multi-artist compilations of previously released material from the albums chart, adding: "I hope compilations stay in the chart."

# T ' P A U



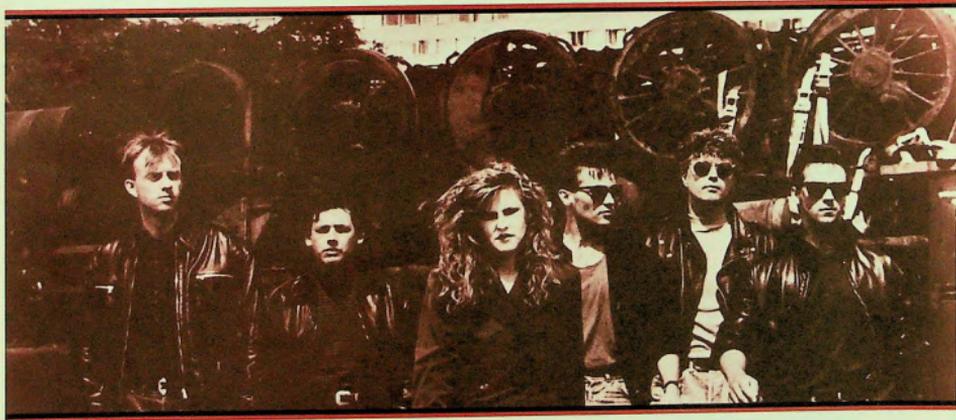
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⑥ WEMBLEY ARENA: Saturday 3rd (Sold Out) Sunday 4th December.



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# BARD: an independent view

WHAT HAS the British Association of Record Dealers got to offer the independent retailer?

BARD's founders are all big-league operators, but at the association's first conference last week, chairman Steve Smith said the smaller outlets were "needed". So can BARD hope to adequately reflect their interests and make them feel that they are an important part of the music industry?

Gordon McKee, of Lost Chord, Glasgow, had previously never heard of BARD — but wishes he had.

He says: "Anything which could help us get better deals has to be welcome. There is strength in unity and I would be most interested in BARD."

"Perhaps it is the 'north of Watford syndrome', but I had never heard of it."

Roy North of Stingray, West Norwood, London, was aware of BARD but is unsure of its value to independents.

"Independents are, by their nature, independent," he says. "I haven't gone into the details but I must admit I am rather cynical about how BARD can help. It is like comparing Sainsbury's with the corner shop."

He believes independents have to work out what specialist requirements there are and then meet them.

And Chris, who doesn't use his

last name, of Ripple in Stevenage Old Town, says: "I am aware of BARD but I do not think it would help independents. Not unless it changes the way the whole industry is run. The industry deludes itself thoroughly at the moment. We don't get singles reps here — yet shops up the road do. I'll leave you to figure out why..."

Andy Skingle, of Hummingbird, Folkestone, was unwilling to commit himself. "Without knowing more about BARD I would not like

to say if it can help me or not," he says.

Gordon Gibson, of Action Records, Preston, Lancashire, is doubtful how BARD would help him. "Most of our business comes through word of mouth," he says.

And Richard Carter, of Oasis Records, Beeston, Nottinghamshire, was another unsure of what BARD offers. "I have heard of them but I do not know what they have to offer us," he says.

## R E P S P E A K

MORE PEARLS of repespeak wisdom for your delectation...

Rep: "Here's the record you must stock..." (translation: "I'm on a bonus for each chart place").

Rep: "This is actually an alternative classic..." ("I've never heard of them, but its some indie band we signed cheap").

Rep: "You've never heard of them!"... ("I've never heard of them either").

Rep: "I have just the one copy of this..." ("My car is full of these").

Rep: "This is outselling everything in the midweek chart..." ("It's in at 120").

Rep: "This is the HIT version..." ("This is our rush-released cover version").

Rep: "Here is our sensational new signing..." ("I got pissed at lunch").

Rep: "This is the biggest and best promotion ever..." ("I pulled at lunch").

Rep: "It's 23 on the midweek chart..." ("Expect entry on Sunday between 60 and 150").

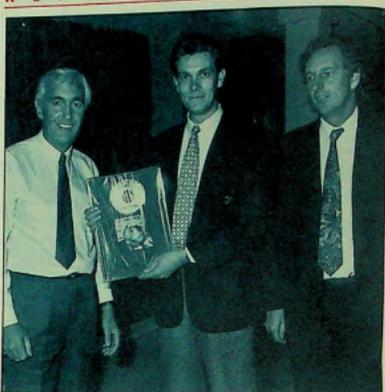
Rep: "There's a remix out next week..." ("They've deleted the last single and put it on the B-side").

Rep: "This will fly out..." ("Be prepared to put it on the bargain browser next month").

Many thanks to: John Murray of Kirkcaldy, Fife and Judith and Scott at Oasis Records, Burton-on-Trent, Staffs.

Any other examples caught your ear lately? Five pounds for each one printed. Write to Jeff Clark-Meads, Music Week, Greater London House, Hempstead Road, London NW1 7GZ.

## REP OF THE WEEK



BMG'S SALESMAN of the year is Richard Story, recently promoted from southern area senior salesman to national accounts manager.

He began his selling career with Ever Ready before a period with Nestlé, followed by his joining BMG two-and-a-half years ago. He has been BMG's salesman of the month seven times in one

year, a record for the company.

Story has been married for seven years and the union has been blessed with one cat. He says his spare time is devoted to Tesco in Colchester and playing in his local Sunday league.

Story is pictured receiving his award from national sales manager Dove Harmer (left) and BMG chairman Peter Jamieson.

# MUSIC WEEK DIRECTORY 1989

# LAST CHANCE!

• **Deadline — Friday October 21st** •

Forms have been despatched for free entry in the Music Week Directory 1989. It is **vital** that recipients check their 1988 entries on these forms, confirm they are correct or mark any necessary corrections and amendments and return them to reach us no later than **this Friday, October 21st**.

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Since our launch just five years ago we've grown dramatically, with our circulation currently standing at a record high of 285,482 (ABC Jan-Jun '88)... This is more than double the circulation of No. 1 - which means we reach far more buyers of singles and albums. With these new changes Just Seventeen will race even further ahead of the field.

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# Just Seventeen

## THE HOT FAVOURITE

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## REVIEW

**GRATEFUL DEAD.** So Far. VIRGIN VVD 397. Running time: 53 minutes. Dealer Price: £6.95.

**Comment:** Made in 1987, this is a continuous medley of five long songs, including Uncle John's Band and Not Fade Away, intercut with film and video effects which sometimes take the breath away. State-of-the-art technology with music by the Dead can be heavenly or hellish, depending on your point of view. Garcia's guitar is usually ace, but a drum solo?

**Sales forecast:** Following The Grateful Dead Movie, released earlier this year but made in the Seventies, this is the current band who had the hit album with In The Dark. Fans of that album will kill for this, the less obsessed will take it or leave it, although it may do well to technology freaks. **JT**

## Christians all

THE CHRISTIANS' charity cover of the Isley Brothers' classic 'For the World' is supported by a video created by some of the country's leading animators.

The project came about after John Webster, executive creative director of the BMP advertising agency, decided to collaborate on a fund-raising project for the Disasters Emergency Committee. Sara Mullock from Bristol-based Aardman Animations became the project's co-ordinator.

Under the direction of John Webster — a past winner of the DADA President's Award — the animators involved in creating the video were from Aardman Animations, Grand Slam, Animus Productions and the Maltby Brothers. All volunteered their original artwork for auctions, competition prizes and merchandising with all proceeds going to the DEC. The video was produced by Fiona Brierley from BMP.

## Wilde gets 'inventive' treatment

GREG MASUAK's fifth video for Kim Wilde aims to prove that pop promos can still be inventive and original with an almost continuous use of multiple split screens, textures and colourisation.

The video, for Never Trust A Stronger, adapts a tougher look for Wilde, building on the strong performance image created in the You Came promo, shot while she

taured with Michael Jackson.

Edited at SVC with Tom McKerrow, Masuak took a rough outline of the film and spent 40 hours with producer Carlo Capoman and seven machines, a caption camera, a number of textures and two channels of encore to create a piece described by production company AWGO as having "stunning energy and style".

## MUSIC VIDEO

	Description (tracks) / Timing / Dealer Price	
1	PRINCE: Sign 'O' The Times Live (13 tracks) / 1hr 15min / £8.34	Palace PVC 3016
2	MICHAEL JACKSON: The Legend... Compilation (22 tracks) / 55min / £6.95	Video Collection M1 1000
3	MICHAEL JACKSON: Making Thriller Compilation / 1hr / £6.95	Vestron MA 11000
4	BELINDA CARLISLE: Live Live (14 tracks) / 1hr / £6.95	Virgin VVD 395
5	FLEETWOOD MAC: Tango In The Night Live (13 tracks) / 1hr / £6.95	WEA 9381493
6	WET WET WET: The Video Singles Compilation (8 tracks) / 25min / £6.95	Channel 5 CV 05662
7	STING: The Videos Compilation (10 tracks) / 45min / £6.95	E&M AM 841
8	DEF LEPPARD: Historia Compilation (18 tracks) / 1hr 30min / £10.42	PolyGram Music Video 041 684 2
9	GENESIS: Vol 1 Compilation (11 tracks) / 55min / £6.95	Virgin VVD 389
10	MADONNA: Ciao Italia... Live (16 tracks) / 1hr 40min / £7.90	WEA 9381413
11	NOW THAT'S... MUSIC VIDEO 12 Compilation (16 tracks) / 1hr / £6.95	PMI/Virgin MV N0W12
12	STATUS QUO: Rocking Through... Compilation (26 tracks) / 1hr 45min / £6.95	Channel 5 CV 05972
13	JETHRO TULL: 20 Years Of Jethro Tull Compilation (14 tracks) / 1hr 20min / £8.34	Virgin VVD 398
14	LIONEL RICHIE: The Outrageous Live (8 tracks) / 1hr / £6.95	Video Collection VC 4041
15	ERASURE: Live At The Seaside Live (7 tracks) / 55min / £6.95	Virgin VVD 209
16	GENESIS: Vol 2 Compilation (12 tracks) / 57min / £6.95	Virgin VVD 330
17	HEART: If Looks Could Kill Compilation (7 tracks) / 30min / £4.55	PMI MVR 99 0075 3
18	EURYTHMICS: Savage Compilation (12 tracks) / 45min / £6.95	Virgin VVD 340
19	LED ZEPPELIN: The Song Remains... Live (9 tracks) / 2hr 7min / £6.95	WHV PEV 61 389
20	PAUL McCARTNEY: The Frog Song Animation (3 tracks) / 26min / £6.95	Virgin VVC 109

Compiled by Gallup for Music Week © 1988

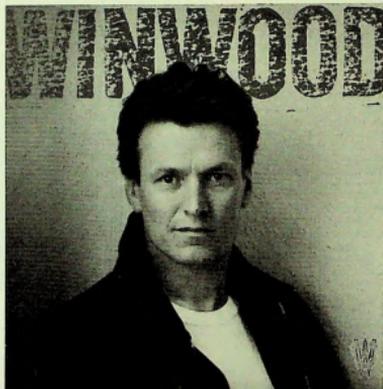
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7 of the songs and

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proud to be associated  
with the latest album from  
Steve Winwood.

Roll With It.



**W**e are Rondor Music



# Iron curtain call

**Big Country launched their new LP in Moscow, accompanied by 200-plus braying UK hacks. But although Russia is ready to rock, is the UK media circus ready for Russia? Duncan Holland was there**

THE RUDE pop of a champagne toast, a cheer goes up, the cork rattles against the light fittings and beneath it stands the man from The Sunday Sport.

So the Big Country in Russia extravaganza is brought to a close in the departure lounge of Moscow airport as the 200-plus hacks and associates wait to board the Icelandic plane only to discover the in-flight drinks have been mislaid. "Poetic justice", somebody murmurs.

As Western pop's more progressive, or opportunistic, thinkers continue to eye the Eastern Bloc as a potential new market and the grand sweep of Glasnost appears to make this more possible, Big Country's voyage abroad could have been described as a launching pad to greater things. Certainly, they timed it just about right as Mr Gorbachev that very weekend survived all challenges to his new liberalism and emerged a firm leader. This gave the event a more piquantly political edge, with black limousines, curtains drawn, speeding in and out of the Kremlin, but it would be wrong to over-state Big Country's role in this: their presence was merely another example of the relaxing of controls.

Although Big Country's idealism, with their Peace In Our Time LP and leader Stuart Adamson's obvious, if ill-defined, commitment to some form of world peace are in no doubt, the main impetus for this enterprise came from the problem of actually spending one's Russian earnings. Rubles are not exportable, so why not spend the profits from the concerts by taking over 200 representatives of that glorious institution, the British press,



**BIG COUNTRY** watch photographers fight for space just off Red Square

Really, it doesn't sound that good an idea does it?

The sort of behaviour best suited to the Martinez bar during Midsom at Cannes translates badly when witnessed in the Rossia Hotel, Rovina Street (turn left off Red Square, keep on walking, you can't miss it Guv). And the blond reassurances of a PR team might just save the situation on a bad day at the Marquee, but in Russia it just wasn't good enough.

That said, most did manage to muddle through despite some displays of extreme obstinacy and childish vulgarity on the part of the British press. It seems quite simple in hindsight, you turn up to a restaurant late and it's closed, so you don't get your food. It is acutely embarrassing to report that this basic process was beyond the comprehension of certain sectors of the press, people, we presume, who have travelled before. It was at this point that a rather worrying conclusion began to emerge: the Russians may be ready for us, but we certainly aren't ready for Russia.

Prior to the main event, the Big Country concert at a sports centre just outside Moscow, was a Russian Rock festival partly organised by The Foundation For Social Initiatives, a body set up to encourage new and imaginative projects throughout the Soviet Union. They stand to benefit considerably from the sales of *Peace In Our Time*, the first 5m units was mentioned, and to judge the import of this you only have to compare it with a letter the Foundation received.

"We pupils of the 4th grade contribute 10 roubles of our money to the DEBT (money raising) programme. We have earned this

money ourselves. We grow onions."

The ostentation of the Westerners became even more glaring in this context.

Before the bands started playing the milling hacks, wandering around stage front in an area set aside for standing at the concert (rumoured to be a unique concession) appeared alarmed as a number of people wearing matching sweet shirts were ushered on stage to explain another reason for these concerts. An American delegation had arrived who were discovered to be Vietnam veterans meeting those from the Afghanistan war. This entirely credible enterprise soddily took an surreal quality as an intense figure seized the microphone to explain: "I'm Larry. I'm a US Vet from Vietnam and an alcoholic."

A clumsy speech then followed, extracts of which were translated to polite applause and the veterans, having been presented with flowers, left the stage. They later re-appeared dancing in that peculiar ebullient manner adopted by rebellious Christians. What the Soviet youth made of this will remain a mystery.

A couple of the groups on view were worthy of mention, being something of two extremes. Emanating from the Gorky Park Music Centre they seem to have discovered something of Western rock presentation and combined it with the sort of dour theatrics which makes Soviet art too often the preserve of the irredeemably serious. The first group up had all the right synth sounds and gestures and just as people were beginning to enjoy this (the Vets had by this time joined hands and formed a dancing

is safely out of the classroom. Next up was a resolutely doom-laden aggregation, led by a cove who might have happened upon a cross between Midge Ure and Gary Numan. He took the unusual path of playing lead metal chain which was randomly thrashed against a brittle cymbal as his colleagues provided a solid drive backing powered by 1979 pessimistic art-student DIY synth. Though it was rather compelling in its acute ugliness, the audience soon grew restless and although we'll never know whether it was the words or the music that brought forth the complaints, the spectacle of a band bowed and whistled into a state of arrogant defiance was memorable.

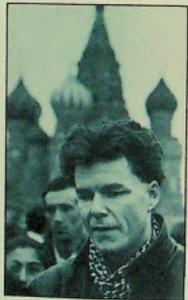
Inside the converted ice hockey stadium, the press continued to complain until Big Country arrived on stage. It was now perhaps half-full, suggesting an audience of 2,000 to 3,000 and the event turned, more or less, into a fairly standard Western event. Adamson bounded on stage, announcing the band in English and it became clear that few concessions were to be made to this foreign audience. To emphasise the point, the band departed after one song claiming sound problems. The Brits certainly perked up at this juncture, finally feeling well at home, all except the man who had filed his copy before departure.

Big Country returned and went off again, this time the reverberating held up as principal culprit. While we wondered about the advisability of basing one's entire career on the behaviour of one re-entrant, the concert organisers explained something in Russian which led to an outbreak of whistling and a large number of people leaving. It was interesting to return to Britain to find out the behaviour of one re-entrant and discover that this was again portrayed as a near riot. It seemed more like a sensible conclusion that if the buggers aren't ready to play yet there's no point in missing the last bus home. Not so different from us, you'll understand.

Finally on stage, Big Country launched into the third-time lucky reading of *Peace In Our Time* and completed a solid if unexciting run through the new LP and a couple of the older ones. Adamson will probably get the grip of performing in front of Soviet audiences in time, but stopping the music and courage a singalong was rather an optimistic gesture considering it would require a Soviet linguist of some skill to translate. "Ooh ooh, I've never felt so low" is in Chinese.

But it was the band that emerged with most dignity from an always tricky, but frequently spectacular trip. The rock world's opportunity could be squandered by the pettiness of so many remains a disgrace. Big Country and the band's manager, Ian Grant had prepared a slightly pompous press release urging tolerance and good will and it would have been to everybody's benefit to have adopted this attitude. That would have made the enterprise a real success.

Back in the departure lounge, Russian dolls and fur coats were purchased, the hacks cheered as we boarded the flight home, leaving behind a country which has not been so open to change and which has opened its doors to one of our more enduring exports, pop music. I doubt that it was in his mind when the man from The Sunday Sport cracked open his champagne.



**STUART ADAMSON** with St Basil's Cathedral behind

circled) a chap in fuzzy beard and the old-style Russian uniform joined the band to throw dramatic shapes and speak ominously. He later wore a blindfold and fell his way off stage, presumably as an indication of the short-sightedness of the old ways, vis-à-vis the new freedom. Quite effective all this and hugely popular amongst the predominantly young Muscovites who clapped, cheered and occasionally danced self-consciously. There was a clear feeling that what we were witnessing until recently and if we were witnessing until recently and if their enjoyment was slightly restrained, you've only to remember that you don't throw the first paper aeroplane until you're sure teacher

# The Channel 5 guide to doubling your video sales

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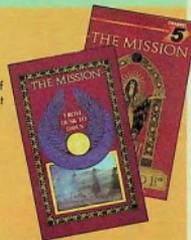


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The new video 'From Dusk to Dawn' contains all of The Mission's hit singles, making it the only greatest hits package available. A UK tour in November and December and a major advertising campaign makes it the right time to stock up on both of The Mission's videos.

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SELL OUT U.K. TOUR

## KISS

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# The marketing of Michael

**Dave Laing on marketing a megastar**

**I**T WAS a great summer for us, such a high. From a purely personal point of view, it was a delight to liddle off down to Wembley or Earl's Court... The speaker is Tony Woolcott, deputy managing director of CBS Records UK, recalling a summer in which Michael Jackson, Bruce Springsteen, George Michael and Bros played the UK. And won.

According to Woolcott, record company activity to maximise the sales impact of major tours can start up to a year in advance. "The Michael Jackson world tour began in Japan on 12 September 1987 and came to Britain in July," he points out. "We deliberately sent CBS people and media over there, and to Rome for the start of the European leg, when some dealers were also flown out."

The Rome leg was organised partly because the Jackson show had changed significantly since Tokyo, when the stage act was an evolution of the 1984 Victory tour with only a couple of songs from Bad added. Woolcott believes that close relationships between manager, promoter and record company are essential for a commercially successful tour: "It helps that Frank Dileo (Jackson's manager) is an ex-CBS man and that there are a relatively small number of promoters at the top level. Barry Cloyman handled Michael Jackson while Harvey Goldsmith did Springsteen, Bros and George Michael."

One important aspect of pre-releases. Bad had just been released when the world tour started and the release dates of singles were pencilled in for the UK. While Woolcott emphasises that the key factor here is the success of the previous single, he says that Dirty Diana was planned to come out when he came in here — this is very much a track with a live performance feel. The single was duly released in July and went on to reach number four.

The next phase of the campaign involved publicity and advertising around the British dates themselves. One thing that certainly wasn't needed this summer was record company advertising before the gigs — something which often occurs when promoters discover that ticket sales are slow. Woolcott divides the potential record-buyers into those who went to the concerts (about one million in Jackson's case) and those who didn't. For the first group, "you use advertising in whatever medium to catch the consumer after he's been



MICHAEL JACKSON: tours, hits and stardom 'are the most potent marketing mix you can have'

to the gig." A lot of this activity was regionalised and it coincided with traditional sales force activity, talking to the trade and soliciting orders as well as providing point-of-sale material across all three Jackson solo albums.

For those who didn't go to Wembley or the other gigs, the emphasis shifted to editorial coverage. Woolcott talks about the need for a "media mix" of advertising and editorial, pointing proudly to television's blanket editorial mix on the Friday of Jackson's first London performance — "he was featured throughout the day, from Breakfast Time to Newsnight!"

"Most division one artists who tour successfully also tend to sell albums," says Woolcott, and the evidence of Bad bears this out. At the start of the summer it was a five times platinum album, with over 1,500,000 units sold in the UK. After the tour it had shifted another 600,000 copies. With CBS' manufacturing facility at Aylesbury capable of turning out up to 1,500,000 units in five days, "pressing the extra copies doesn't have to be planned too far in advance," points out Woolcott. He also stresses that it would be wrong to attribute all the extra sales on major acts to touring alone. Hit singles and an ongoing momentum from their previous success also play their part. While Woolcott is loathe to estimate just how much was due to touring alone, he concludes that tours, hits and stardom

"are the most potent marketing mix you can have."

So, with summer 1988 behind us, what about 1989? CBS expects more blockbuster tours? "You'll have to wait and see," says a tight-lipped Tony Woolcott. Meanwhile, he and the Epic label marketing team have another target. When CBS managing director Paul Russell met Michael Jackson after his final British gig at Aintree he asked what he would like as a gift from the UK company: a very special present or three million UK sales each of Bad and Thriller? "A slow smile spread over his face," says Russell. "Then he said, 'I hope you haven't bought that present yet.'"



TONY WOOLCOTT, marketing can start a year in advance of a tour

## Wishing on a star

by Karen Faux

TAMINA... THE name rings a bell and so do her rating high-pitched vocals that bring to mind early Princess. Her recent debut single — No More Wishing on Creole associated label Revue/DRM — was solidly commercial with her brittle vocals strung out over laudable rhythms. It picked up plays on pirate radio, in the clubs and got House mixed on Radio One.

"This is just the beginning," Tamina asserts modestly, having put behind her a career as a nursery nurse to concentrate full time on singing, writing and producing. "The next single will be out before Christmas and I'll probably be a track called Games. It'll also be doing some live work on the Mecca circuit and Creole are currently setting up a gig at Xenon."

The singles and recent involvement in a Great Ormond Street charity record with the likes of Boy George, Go West and Hot Chocolate should ensure a reasonable profile for Tamina by the time her album comes out early next year. As on the singles, producer Chris Mathias and engineer Keff McCulloch at MBS Studios will continue to be her close collaborators.



TAMINA: RINGING the right bells

## Enjoying the rap

by Barry Lazell

WESTSIDE RECORDS, continuing its bid for world domination by acquisition of important US dance catalogues, has just tied up the sole UK rights to New York's Epic Records, a vital component in the development of rap music in the Big Apple in the early and middle parts of this decade.

Acts who passed through Epic's roster include Grandmaster Flash & The Furious Five, Spoonie G, Doug E Fresh, Kool Moe Dee, The Treacherous Three, and the Fearless Four, and all these and more will be featured on The Enjoy Box Set (ENJOY 1), a four-album package rounding up the A-side of

every Enjoy 12-inch single. Some of the most sought-after examples of these are now changing hands in their original form at prices in the £25 league, but peace in search of Grandmaster Flash's Super-Rappin', Spoonie G's Loverap, the Fearless Four's Rocking It, or Body Rock by the Treacherous Three featuring Kool Moe Dee, need look no further than the new Westside package.

## Reggae goes hip-hop

by Adam Isaacs

HEAD ON COLLISION is the title of an instrumental reggae track by Dean Fraser and it's a title that pretty much sums up the situation that Longsy D and Cutmaster MC have on their hands with the release of To The Rhythm a hip hop/reggae hybrid with huge crossover potential.

Of course, To The Rhythm is not the first time reggae has been fused with other strains of music. Brother D did it with his Clappers Power, released on the cassette-only Rival label. Before that, Lee "Scratch" Perry was involved with his quirky sound effects and since his Seventies heyday there have been other stars in the collision direction.

Shinehead's Who The Cap Fit and Aswad's seminal Gimme The Dub are two examples. Aswad themselves being sampled in true hip-hop tradition for a cut-up of their Warrior Charge. He titled Chargin' Warrior. Acknowledging that the hip-hop reggae sound is not Longsy D and Cutmaster MC's invention it's his to say that the duo have rejuvenated the area with Hip-Hop Reggae, a tune that dominated the dance charts for weeks.

"We tried Island Records first," says Longsy D, "and then we tried Greenleeves. Both companies could see we had a good idea but neither followed through... The team (Longsy rapping, Cutmaster — in a scratching) found support from ex-Trojan boss Patrick Meades whose Big One label has been the launch pad for the first and second (To The Rhythm) singles. Hopes were running high when US based Cold Chillin' Records expressed an interest in the release and put a deal together. Cold Chillin' maintains a high profile in the States with acts like Roxanne Shante and we were to team up American expertise with Cutmaster and Longsy's talent. "We would have loved to work with some of their artists," says Cutmaster MC. "But it hasn't really worked out. It's a pity."

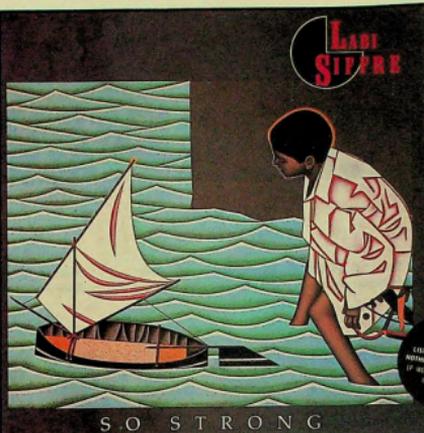
Whether rapping over an old Keith Hudson rhythm (Riot) to be precise, recently reactivated on Trojan Studio Kinda Cloudy LP) or toasting gleefully over a rock beat drum pattern Longsy & Cutmaster have come a long way in a short space of time — from their original home studio recordings in the early days of their albums. ("I'll have all different kinds of styles on it," they gloat) and meanwhile the enthusiastic promotion of their crucial second single.

As the genre develops and the beat gets spicier, so Cutmaster MC and Longsy D have established themselves as one of the UK's more danceable and certainly most innovative.

● Find Hamilton on p31

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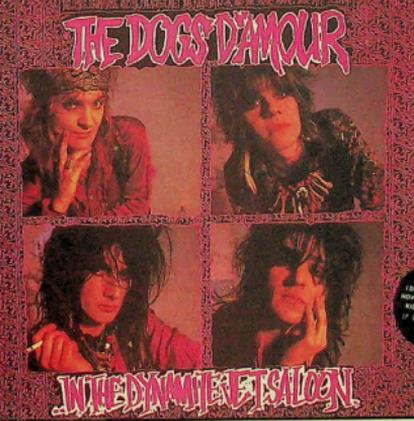
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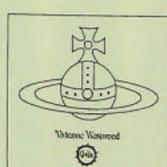
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by Dave Henderson

**THE JETSET** release their fifth album, the brilliantly named *Five*, on the Dance Network label through Backs and the Cartel. At the same time and almost simultaneously they release a four-album box set with poster, booklet and badge on London Popular Arts through the Cartel. **Breadford**, the band from Blackburn (where else?), release a new single after the press interested stired by their debut *45, Skin Storm*. The newie is *Fathered, Tangled and Torn* and is produced by **Chris Nagle** for the Village label through Red Rhino and the Cartel. The group plan their debut album for release at the start of next year.

POPULAR MOD label, Unicorn releases *Unicorn 3 ... Into The Light*, a compilation with tracks from **The Dilemmas**, **Crocodile Shop**, **Skass**, **The Direct Hits**, **Modest Proposal** and a whole load more parka-wearing tunesmiths. Suspended Jelly Records (great name, huh?) releases the debut single by **Angels In Aspie** on 12-inch only through Backs and the Cartel and it's called *Just Some Kind Of Groovy Mayhem*. **Robert Lloyd And The New Four Seasons** will be touring to support the release of a new single on In Tape. Nothing Matters will be released on seven and 12 and it'll be available through Red Rhino and the Cartel.

## TRACKING

ALTERNATIVE TENTACLES' *Oopsl! Wrong Stereotype* compilation, featuring a cast of alternies, is released this week and should satisfy all angst-ridden enthusiasts. It'll be followed by an **Adrian Sherwood** remix of **The Beatnigs' Television** on 12-inch and albums from Canadian bands **No Means No** and **Christian Lunch**. Red Rhino offers, through the Cartel, **A Split Second's** *From The Inside LP* on Antler, ex-**Eyeless In Gaze** on **Marylyn Bates' Love Smashed On A Rock LP on Integrity and a new 12-inch from Summerhouse loves **4,000,000 Telephones** titled *Save You*. Cherry Red releases another batch of CDs through Pinnacle and they include **Angelic Upstarts' Angel Dust** on Anagram, **Louis Phillippe's Ivory Tower** on el, a compilation called *Burning Ambitions* on Cherry Red with tracks from **The Buzzcocks**, **Wire**, **The Fall**, **The Adverts**, **The 101ers**, **The Saints**, **The Ruts**, **The Heartbreakers** and numerous other punky luminaries. It also has a single from **The Meteors**, in vinyl format, called *Rowhide*, a vinyl version of **Louis Phillippe's LP** and a single from the man called **Guss I'm Dumb**.**

THE BRILLIANT CORNERS ask

the age-old question *Why Do You Go Out With Him when You Could Go Out With Me!* on their very own McQueen label through Revolver and the Cartel. The track in question features the vocal talents of **Talulah Gask's** *Amelia* on additional squeals and the release is accompanied by a retrospective gathering together of older material called *Everything I Ever Wanted*. **1000 Violins** return with a new single on the Immaculate label with *All Aboard The Love Machine*. The group are still living in the gleam of the **Bogshed** tracks *If We Split Up, I Get To Keep The 1000 Violins Flexi*.

**THE WALTONES** warm the world up for their debut album by releasing the title track *The Deepest* on Medium Cool through Red Rhino and the Cartel. The track and its flipside are also available on a limited edition CD which features Medium Cool's other new release, a fabby new *45* from **The Cornolilies** called *Map Of The World*. Also through Red Rhino is ex-Creation signing: **Blow Up** and their new single, *Forever Holiday* on Edisto. **King Blank** has a new single, *Uptight*, released on Situation two to launch the label's new series of 4-track EPs which provide biographical sleeve details, offering upcoming

and current material from acts. These will be available at a lower dealer price too.

**THE HEART THROBS** have dyed their hair! Yes, the two girls, Rose and Rachel, claim that it's



WOLFGANG PRESS: a new LP that's ... really good

improved their performance no end! Just to prove it they've released a new single called *Here I Hide* on the Profumo label through PRT and they also sent me a badge! Fantastic! **The Wolfgang Press** release a new LP, *Bird Wood Cage* on the 4RD label and it's really good. In fact it's better than good, it's just about a classic. It's their first LP for some time and features their recent single *King Of Soul*.

GODFLESH, a union of Napalm

**Death and Head Of David** release their long-awaited mini LP, simply called *Godflesh* on Swordfish through Nine Mile and the Cartel. **808 State** release their first seven track LP, *New Build* on the Creed label. *An Acid House noise*, it features **A Guy Called Gerald**. There's grunge rock from **Fierce** with **Saucerman's** *Scatterbrain* single through Nine Mile. The B-

side of this little gem features samples of US wrestling.

AT Red Rhino, **23 Skidoo's** *The Culling IS Coming* gets a re-release on LAYLAH and the label also has a compilation called *The Fight Is On* with tracks from **Current 93**, **Coil**, **The Hafler Trio** and **Nurse With Wound**. **The Jack Rubies** have a new seven and 12-inch in *Wrecker Of Engines* and **Severed Heads** have a new 12-inch only called *Greater Reward* on the Canadian Network label.

THE PARACHUTE

if i could wear your jacket...!

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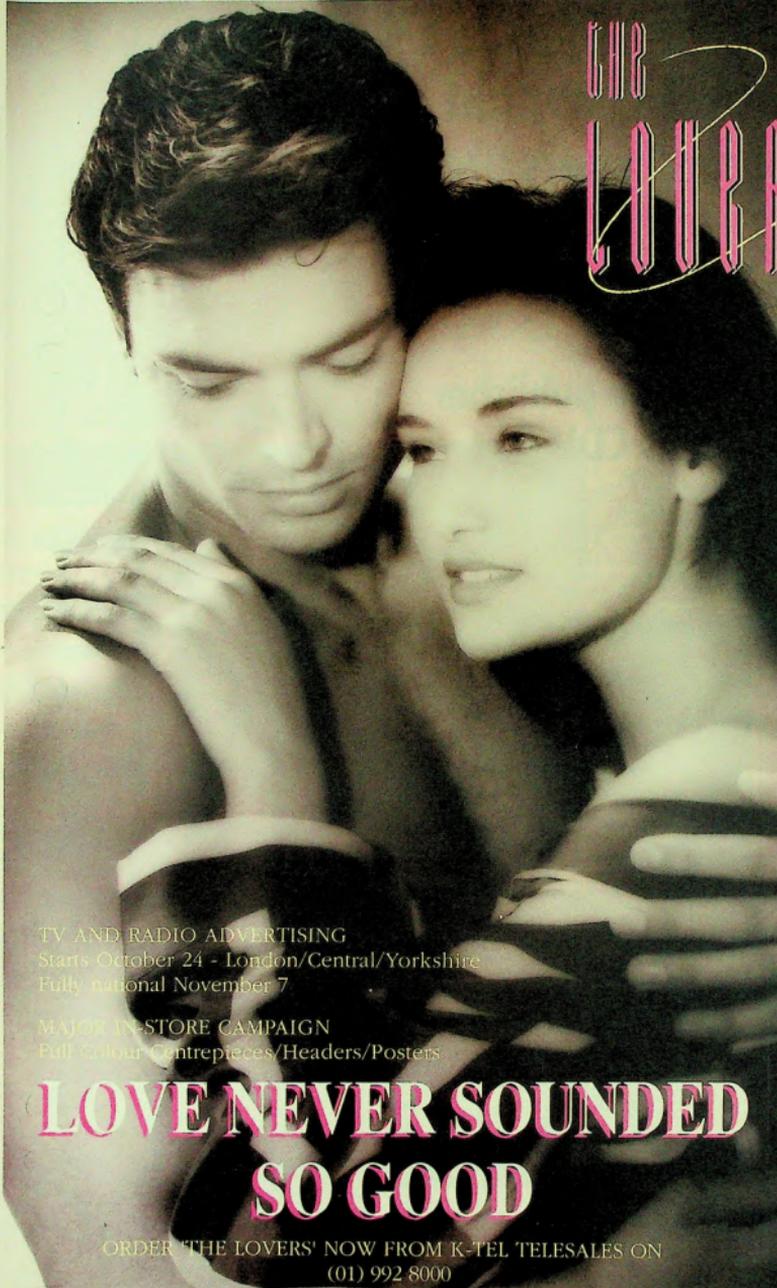
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## TOP 100 ALBUMS

INCORPORATING LP, CASSETTE &amp; CD SALES

MUSIC WEEK

MUSIC WEEK

<b>NO1</b>	<b>NEW</b>	<b>RATTLE AND HUM</b> ★★ CD	Island/UT
<b>2</b>	<b>NEW</b>	<b>INTROSPECTIVE</b> ★ CD	Polygram/PC3725
		Pat Sharp Boys	
<b>3</b>	<b>NEW</b>	<b>TO WHOM IT MAY CONCERN</b> ● CD	CS 48307-1
		Povodinos	
<b>4</b>	<b>NEW</b>	<b>THE GREATEST HITS COLLECTION</b> ● CD	Leader/RAA.5
		Boyz n the Berrys	
<b>5</b>		<b>REVOLUTIONS</b> ● CD	Kidder/DOH.6
		Jean-Michel Jarre	
<b>6</b>		<b>FLYING COLOURS</b> CD	AAI/AMA 3224
		Chris De Bugh	
<b>7</b>		<b>KYLIE</b> ★ CD	EMI/HR.3
		Kylie Minogue	
<b>8</b>		<b>MOONLIGHTING</b> ● CD	WEA/W.232
		Vonnie	
<b>9</b>		<b>CONSCIENCE</b> ● CD	4th + 7th/Island/BS.519
		Womack & Womack	
<b>10</b>		<b>ONES ON 1</b> ● CD	BBE/BEF.693
		Vonnie	
<b>11</b>		<b>NEW JERSEY</b> ● CD	Verlog/Phonogram/VERH.2
		Boyz n the Berrys	
<b>12</b>		<b>POP ART</b> ○ CD	MCA/MC7.311
		Transmission Vamp	
<b>13</b>		<b>BUSTER (OST)</b> ● CD	Virgin/V.254
		Vonnie	
<b>14</b>		<b>... AND THE BEAT GOES ON</b> ● CD	Telstar/STAR.238
		Vonnie	
<b>15</b>		<b>RAB TRAX</b> ● CD	5th/S.584.69
		Vonnie	
<b>16</b>		<b>STARING AT THE SUN</b> ● CD	Rebel/ROH.50
		Level 42	
<b>17</b>		<b>TRACY CHAPMAN</b> ★★ CD	Elektra/ET.14
		Tracy Chapman	
<b>18</b>	<b>NEW</b>	<b>INTO THE DRAGON</b> CD	Pinn/Eng/Mus.00001
		Bomb the Bass	
<b>19</b>		<b>HOT CITY NIGHTS</b> ● CD	Virgin/Phonogram/ROH.V.15
		Vonnie	
<b>20</b>		<b>DIRTY DANCING (OST)</b> ★★ CD	

**JARRE**  
REVOLUTIONS

**JEAN-MICHEL JARRE**

<b>59</b>		<b>TALK IS CHEAP</b> CD	Virgin/V.254
		Keith Richards	
<b>60</b>		<b>CLOSE</b> CD	MCA/MCG.630
		Kim Wilde	
<b>61</b>		<b>THE JOSHUA TREE</b> ★★★★★ CD	Island/ITB
		U2	
<b>62</b>		<b>RAINTOWN</b> ● CD	CS.60546-1
		Deacon Blue	
<b>63</b>		<b>BRIDGE OF SPIES</b> ★★★★★ CD	5th/Argus/58NF.8
		Four	
<b>64</b>		<b>PURPLE RAIN (OST)</b> ★ CD	Werner/Parade.97531.101
		Prince & The New Power Generation	
<b>65</b>		<b>BROTHERS IN ARMS</b> ★★★★★ CD	Verlog/Phonogram/VERH.25
		Dire Straits	
<b>66</b>		<b>URBAN ACID</b> CD	Urban/Ridge/URB.175
		Vonnie	
<b>67</b>		<b>HYSTERIA</b> ★ CD	Budigon/EMI/Phono.HYSD.1
		Dad Lippard	
<b>68</b>		<b>THE CHRISTIANS</b> ★★ CD	Island/LP.876
		The Christians	
<b>69</b>	<b>NEW</b>	<b>IMAGINE: JOHN LENNON (OST)</b> CD	Polygram/PC37.722
		John Lennon/Beatles	
<b>70</b>		<b>ALL THE HITS AND MORE</b> CD	EMI/EM.1301
		The Hollies	
<b>71</b>		<b>TWICE THE LOVE</b> ○ CD	Werner/Parade/WX.156
		George Benson	
<b>72</b>		<b>POPPED IN SOULED OUT</b> ★★★★★ CD	Reverend/Phonogram/JMWK.1
		Wet Wet Wet	
<b>73</b>	<b>NEW</b>	<b>THE COOLEST CUTS</b> CD	K.24/NEC.02
		Shadeauk	
<b>74</b>		<b>RANK</b> ● CD	Keogh/Island/KEOH.126
		The Smiths	
<b>75</b>	<b>NEW</b>	<b>NON STOP</b> ○ CD	CS.60678-1
		Julio Iglesias	
<b>76</b>		<b>THE CIRCUS</b> ★ CD	Mus.STRUM.35
		Erosione	
<b>77</b>		<b>WORKERS' PLAYTIME</b> CD	CallDisc/Chry.4C04.15
		Billy Bragg	
<b>78</b>		<b>DON'T BE AFRAID OF THE DARK</b> ○ CD	

# Good as new

by Andy Beavers

IT SEEMS a very long time since Tom Tom Club brightened up our lives with *Genius Of Love*, their wonderful homage to the dance music greats.

But now Tina Weymouth and Chris Frantz are back with a new line-up, a different label, a new single, an imminent LP and a UK tour.

The husband and wife team explain their commitments to Talking Heads, plus taking time off to have two children has led to the five-year hiatus in Tom Tom Club recordings.

But now that Talking Heads are no longer a touring band, Tom Tom Club is taking up most of their time. Weymouth explains that Tom Tom Club is more about sound and rhythms compared to the lyrics-dominated work of Talking Heads.

When the project started at the start of the decade they had a very light-hearted approach which was a reaction to what Weymouth describes as the dour music that predominated at that time. Now she believes that things have swung too far back the other way and became too frivolous — hence the new Phonogram LP, *Boom Boom Chi Boom*, has a serious side as well as its fun moments. For example it includes a rather fine cover version of the Velvet Underground's *Femme Fatale*. This track features not only the other two Talking Heads members, David Byrne and Jerry Harrison, but also Lou Reed himself.

Frantz and Weymouth have recruited a guitarist and keyboard player to tour with them to promote the LP and the first single taken from it, *Don't Say No*, which is due to get a Marshall Jefferson House remix.

They are playing several night-clubs in London, plus other clubs around the UK. However, Weymouth says that they don't really see themselves as creators of dance music anymore. "The beats we came up with are always a bit slower — they are much better to have sex to."

TOM TOM Club: 'better to have sex to'



EAST VILLAGE: watch this space

## Labelled at M&S

by David Giles

"I'VE HAD some people following me around when I've been buying my undies . . . but I haven't had any major trouble yet."

Knicker-buying hasn't been the same for Dee Lewis since a concentrated burst of TV appearances at the time of her last single *Best Of My Love*. But it's got her name about, and hopefully she should see major chart action with her current release *Stuck On Love*, out on Phonogram.

This song has been released on 45 before, over a year ago now, but the original has been remixed by PWL's Phil Harding. "I think maybe this version's a bit more commercial, more danceable," says Dee. "The other one went straight on the Radio One 'A' list within a couple of weeks, so I was getting played to death. But all the other things weren't right."

Dee is rather alarmed to hear that some people at her record company are calling her "Poly-Gram's answer to Kylie Minogue". "Oh really? They'd better not bet! That's the first I've heard of it — I think maybe that was a joke . . . but no, definitely not. I'd leave, I'd resign!"

"In fact, it's probably the opposite, because I've been over to LA recently to meet different producers and get involved in writing. They're talking about the second album, not instant music."

Dee's going back to LA in November to work with producer

Preston Glass. She's also hoping to do some writing with Madonna's co-composer Steve Bray. All this, and the first album's still unfinished! Definitely no Kylie; still, the security guards at Marks & Sparks may yet have a few riots to quell . . .

## Above Parr

by Dave Laing

LIKE SEB COE, John Parr just missed the Olympics — singing the opening theme for the Games, that is, "Giorgio Moroder, who wrote the song, wanted me to do it, but because of the politics they found a Korean group [Koreana] instead," says Parr, who's best known as the international hit *St. Elmo's Fire* and later work with Meatloaf.

Parr's latest single is another film theme — *Restless Heart* from the new Arnold Schwarzenegger vehicle, *The Running Man*. Released on Trax, it was co-written with the other German giant of film music, Harald Faltermeyer.

"I'd gone to Munich to work with Harold on a TV theme," Parr explains. "But that was put back and he was back in Berlin singing. The five-minute clip is showing with *Running Man* in the cinema, but there were tremendous problems mixing the music to fit the change from video's 25 frames a second to 24 — "the music was slowed down by four beats".

Taking care of business for John Parr is former Who executive John Wolff who set up Bogus Global Music to publish the songs — the name comes from a quip of Keith Moon's. Parr himself is halfway through a new solo album — his earlier records were released by Atlantic in America and PolyGram here — on which he's working with Bertie Marsden of Whitesnake and songwriter Julia Downes, "she's real left-field, like Kate Bush."

Currently though, he's equally excited about a joint production with Mutt Lange on a new Zomba Records trio, *Romeo's Daughter*. "They're like a band from the seventies," Parr enthuses. "They're not pop, but a real kind of band."

## Eastern promise

by Andy Beavers

LIVE ON stage, East Village hit you between the eyes with their twin-guitar-fuelled pop assault. But on vinyl they worm their way into your mind with their more laid-back and understated sound. Both approaches are equally effective, making this High Wycombe fourth, missing the new indie band to watch in 1988.

Their big advantage is that both the guitarists and the bassist are all equally adept at song-writing. They each have their own small variation on the East Village sound; Martin Kelly, bass, writes the slightly more off-beat songs, while his brother, Paul, has a more rocky approach. The other guitarist, John Wood, writes with a more poppy style and is responsible for their debut single, *Cubans In The Bluefields*. Listen to the B-side of the 12-inch and you will hear songs by all three of them side-by-side; any one of the tracks could have been the A-side, such is their quality.

The group's three-pronged approach to song-writing has meant that they have rapidly assembled a large pool of impressive pop songs that would be the envy of many more-established acts. However, they are very wary about signing to a major, citing the bad experiences of *The Weather Prophets* and *Primal Scream* as the reason. Besides, they are more than happy on the Sub Aquo label which was recently set up by Jeff Barrett with help from Rough Trade.

The label is releasing the excellent *Back Between Places* as a follow-up single this month to coincide with the group's support slot on the current *House Of Love* tour. On the basis of the two groups' recent London shows, East Village will be more than a match for the current press darlings, and should quickly win themselves the substantial following they deserve.

## Smiley's people

by Martin Aston

SPACEMAN 3's acid-drenched rock is flushing out those "sign of the times" signals, what with Acid House and all the mentions "ecstatic" drugs are getting in the music press nowadays. The 3 have been around for four years, with two albums and two EPs on Gloss Records preceding a new 12" *I Like Me To The Other Side* and live mini-LP *Performance*.

Their new studio album was going to be released by Creation, but as Sonic explains: "We have the utmost respect for Creation but we felt we wouldn't get the attention we deserve there. With their size of roster, we'd be fifth or sixth priority, whereas Fire Records have offered us first priority, so we're prepared to take the risk with Fire." And, would you believe, the new

album is called *Playing With Fire*. Sonic's honesty concerning drugs would seem to many others to be playing with fire again. It is a very volatile subject. We don't make friends by talking about drugs, but no-one is writing songs for that part of society and I think that someone should be documenting it.

But aren't you worried that major labels are going to be frightened off by all this controversy? "Maybe, but if so, we don't intend changing our music or songs."

## Pop is no dirty word

by Selina Webb

BELOVED ARE prepared for the criticism they must face for turning unusual indie-rock melodies into boppy bubbles of commercial pop music. Their last release was *Forever Dancing* in July 1987, a dance track popular with the anonymous indie-cred, melodicists and its stark lushness and the warmth of Jon Marush's vocal.

Now, signed to WEA, Beloved have shed their left-field image and become decidedly mainstream, but they say the change is a natural progression and in no way prompted by record company pressure.

"After *Forever Dancing* we recorded an album for Film Firm which was never released. If people had heard that, what we are doing now would make more sense — in fact, we always thought of ourselves as a pop group, but no-one else did!" explains Marsh.

Marsh and guitarist partner Stewart Waddington have been in bands together for more than five years and, as the old-style *The Beloved*, enjoyed a successful string of gigs in France and Switzerland. Now touring has been shelved temporarily while the duo concentrate on recording their new album and several promotional projects. The first is likely to be a PA spot on the Peter Powell roadshow which will follow the debut single release, *Loving Feeling*, this week.

Beloved admit that pop chart success would probably preclude a return to a less obviously commercial stance, but refuse to think of "pop" as a dirty word.

"We don't want to alienate people who have already heard of us, but there are a lot more people out there who have never heard of us and are going to like what we are doing now," concludes Marsh.

BELOVED: NOW decidedly mainstream





CLIFF RICHARD will continue to suffer the ignominy of being pop's Peter Pan for some time to come

## Keeping body and soul together

**CLIFF RICHARD** will continue to suffer the ignominy of being pop's Peter Pan for some time to come, judging by his buoyant performance of **The Hammersmith Odeon**.

It was rather heartwarming to be surrounded by an audience that spanned three generations and applauded with polite zeal. A hard core of Danish fans who waved banners and flags proved particularly devoted and there was an endless despatch of flowers, soft toys and curious little parcels to the stage. Cliff neatly piled them up in a ceremonial heap.

The lighting and stage were lavish in a "glam rock" way and the dry ice machine a bit overworked, occasionally threatening to carry Cliff heavenwards. As he went through his paces in the first half, *Devil Woman* and *We Don't Talk Anymore* portrayed his raunchy side and seemed less of an anachronism than slow ballads such as *Not By Myself*.

In the second half Cliff changed into a casual outfit featuring a scarlet spiky jacket and, silhouetted in columns of blue dry ice, he was a diminutive figure in red booties. This concert was part of a four celebratory 30 years in the music business, so a trip down memory lane was appropriate and he obliged with suitably waxy renditions of *The Young Ones*, *Living Doll* and *Bachelor Boy*.

Cliff's talents have always taken him beyond being a one dimensional rock 'n' roll or pop performer and his ability to project his personality is paying great dividends at this stage of his career. With body and soul in his obvious good nick, Cliff seems certain to continue his reign as a veritable music business institution.

KAREN FAUX

## Classic pop

FOR A concert advertised as a 40th anniversary celebration, **Dianna Warwick's** appearance at **London's Dominion Theatre** was remarkably free of show business razzmatazz. But that was only

to be expected from one of pop's most constant hitmakers.

The sheer number of her hits posed the dilemma of what to include in a 100-minute act. The problem was neatly solved with a 30-minute medley including such Bacharach and David oldies as *I Say A Little Prayer*, *Always Something There To Remind Me*, *Do You Know The Way To San Jose* and *Message To Michael*. Albie was given the full-length treatment, but there was only a tantalising glimpse of that early gem *Walk On By*, while *Don't Make Me Over* and *Anyone Who Had A Heart* were completely absent.

Reminding the audience that she is very much a contemporary artist, Warwick also featured tracks from her last Anista album, *Reservations*. Two, plus material by Stevie Wonder, Neil Diamond, Michael Jackson and the husband-and-wife team of Bacharach and Boyer Sager. The evening ended on a high note with *That's What Friends Are For*.

Backed by five American musicians, Dionne turned in a performance that underlined the reasons for her success — great songs given classic and distinctive interpretation by a singer whose appeal is quite timeless.

CHRIS WHITE

## Jeft set

IT'S BEEN six years since her last appearance in the UK, but little has changed in the **Joan Jeft** comp, or for that matter is ever *Welly* to *Okay*, it's now the **New Marquee** instead of the Hammersmith Odeon, and there's been a couple of new recruits to the **Blackhearts**, but young Jeft will always remain the determined, tough runaway. In her songs, her heart is entrenched in the tradition of the States, and her attitude embodies the aggressive power of the latter Seventies, a combination that gives birth to her inimitable character and personality.

*Bad Reputation* adequately set the theme, but the Glitter-esque *I Hate Myself For Loving You* and the classic *Riding With James Dean*, both from the recent *Up Your Alley* album, illustrated J J at her best — tuneful, powerful and memorable. At other times though, you felt as if the band were not running on full throttle — they had the stance and pose but that vital missing ingredient just held it from going over the edge. Some of this

must be down to new bassist Kasim Sultan (ex-Totò) — Rundgren (*Utopia*), who looked more like Frankie Valli than the rebellious rocker you're supposed to be as a Blackheart.

Whatever, the material was spot on, particularly the covers of Iggy's *I Wanna Be Your Dog*, and the Stones' *Star Star* (Starfucker). She closed with the emotive *Crimson And Clover*, an appropriate finale to a set that said everything about her success in the US, and the current lack of it over here.

KIRK BLOWS

## Jaded, with pearls

WHEN **STEVIE WINWOOD** appeared at the **Albert Hall**, there was nothing wrong with the show as a whole — a strong and near perfect rendition of Winwood hymns ancient and modern — well packaged, neatly presented. Slick backing musicians blended in well with the stage set and the obligatory female singer struck the right poses at the right times.

Stevie looked relaxed from up in the gods, but those close to the stage may well have been aware of uncertainty in his eyes, no doubt distracted by the plethora of BBC cameras and a first-rate argument over set allocations only feet from the performers — some people seemed to be more concerned about prestige placing than enjoying a slick show.

Superficially then, it was an entertaining family show which should attract a good sized audience when the Beeb decide to air the recording, but deep down there was definitely something missing, a sad lack of spirit from such a widely acclaimed and talented artist.

Having said that, the packed house more than made up for it by injecting a loyal enthusiasm into the evening, making it a memorable one for hundreds of Winwood fans.

In return for this loyalty they received some delightful keyboard work from Stevie and an amazingly tight horn section that the overall quality within acceptable levels. With more guts in it, this would have been a fantastic gig.

NICK MAYBURY

**STEVIE WINWOOD:** slick but something was missing



# US TOP FORTIES SINGLES

1	3	GROOVY KIND OF LOVE, Phil Collins	Atlantic
1	2	RED, RED WINE, UB40	ABM
3	5	WHAT'S ON YOUR MIND (PURE ENERGY), Information Society	Tommy Boy
4	2	LOVE BITES, Def Leppard	Mercury
5	9	WILD, WILD WEST, The Escape Club	Atlantic
6	16	KOKOMO, The Beach Boys	Elektra
7	7	DON'T YOU KNOW WHAT THE NIGHT CAN DO?, Steve Winwood	Virgin
8	8	DON'T BE CRUEL, Bobby Brown	MCA
9	4	DON'T BE CRUEL, Cheap Trick	Capitol
10	17	THE LOCO-MOTION, Ricki-Lee Manring	Capitol
11	14	NEVER TEAR US APART, INXS	Atlantic
12	18	ONE MOMENT IN TIME, Whitney Houston	Arista
13	12	FOREVER YOURS, Rod Stewart	Warner Brothers
14	13	TRUE LOVE, Glenn Frey	MCA
15	22	BAD MEDICINE, Bon Jovi	Mercury
16	20	CHAINS OF LOVE, Erosique	Sire
17	6	DON'T WORRY, BE HAPPY, Bobby McFerrin	Manhattan/EMI
18	23	DESIRE, U2	Island
19	15	IT'S ALWAYS LOVE YOU, Taylor Dayne	Arista
20	26	ANOTHER LOVER, Grant Stearns	ABM
21	10	I HATE MYSELF FOR LOVING YOU, Joan Jet & The Blackhearts	Blackheart
22	28	HOW CAN I FALL?, Breathers	ABM
23	27	DON'T KNOW WHAT YOU GOT, Donnell	Mercury
24	11	ONE GOOD WOMAN, Peter Cetera	Full Moon
25	19	PLEASE DON'T GO GIRL, New Kids On The Block	Capitol/CBS
26	32	BABY, I LOVE YOUR WAY/FREEBIRD MEDLEY, Will To Power	Epic
27	29	TIME AND TIDE, Basia	Elektra
28	34	MISSING A FOOT, George Michael	Capitol/CBS
29	35	LOOK AWAY, Chicago	Capitol
30	33	DANCE LITTLE SISTER, Terence Trent D'Arby	Capitol/CBS
31	37	A WORD IN SPANISH, Dion Jahn	Mercury
32	21	FALLEN ANGEL, Poison	Enigma
33	39	WAITING FOR A STAR TO FALL, Boy Meets Girl	MCA
34	23	IF IT ISN'T LOVE, New Edition	RCA
35	24	SWEET CHILD O' MINE, Guns N' Roses	Geffen
36	—	GIVING YOU THE BEST THAT I'VE GOT, Anita Baker	Elektra
37	—	IT TAKES TWO, Robi Basso and DJ 2 Rock	Profile
38	—	DON'T WANT YOUR LOVE, Duran Duran	Capitol
39	—	WALK ON WATER, Eddie Money	Capitol/CBS
40	—	THE PROMISE, When In Rome	Vega

# ALBUMS

1	1	NEW JERSEY, Bon Jovi	Mercury
2	2	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
3	3	HISTERIA, Def Leppard	Mercury
4	4	COCKTAIL, Original Soundtrack	Elektra
5	7	SIMPLE PLEASURES, Bobby McFerrin	Manhattan/EMI
6	5	TRACY CHAPMAN, Tracy Chapman	Elektra
6	6	AND JUSTICE FOR ALL, Metallica	Elektra
8	12	DON'T BE CRUEL, Bobby Brown	MCA
9	8	ROLL WITH IT, Stevie Winwood	Virgin
10	9	KICK, INXS	Arista
11	10	FAITH, George Michael	Columbia
12	11	HE'S THE D.J., I'M THE RADIO, D.J. Jazzy Jeff	Jive
13	13	LONG GOLD WINTER, Cinderella	Mercury
14	14	HEART BREAK, New Edition	MCA
15	18	LABOUR OF LOVE, UB40	ABM
16	15	OURTIZ, Van Halen	Warner Brothers
17	17	OPEN UP AND SAY... AH!HI, Poison	Enigma
18	17	HEAVY NOVA, Robert Palmer	EMI-Manhattan
19	21	UP YOUR ALLEY, Joan Jet & The Blackhearts	CBS Associated
20	19	LAP OF LUXURY, Cheap Trick	Epic
21	22	OUT OF ORDER, Rod Stewart	Warner Brothers
22	20	OUT OF THIS WORLD, Europe	Epic
23	26	TELL IT TO MY HEART, Taylor Dayne	Arista
24	24	SMALL WORLD, Huey Lewis & The News	Chrysalis
25	25	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
26	23	DIBLY DANCING, Original Soundtrack	MCA
27	24	INFORMATION SOCIETY, Information Society	Tommy Boy
28	27	REG STRIKES BACK, Dion Jahn	MCA
29	30	IN EFFECT MOOD, Ian Savel	Warner Brothers
30	36	STATE OF EUPHORIA, Anthrax	Megaforce
31	35	1988 SUMMER OLYMPICS, Various	Arista
32	28	RICHARD MARX, Richard Marx	EMI-Manhattan
33	29	LET IT LOOSE, Gloria Estefan	Epic
34	33	STRONGER THAN PAIN, Sade	Epic
35	31	OUT OF THE BLUE, Debbie Gibson	Atlantic
36	32	DIESEL AND DIRT, Midnight Oil	Columbia
37	40	SOUL SEARCHING, Glenn Frey	MCA
38	37	DON'T BE AFRAID OF THE DARK, The Robert Gray Band	HighNote
39	—	POWER, Ice-T	Sire
40	—	LET IT ROLL, Little feat	Warner Brothers

Charts courtesy Billboard, October 22, 1988 • Bullets are awarded to those products demonstrating the greatest airplay and sales gain.



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- \* Singles chart — new entries for the year to date plus initial entry date, highest position, weeks on chart, producer
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- \* Classical releases in composer order

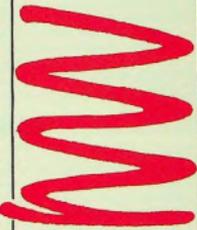
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ried House — a look behind the hype  
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# TOP 75 SINGLES

## MUSIC WEEK



Records to be featured on this week's Top of the Pops

1	ONE MOMENT IN TIME	Whitney Houston	7 5/27/88	Audio 111633 (12-41813) (BMG)
2	DON'T WORRY BE HAPPY	Bobby McFerrin	7 5/27/88	Musicians/EMI (12M156) (E)
3	WE CALL IT ACEBID	D'Arcy (featuring Gary Houston)	7 5/27/88	Meridian/FBR (8) (11) (F)
4	A LITTLE RESPECT	Essence	7 5/27/88	MCA (25M476) (E) (11) (F)
5	ORINOCO FLOW	Enya	7 5/27/88	WEA (12 3121) (W)
6	WEE WEE	Wise Pops Girl Rappers	7 5/27/88	Jive (1205 295) (F)
7	NEVER TRUST A STRANGER	Kim Wilde	7 5/27/88	MCA (KMT) (F)
8	SHE WANTS TO DANCE WITH ME	Rick Astley	7 5/27/88	ECA (F41218) (12-PT 4218) (BMG)
9	HARVEST FOR THE WORLD	The Christians	7 5/27/88	Island (1205 295) (F)
10	TEARDROPS	Wormack & Wormack	7 5/27/88	4th - 8 West/Island (1208W 112) (F)
11	JE NE SAIS PAS POURQUOI	Kylie Minogue	7 5/27/88	PWL (PWL07) (21) (F)
12	NOTHING CAN DIVIDE US	Jason Donovan	7 5/27/88	PWL (PWL07) (17) (F)
13	A GROOVY KIND OF LOVE	Phil Collins	7 5/27/88	Virgin (1931) (11) (E)
14	HE AIN'T HEAVY, HE'S MY BROTHER	The Hollies	7 5/27/88	EMI (1256M 74) (E)
15	BURN IT UP	Beastmasters with P. Arnold	7 5/27/88	Rhythm King/Wave Life (270) (WRT)
16	BIG FUN	Inner City feat. Kevin Saunderson	7 5/27/88	10 Virgin (1205 240) (E)
17	DESIRE	U2	7 5/27/88	Island (1216 600) (F)
18	SECRET GARDEN	T'Pau	7 5/27/88	Sire/Negra (SMT) (9) (E)
19	RIDING ON A TRAIN	The Perodans	7 5/27/88	CEK (FAM) (2) (C)
20	GIRL YOU KNOW ITS TRUE	Milli Vanilli	7 5/27/88	Columbia/Crystals/COCOA (170) (C)

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



53 39 THE HARDER I TRY  
Brother Beyond  
Polyphone (1208 4184) (E)

54 49 O-O-O  
Adrenalin M.O.D.  
MCA/BAGA 3 (BAGAT 2) (F)

55 33 I QUIT  
Bros.  
CBS/ATOM (1) 5 (C)

56 38 EASY  
Cassandras  
Meridian 28 (4170) (12-PT 4170) (BMG)

57 53 STAYING TOGETHER  
Debbie Gibson  
A&M/A 9020 (1) (W)

58 48 FREE  
Will Downing  
4th - 8 West/Island (1208W 112) (F)

# GLORIA

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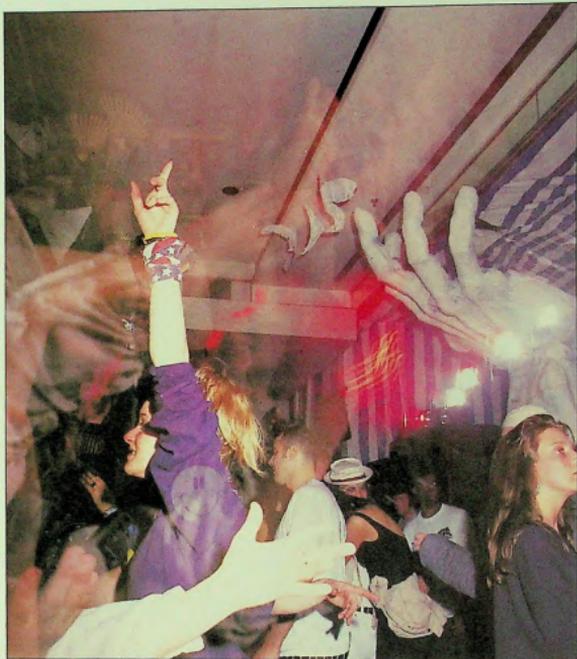


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Acieed House — a look behind the hype  
Gauging the pace North of the border  
How Latin is finding its feet  
And more



# Get right on one matey!



**Behind the lunatic cries of Acid! its followers see Acid House as vital as the punk revolution of 1976. Certainly the media has jumped on the bandwagon with lurid tales of drug-taking orgies, but as Selina Webb discovers, there's more**

**T**HE MEDIA furor surrounding Acid House's overt connections with drug abuse and the hedonistic "mass zombism" it supposedly incites has dulled the sheen on the most exciting musical trend to hit the UK since punk rock.

On one level, Acid House records are disposable, off-the-wall dance grooves concocted on cheap gadgetry by faceless DJs. Few claims are made for the creative merits of the genre and those responsible admit that their work is often indistinguishable from the rest when embroiled in the euphoric hallouise of Acid clubland.

But despite being unlikely to prove as influential as punk in the long run, Acid provides another chunk of evidence for the surefire popularity of music "by the people for the people" and anything which smacks of controversy.

The scandalmongers have found plenty to grapple with since the first shrieks of "Acieed!" rang out over the capital in the spring. Grisly tales of widespread drug-taking and sensational accounts of the outcome of such activity have made column inches in all the tabloids.

The *Observer* added fuel to the fire in August with an article which seemed oblivious to the fact that Acid House is intoxicating in its own right, without the need for chemical stimulus.

The drug of the centre of the controversy is known as Ecstasy — "E" for the real trixies — a synthetic hallucinogenic correctly described as methylenedioxymethamphetamine. With clubs named The Trip, Spectrum, Shoom (now Joy) and The Future playing tracks which include such lines as "this is the world of the LSD user" it is understandable that Acid House and drug-enhanced psychedelia have become irrevocably entwined in the eyes of the media.

Drugs or not, Acid has transformed the nightlife of the capital sufficiently to get the last few months dubbed "The Summer Of Love", with new Acid clubs such as Ju-Ju at Dingwalls and Asylum at the Harp Club cropping up every week.

The parents of the current generation of club-goers must experience *deja vu* to hear of the love'n'peace mentality of the new scene. London — and, more re-

cently, cities nationwide — throbs seven nights a week to the relentless kinetic beats of Acid. Animated with a heavy mix of strobe overkill and dry ice, the venues are packed to capacity with sweaty bodies emitting periodic shrieks of "Acieed!" and sporting garb which a year ago belonged only on the beaches of Benidorm.

Part of Acid's appeal must be the ease with which even previously naff individuals can become mateys. The lingo and mechanical strobe-worship dancing are easy to master; a smiley T-shirt, psychedelic bermudas, hard scarf, battered converse trainers and something fluorescent are all the requirements of looking the part.

Sparklers are brandished, icepops and fruit consumed and "happy, happy, happy" is the message as the action continues until morning. Ninety per cent of the participants are likely to be off their heads on (at least) the atmosphere, so there's a fair chance of making a fool of yourself.

But it hasn't been smiles all the way at the clubs and Spectrum at Heaven has been under particular scrutiny. The management is refu-

ling to comment on the tabloid allegations that drug-taking is rife at the club but Monday night DJ Johnny Walker describes the claims as "absolute rubbish". He points instead to the happy, friendly, up-tempo atmosphere at Spectrum and claims that regular visits from the plain-clothes drug squad and tight security keep problems to a minimum.

"It's ridiculous to assume that everyone is taking drugs," he says. "Some people do but I don't think anyone does in large, dangerous quantities."

The Trip ran for eight Saturdays at the Astoria earlier in the summer and stoked the hype when Fleet Street heard of hundreds of happy individuals spilling out onto Charing Cross Road to "street parties", oblivious to the traffic and undoubtedly all else around them.

"The Trip was phenomenally successful. We were filled to our 1,600 capacity each Saturday and had to turn hundreds away," says general manager Jay Taubert. "The whole idea of Acid House is a very good one but obviously the

# TRAX

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## Singles

**SAFEROM THEN ME EDDIE MC.** The Crystal's favorite trap riddim gives a futuristic, futuristic/dance revolution. Produced by Delta. Dance mix by Craig (Basement) Peak. Westside WORT 9 (12"), WSR 9 (7"), Pic bags.

**JOHN PAUL BARRETT SHOULD'VE KNOWN BETTER.** The smash follow-up to 'Money Control' by the most despised in the UK. The first cassette hit in Britain's most acclaimed new soul label. Westside WSR 10 (12"), WSR 10 (7"), Pic bags.

**ELEESA I DO BELIEVE.** Already causing massive club waves in New York, this is the follow-up to 'I Guess I don't remember' 'Where Did You Love Go?'. It's going to be a monster. Basement/Westside WSR 7 (12"), WSR 7 (7").

**GOTHAM CITY BERRY'S HOUSE.** Berry White's biggest hit, re-worked and re-recorded in jacking house style. A concept, coming now only. Westside WSR 8 (12"), WSR 8 (7").

**DONELL BUSH BROTHER IN MY DRESS.** The original Afrika Franklin back on wax, making his solo debut out of his hometown Chicago on Westside associate label Wax. House gets soul. Westside Wax WSR 11 (12"), WSR 11 (7").

**SPARKLE SO INSPIRED!** The best Experience to date of the late 1980s - pop/funk at its tender and most succulent. Local Experience/Westside 1013 7 (12"), 1013 7 (7"). Pic bags.



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STREET  
SOUNDS

## ▶ FROM PAGE 2

down side is the problem of crowd-control and drug-taking. We did our best to keep the place clean but obviously there will be problems whenever you get that many people together for a night out.

Tauben concludes that the crowds of Trip were "generally well-behaved if a bit out of it" but admits that a few people were shown the door for drug-peddling. Now the venue is considering the wisdom of running future Acid nights.

In the presence of such juicy copy-fodder, it is perhaps inevitable that the music has taken a back seat in the recurring analysis of the Acid House scene.

Born into the rapidly-diversifying Chicago house explosion, the bizarre sound was originally labelled "washing machine" when a weird whooshing track by Mr Fingers appeared in late 1986. Acid was the name which stuck, however, and most likely evolved from Phuture's estranged Acid Trax which arrived in the UK on import last year and set tongues wagging ferociously on the dance scene.

Hundreds of similarly spaced-out tracks were released in its wake with the street-level artists quick to pick up on the new style. Leading creators included Americans Adonis, Bam-Bam and Kevin Saunderson but, a year or so on, talented UK counterparts like Baby Ford and Jolly Roger are making the mark. But the real chart success is still restricted to the compilation albums.

London Records' House Sounds Of Chicago compilations and, latterly, The House Sounds Of London have sold around 40,000 units apiece and now the company is hoping to have the first genuine Acid hit single with the club anthem, We Call It Acid, by D-Mob. London is also releasing a three-track techno 12-inch from Kevin Saunderson led by Truth Of Self Evidence.

Club promotions manager of the label is Spectrum's Johnny Walker, one of the group of DJs who originally tuned into the new club scene while holidaying in Ibiza. Walker, Danny Rampling, Paul Oakenfold and Nicky Holloway brought the eclectic, Acid-embracing Balearic sound back to the UK and started clubs like Shoom in south-east London. An underground scene until early this year, Walker believes Acid is reaching its popularity peak in the capital and sees the future in a broader mix of club sounds to include Deep House from Chicago and New York.

DJ/journalist Damon Rochefort is behind the first homegrown Acid compilation out on his own Urban label through polydor. Urban Acid sold 15,000 copies within two weeks of its release despite featuring only unknown artists such as the aptly-named Perfectly Ordinary People. Their Theme From... track is the first single release. Rochefort, who picked up on Acid after a visit to Chicago in January, is overwhelmed by reaction to the record but points out that the stark, minimal nature of pure Acid House

is likely to preclude its success in the singles chart.

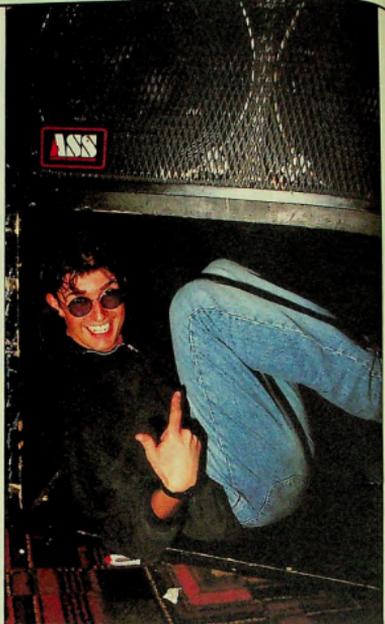
"The problem is getting the punters to identify the stuff they have heard on a Saturday night in the clubs. How do you go into a shop and sing your favourite Acid track? That's the way most black dance records cross over: so it's a big problem for the dealers unless they play Acid in their shops all day."

According to Rochefort the hype surrounding Acid has overtaken the music in attracting followers. "People say that they love Acid but they can't name three Acid tracks — that's where the scene differs from punk," he explains.

It is probable that commercial success for the music will come in the form of mainstream poppy tracks with Acid influences. Though

TO PAGE 6 ▶

**'People say that they love Acid but they can't name three tracks — that's where the scene differs from punk'**



JOHNNY WALKER: Spectrum's Monday night DJ

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(PWL Re-Mix)  
ELECTRIBE 101 TALKING WITH MYSELF  
THE DETROIT 7 WHITE PEOPLE CAN'T DANCE  
(featuring Donald D)  
SQUEEZE BRAIN &  
THE MACHINE LOVE GROOVE  
(featuring JJ Jones)

## THE PHONOGRAM DANCE FORCE



▶ FROM PAGE 4

Yello's The Race and Big Fun from Inner City are played in the right clubs they don't fully comply with the froaky disregard for melody and structure which is the true Acid mentality. Rochefort is not surprised at the glut of Acid mixes currently being slapped onto sundry dance-orientated tracks, but thinks it "irresponsible" for teen bands such as Bros to put the label on their records.

"The drug thing has become a joke marketing tool and I don't think people are stupid enough to think that you can't listen to Acid without taking drugs — just as punks didn't think that they had to slit their wrists and put blood on their comfakes just to be part of the scene — but morally it does worry me. We have 'soy no to drugs' stickers on the back of our albums."

The hype surrounding Acid House has earned it a backlash from some dance aficionados who seem reluctant to take the music seriously. This angers Rochefort but he is the first to admit that much of the disco dirge currently being pumped out under the Acid banner is worthy of the bandwaggon-jumping charge.

Jive is just one company that has decided to react to the scene before it's too late, but credibility ought to remain intact with the recent signing of Adonis. His first Jive single will be Children Of The Night in the New Year and product is also planned from the Wee Papa Girl Rappers and Samantha

Fox (with Kevin Sounderson) to represent the "poppier side of Acid."

Jive A&R director Steve Howard is quick to defend the move. "By putting these records out I don't think we are encouraging children to start taking drugs," he says. "Fleet Street is making more of a story of the drug angle than there is — I've yet to take drugs and the music still sound good. All this media thing will fizzle out in the next six months but as a musical style Acid is on-going."

ACID JIVE: product's planned from Wee Papa Girl Rappers and Samantha Fox to 'show the poppier' side of Acid. Both to be found on Jive.



**'The drug thing has become a joke marketing tool and I don't think people are stupid enough to think that you can't listen to Acid without taking drugs'**



HOUSE  
SENSATION  
LIZ  
TEN 245

BLOW  
CHANGE  
(MAKES  
YOU  
WANT TO  
HUSTLE)  
TEN 245

NENEH  
CHERRY  
'BUFFALO  
STANCE'  
YR 21

WE'LL SET  
YOU FREE  
HOUSE MASTER  
GENERAL  
featuring Deckmaster Ez-d  
TEN 247

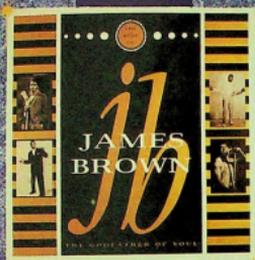
BIG FUN

TECHNO ALBUM  
THE NEW DANCE  
SOUND OF DETROIT  
featuring  
INNER CITY · BIG FUN  
DIXG 75

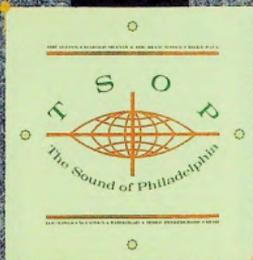
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THE FEELING'S FREE



# LET'S DANCE!



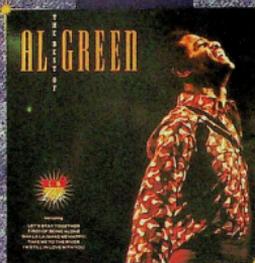
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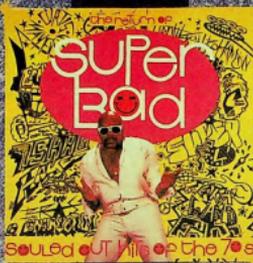
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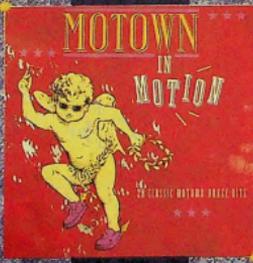
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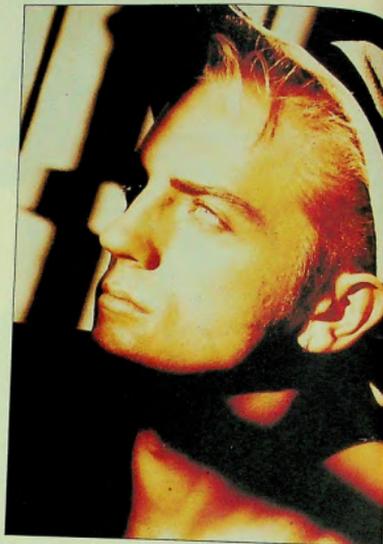
# Scotland: it's not all Hi-NRG and haggis

The fact that the music industry is largely based in London tends to make a southern perception of taste inherent in marketing records. Yet the regional nature of the UK gives rise to very different tastes in music — and nowhere is the dance scene more distinctive than in Scotland, as Barry Lazell finds out

**A**S EVERYBODY making, selling or promoting dance records very quickly discovers, the dancefloor (and, by extension, the sales) market is not one homogenous whole throughout the UK.

Geographically, this may be a small territory compared to, say, the US, but such is the regional nature of the British population that different tastes are apparent in different parts of the country which might well turn a record into a smash here, but have it struggling for acceptance there. The fact that, by and large, the industry is based in London, tends to make a London-scene perception inherent in marketing and promotional decisions, it being easy to take what is happening on one's doorstep as the norm. The nationwide reality is often quite different, which makes provincial feedback extremely important in gaining a balanced view, and in pinpointing areas where a given record is receiving the sort of response which could

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▶ FROM PAGE EIGHT

start a sales ball rolling.

Nowhere is the dance and club scene more a distinctive entity — and more distinct from that south of Watford — than in Scotland. Bill Grainger, of Edinburgh-based promotion company First Class, is ideally placed to talk about what defines the Scots club scene and the music played therein. Is there, for instance, a fundamental difference between Scotland's club DJs and/or their punters, and their capital equivalents?

"The most clear-cut difference has to do with the tempo of the music," says Grainger. "Scottish dancefloors invariably move to a faster tempo. If there is a fundamental reason for this, it has to be that Scottish clubgoers — along with those in certain areas of England, like Yorkshire, for example — go out to a disco with the express intention of having a good time, letting their hair down and themselves go. They demand music with life to it; a consistently 'up' sound. Clubs I've been to in London will often play records which simply ploy by comparison, and the majority of punters seem more studiously casual in their dancefloor presence.

"There's a quite fundamental difference in the DJ attitude, too, which probably relates to their audiences. Your average Scottish DJ will basically give his punters just what they want; he will be led by the audience rather than dictating to it. I'd say that in the South it's the other way around — DJs create and try to lead trends, and

what's more their punters expect to be taken along with them. So you've got twin differences in attitude and approach, and they make for differences in the music."

There is also a prevalent blinkered southern view that Scotland is what Grainger calls "all Hi-NRG and haggis", but in his experience, the average Scottish venue, less concerned by the trendiness of coolness factor of any of its repertoire, will probably play a wider range of music than its London equivalent, within the generally accepted uptempo parameter. This runs the gamut from soul/funk to Acid House (which, particularly around Glasgow, is now burgeoning to West Midlands-sized proportions), but means large helpings of SAW-tempered pop, and "up" Eurobeat.

"BPMs have probably dropped a bit over the last year or so," says Grainger, "but there has never been any of the 'music for guys' attitude which attached to Hi-NRG in the South-east and succeeded in ghettoising it into gay-orientated venues."

This musical attitude means that Scotland is often more instantly receptive to certain records and acts. The Scottish dance chart which Grainger prepares weekly from the feedback of the 100-plus club DJs serviced by First Class (and which is occasionally featured in *MW*) has thrown up over the last year a string of what are now archetypal Scots dancefloor classics. OP's Electrica Solo, for instance, rode the top end of the list for months, while currently showing signs of emulating that hit is the

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**IMPORTED SOUNDS** from Europe, like Yello (left), make frequent inroads into the Scottish dance chart. Other hits with the Scots clubgoers include Paul Lekakis (for left) and Sinitta

current top fave with dancers north of the border, Popcorn '88 by Tee-1-Cee (released on Arista, though you're unlikely to be aware of the fact south of The Wash).

Grainger is already predicting the next smash: "Requiem by The London Boys, a Continental import, is breaking big right across Scotland. It'll be interesting to see whether it gets a UK release, because there have been some imports which have sold thousands across Scotland after being big in the clubs and creating local retail demand, but nobody wanted to know about UK issue even when, in one case, I made a point of drawing various labels' attention to the demand. Some 10,000 Scottish sales make an importer very happy, but on general release, a record also stands a chance of spreading that popular-

ity elsewhere."

Imported sounds from Europe and the US make frequent inroads into the Scottish dance chart and into Scots retail sales, and for this Grainger can take some credit himself. His late Saturday night ("timed for when the clubs are closing and they're all driving home with car radios on") show on Radio Clyde focuses on Hi-NRG/Eurobeat newies and imports, and here many of the club buzzes start.

Though there is little or no direct importation into Scotland — most of the shops being serviced by London importers with strong Eurobeat departments like Greyhound (and the late, lamented north of the border, Record Shack) — most retailers close to a popular disco do splendid business with the local import favourites, and First Class itself keeps them abreast of

the in-demand titles by circulating a regular updated list.

Says Grainger: "Once I had established the promotion company, it quickly occurred to me that after I'd given records to DJs, there was still a further step worth taking. When a record becomes popular in a club, the punters want to buy it, which is no good if the local shop knows nothing about it and doesn't know where to obtain it. So, every two weeks we mail our retail list which pinpoints the dance record dealers can expect to be asked for in Scotland, including imports. The on-the-ball ones find it, I'm gratified to say, a very useful counter accessory."

In fact, the importance of Bill Grainger's whole operation at First Class should not be underestimated as a unifying factor across the whole Scots dance scene. It now

services most Scottish club DJs and specialist radio for many labels large and small, all of which recognise the value of regional expertise. The feedback from clubs, broadcasters and retail outlets gives the company an unparalleled view of the activity within this distinctive market.

There is also a thriving Scottish PA scene, which tends to be especially receptive to those acts whose records are hugely popular north of the border and so-so elsewhere. "The audiences seem to take a collective pride in knowing that they've broken these acts themselves, and the performers are strongly aware of the fact too," says Grainger. "So the rapport is huge." He cites as a particular example Eurobeat band Seventh Avenue, which records for Night-mare, and has just come off another Scottish top-tenner with the Love I Lost.

Seventh Avenue can come to Scotland, play for three solid weeks with two PAs a night in most cases, and they will pack every club. Such is the power of their records on dancefloors here, that their status in parts of Scotland is equal to that of Bros in England!

"We've been organising personal appearances in Scotland for five years, and provided you choose your venues well — ie,

choosing clubs where the local retail spin-off is likely to be most effective and where local radio opportunities are also available — they get a good result, as well as enthusiastic audience support." Summing up, Grainger actually thinks that the Scotland and North/London and South divide is showing signs of closing a little. For a start, he is now mailing to a large number of English club DJs who have come "out of the closet", as it were, with an uptempo pop and Hi-NRG repertoire which their punters are increasingly demanding. "They tend to be the more traditionally up tempo Yorkshire and other northern and Midlands areas, but just look at the national chart to see what the majority of UK punters are moving to."

But also, he sees a widening of attitude from previously committed jazz-funk or heavy soul groove specialists towards widening the repertoire and cranking up the tempo. "In London, it's still a question of the DJ leading and the hipness factor prevailing, but the Balearic Beats syndrome, for instance, which starts from Hi-NRG and drags in everything under the sun, is a big step in the direction of what Scots DJs traditionally do, for all its elitist associations down South."

"I've had US visitors tell me that the music in Scots clubs is the most advanced in the world; if that's so, it's purely down to the punters. When it comes to it, it's the people there to dance and enjoy themselves who dictate: if what you play doesn't move them, they won't come back."

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# Indie Cinderellas shall go to the ball

Since the indie labels and distributors have become committed to dance music they have seen their singles market share blossom from four per cent to 14, and with regular big hits as Alan Jones discovers

**S**PARTAN, PINNACLE and the Cartel — an alliance of Rough Trade, Revolver, Nine Mile, Red Rhino, Fast Forward and Backs — were once the Cinderellas of the distribution world; tiny independents whose enthusiasm was rarely matched by sales. Just three short years ago, they accounted for a mere four per cent of the singles market in the UK, and were in serious decline. But since then their commitment to the previously ignored dance market has seen them increase their share to an unprecedented 14 per cent (January-August 1988) — and it's still rising.

Leading the renaissance with more than seven per cent of the singles market is the Cartel, whose strength, traditionally, lies in bands like the Smiths, and some of the more esoteric forms of rock.

With the establishment of Rhythm Kind as a dance-oriented offshoot of Mute a couple of years ago, the Cartel in general and Rough Trade in particular realised that their expertise in the area of dance music was limited. Enter Dave Lee, former DJ and manager of short-lived West End retailers Smithers and Lee's soul department. Lee was initially drafted in as a label manager, and the Cartel proved it had sufficient muscle to

**'Marketing men in majors do their job well if you give them a Bros to work with, but understand little else'**

opening specialist dance accounts.

Lee quickly established Rough Trade's dance music department, Demix, adopting the philosophy that as and when Demix was approached with something interesting, it would provide the necessary finance for pressing and distribution, freeing potential trading partners to concentrate on supplying worthwhile material. Among the dozen or so labels established in this way were GTI, Submission and Big Life.

Says Lee: "We were much more interested in taking on good records that would sell 10,000 units than with chasing chart success."

Nevertheless, chart success frequently followed, and the Cartel proved it had sufficient muscle to



TIM SIMENON, the DJ behind Bomb The Boss

cope with even the biggest hit, enjoying numbers first in a joint distribution deal with Pinnacle and MAJARRIS, Pump Up The Volume then on their own with S'Express Theme From S'Express (Rhythm King) and Yaz's The Only Way Is Up (Big Life). For Big Life, who has also had success with Coldcut, A&R man Tim Parry declares: "Demix is excellent. They know how to service a record and get a buzz going. They are very enthusiastic." Dave Lee, who has now moved

on from Demix to establish his own dance label, Republic, agrees: "Sometimes with significant hits, indies do find it hard to keep up with demand, but everyone gives a hundred per cent. When the MAJARRIS single came out people in the warehouse would work till 10pm filing orders. I don't think this would happen with a major distributor."

PWL Records' managing direc-

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STEMIE WONDER



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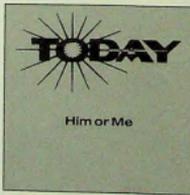
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▶ FROM PAGE 12

tor David Howell has similar thoughts about the way Pinnacle has applied itself: "I have no desire to work with a major," he reveals. "Pinnacle are hungry for success and a hungry distributor usually delivers — if you give them the right records."

James Horrocks, formerly a partner in Rhythm King, chose to stay indie when he established his new label The Danceyard, despite offers from majors, but shifted from the Cartel to Spartan.

"I think the majors are too inflex-



KYLIE MINOGUE leading the big sellers

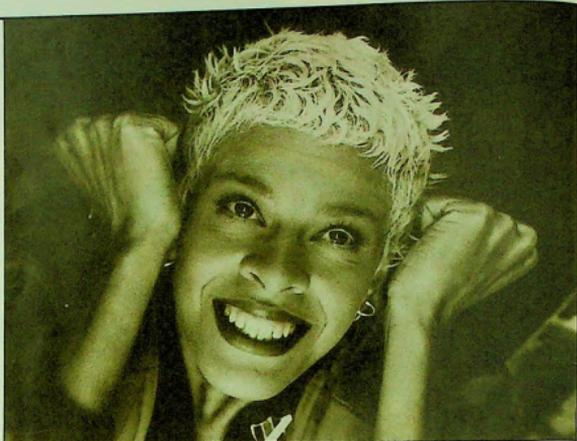
ible, and because of its success I think the Cartel has become inundated with dance music," he says. "At Spartan, there is no competition from other dance labels, and the company is hungry for success."

Many of this year's most successful indie dance singles have been low-budget productions, whose initial impact on the chart has been due to a well-timed promotion push via pirate radio and disc jockey mixtapes. The prime example of this is Bomb The Boss' Beat Dis (Rhythm King/Mister-Ron) which stunned many by entering the chart at number five, equalling the highest ever debut by a previously uncharted act in the whole 36-year history of the chart, after a well-co-ordinated period of promotion, and several re-schedulings of its release date designed to build up maximum "buzz" prior to release. But what attracts artists like Tim Simenon, the DJ behind Bomb The Boss, to labels like Rhythm King?

Rhythm King's managing director Martin Heath says, "Majors are bureaucracies who treat music only as product. They are always looking for bands to target at the mass market."

Dave Lee ventures, "A lot of the people involved in House music and sampling — the two main areas of indie dance — were into punk and new wave, and would much rather be with an indie label than with a major."

Tim Parry offers, "The majors are searching for the next TPau or Dire Straits. Marketing men in majors do their job well if you give



YAZZ: ONE of the year's best sellers with *The Only Way Is Up*.

them a Bros to work with, but understand little else.

"Anyway, they're like oil tankers... when something appears on the horizon it takes them a long time to turn around and change their course."

James Horrocks is of the same mind: "Some majors do have A&R people who are close to the street, but they usually have to report to someone else who is looking for chart numbers."

"That kind of person doesn't take

chances, and more often that not treats dance music as a poor relation whose only purpose is to boost turnover and market share."

Says Horrocks' erstwhile partner Martin Heath: "Two years ago, when we started Rhythm King, I went to see several majors, but realised if I worked with them I would get nowhere."

His opinion hasn't changed: "It's hard to see how I could work with a major," he says. "Indies are, to a point, disorganised and even un-

professional, but that's part of their genius."

"It's a genius which has seen them sell more than 6m singles already this year, among them, more than 600,000 copies of each of 1988's two best-sellers, Yazzy and The Plastic Populations' *The Only Way Is Up* and Kylie Minogue's *I Should Be So Lucky*. Cinderellas no more, the indies gratecrashed the ball, and are dancing maybe with less style than their rivals, but with more natural flair and enthusiasm.

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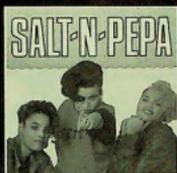
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# Squaring up to the new Latin Quarter



FLORA PURIM: always a star and now more so with the new interest in Latin

**Latin records are cropping up on dancefloors all over the country. Andy Beever takes a look at the growing market and pin-points some key product**

**C**LUB SANDINO was one of the biggest successes of this year's Edinburgh's Festival. It attracted more than 6,000 clubbers who danced, not to Acid House, hip hop or rare groove, but to predominantly Latin music.

The mobile club, which is run in aid of the Nicaragua Solidarity Campaign, has also had them dancing to Latin in Dublin, Northampton, Brighton, Birmingham and Manchester. In London it was voted "club of the year" by the readers of *City Limits*, an honour which previously went to another Latin-based club, Dove Hucker's

now defunct Sol y Sombra. Recently Hucker has been packing them in upstairs at Ronnie Scott's with his nightly mix of Latin and African music.

Latin records are also cropping up on other dancefloors. On the northern soul scene DJs have been mixing in certain Latin-Soul records with their staple diet of obscure Sixties soul singles, while in London, Latin and salsa tracks are being played alongside jazz tunes by DJs such as Bazz Fe Jazz and Gilles Peterson.

And the interest in such sounds is not restricted to the dancefloor — the media is taking notice as well: BBC2 showed a documentary on Celia Cruz, the queen of salsa, earlier this year and a concert here is to be screened in November. Meanwhile Radio Two is currently broadcasting a six-part series on Latin music and the September issue of *i-D* magazine is a Latino special. Latin and salsa music is also benefiting greatly from the promotion and increased awareness of "world music" in general.

Considering all this interest it is very surprising to find how little of this music has been available to UK record buyers. For a long while they have had to make do with a few US imports and those records licensed by the French label,



TITO PUENTE: Sixties Best Of selling well

Sonadisc. But now UK labels are getting in on the act. Charly Records has taken the plunge by licensing the entire catalogue of the Fania label, perhaps the most important of Latin record companies, especially considering the other labels which it bought in the early seventies. These include Cotique, Tico, Vaya and Allegre. Ace Records has also been giving UK releases to an increasing number of Latin and salsa records through its Globestyle and BGP labels.

Bob Fisher, deputy managing director of Charly, says the reason he decided to sign the deal with Fania after the success of *We've Got Latin Soul*, a compilation which was released last summer as a one-off with the label. Following the completion of the deal earlier this year, Charly launched a batch of 10 LPs.

All of these are on its Caliente label which it set up specifically to handle its Latin and salsa output. Fisher explains that the reason for issuing 10 LPs in one go was to establish the music with dealers. "Now they can automatically have a Latin section — we even provide the divider card," he says.

These 10 records are only the beginning — the label is planning to issue an average of two or three LPs per month. As Fisher says: "The Fania catalogues contain hundreds and hundreds of albums; we could go on for ever." The recordings range from the early Sixties up to the present day, something which Charly intends to exploit. "Caliente will be run as an upfront label issuing the latest releases and promoting current acts, as well as re-issuing the classic recordings from the Sixties and Seventies," says the company.

The first batch of LPs illustrates this point, containing compilations of Sixties recordings by Tito Puente and Machito as well as Seventies recordings by the Fania All Stars and Orchestra Harlow plus a recent release by Celia Cruz and Willie Colón. Dave Hucker is responsible for compiling the LPs, the majority of which feature extensive and informative sleeve notes.

In order to promote the records Charly has produced a 12-track sampler, called *This Is Latin Music*,

which retails at £1.99 for the LP or tape, or £2.99 for the CD version. This policy, which the company has also used to promote its soul, blues and rock and roll catalogues, seems to be paying off. According to Fisher, the LPs are selling better than expected: "In particular we are getting a good deal of support outside London, whereas we initially thought the main interest would be concentrated here in the capital." Apart from the sampler, the best sellers so far have been Tito Puente's *Best Of The Sixties*, introducing Celia Cruz and the excellent *We Got Latin Soul Volume 2*.

Next month Caliente is planning to issue another Fania All Stars LP, a recent Eddie Palmiere LP, plus two compilations, *Dance The Latin Groove Volume 2* and *Club Latino*. Early next year the label will be issuing a series of single-artist compilations, including acts such as Joe Cuba and Joe Bataan.

Ace Records is also planning to release more Latin and salsa LPs in the coming months through both its Beat Goes Public (BGP) and Globestyle labels.

BGP is the dance label set up by Bazz Fe Jazz and Gilles Peterson and is used for the jazzier side of Latin and salsa. The more pure and traditional recordings are put out on Globestyle, the world music label.

Existing releases on Globestyle include the Oye Listen! compilation of recent recordings from the New York-based Caiman label and the Super All Star LP which features Tito Puente and Paquito D'Rivera among others. Salsa is represented by Ay Se Poso La Serie by Rolando La Serie, while Cuban Rumba is covered by Virgilio Martí's *Solavando A Los Rumberos*. Coming soon from the label is a Cuban recording by Ritmo Orientale and a Mongo Santamaria LP.

The latter artist already has an LP titled *Mongo's Groove*, on BGP. Also on the label is *Tribute to Cal Fajader* by Louis Ramirez, and by the end of the year there will be *Tough by Puchao* and the Latin Soul Brothers plus Willy Rodriguez's *Flotjacks*.

The UK's growing number of Latin music fans are suddenly going to find themselves spoilt for choice.

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By Karen Faux**

# Go Westside young band!

**H**OW CLOSE to the street can a dance label be? Pretty close, according to Streetsounds/Westside head Morgan Khan. Giving kids the opportunity to pop into the Ealing office and look for stardom was hailed by some as a mere publicity stunt, but happily this open sesame A&R approach has paid off.

The new emphasis on A&R reflects the importance which Khan now attaches to the Westside Records arm of his operation. Westside is concentrating on nurturing and exploiting new UK talent as well as aggressively pursuing labels in the US. In the last 10 months Khan's American acquisitions have included D J International, B Boy, Boogie Down Records, Basement Records, Enjoy Records, and Total Experience.

Khan, who spends a lot of time jet-lagged between the UK and America's East Coast, says: "We're currently liaising very closely with the Basement people and using our licensors as partners in the US market to handle European product over there. We believe that the American operation will have to expand on the basis of its own success. It's got to stand on its own two feet."

At the moment Khan leases an



FEMALE TRIO Saffron are one of Westside's most successful acts, with daytime airplay on Capital Radio

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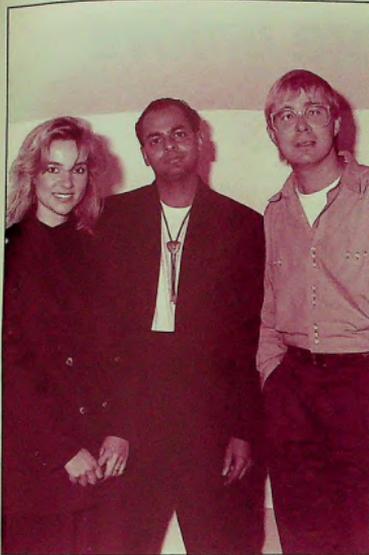
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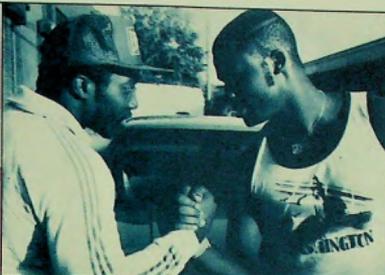
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THE TRIUMVIRATE who form the key figures at Streetsounds/Westside: from left, Jacqueline Khan (sales, international), Morgan Khan (MD) and Chrs May (special projects, marketing)



COLD CRUSH Brothers, signed to B Boys Records in New York, now form part of Khan's US acquisitions

again if at first they don't succeed," says May.

Female Ivo Saffron and classy vocalist John Paul Barrett have proved two of the most successful new acts to come Westside's way. "Saffron and John Paul Barrett were both put on the day-time playlist at Capital and the station told our London plugger that it was the first time an independent had had two records daytime playlisted in the same week," May reports.

While a distinguished artist like Barrett is enforcing Westside's image as an important vehicle for new, enduring talent, its box sets are also catering to the most dedicated of dance aficionados. Following an imminently from the So-

lar Box Set compiled by Khan and rm's Tim Jeffery, is the ambitious 14-album Westside House Of Hits covering the history of House music.

Featuring a grand total of 118 tracks, the collection takes in the early experiments in Chicago, Detroit techno movements, Acid and UK House. With the emphasis on a hard core House elevation the set was put together by leading House DJ Jazzy M with Morgan Khan.

The streamlining of Westside/Streetsounds at its Ealing headquarters has brought the staff total to 17, and there are now new departments covering artist development, royalties, promotion and

**'At the end of the day, just doing business on the phone has its limitations. You need someone on the spot kicking ass'**

dealer liaison. May emphasises that the latter has become very important.

"We're trying to give dealers special attention," he explains. "As a means of finding out how we can better service them, we recently sent out a questionnaire asking what display material they preferred, what sort of product sold best in their particular shop and if there was anything they felt we could do to help them sell more."

Selling more is after all the company's *raison d'être* and Khan's philosophy is now "let's forget the hype and just get on with selling the records". His burgeoning new empire seems structured to do precisely that.

office in Manhattan and there are plans to set up a fully staffed New York headquarters in the reasonably near future. Meanwhile, Khan's new Dutch wife Jacqueline has been active in establishing expansion into Europe. Fluent in a variety of languages, Jacqueline is now in charge of international licensing and runs the Amsterdam office.

The Benelux territories represent a compact but lucrative area for dance and one that is ripe for exploitation as far as Westside is concerned. "The Dutch arm of Westside" is now a legal entity in its own right," says Khan. "It handles UK product" as well as identifying and dealing with local product, basically it's a two-way thing. In terms of what gets into the charts, it's a very similar market to the UK."

DMC's recent seminar in Amsterdam provided the official launchpad for Westside/Streetsounds in the Benelux territories and featured a showcase of the labels' artists. Germany has also come into the company's viewfinder, with Khan cementing a distribution deal with Bernhard Mikulski and putting the wheels in motion for a German headquarters.

Special projects manager Chris May explains the specific benefits of having bases in Europe: "Different territories have different sensibilities and priorities and if someone is located on the spot they can be properly handled. For example, through our Dutch office we discovered that the smiley ace motif is synonymous with Bomb The Bass there so we didn't use it in the advertisement for Acid Tracks 2 as we were intending to. At the end of the day, just doing business on the phone has its limitations. You need someone on the spot kicking ass."

While the compilation side of the business is moving more towards specialist hardcore dance music, Westside aims to reach a broad audience through its own artists — but without sacrificing adventurousness. According to May, material is becoming lyrically better; there are more intelligent compositions coming through along with a noticeable reaction to the dominance of machines.

Khan corroborates this view: "In the Seventies there was a lot of innovation coming from the States but in the Eighties — with megastars established — there has been a feel of stagnation. It's not surprising that British kids have looked to the DJs and raided the musical archives. This is almost a response to the lack of songwriting inspiration around. There just hasn't been the right climate for writers to develop."

Khan finds the scenario of sampling depressing and through Westside aims to encourage a new era of creative songwriting. In line with this idea he has set up Pisce Music as an in-house publishing wing.

"It is completely autonomous," says Khan, "but it means we can aggressively explain the copyrights of the material we own. I thought it was time that Streetsounds/Westside had another form of return. Pisce means we can maximise our income and also deals with our writers are now more feasible." The songwriting philosophy comes full circle back to the open A&R policy. May reports that a firm, businesslike approach works with even the most naive of the hopefuls who struggle through their doors. "There's always the opportunity to come back and try

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# Acid Jazz slips into a rare groove

**What is Acid Jazz? Andy Beavers finds out!**

**B**ACK IN the Sixties Ben E King asked "What is Soul?", while in 1981 Perry Haines engraved "What's Funk?" And it was only last year when Chicago artist, Willie Wonka recorded "What is House?". But now, in 1988, the question on everybody's lips is "What is Acid Jazz?" Who better to ask than Gilles Peterson, the DJ who shares responsibility for coining the phrase? But even he does not seem too sure. "Esoteric noises over the top of dance rhythms" is his most precise definition. He admits that "the term was thought up as a laugh when Chris Bangs and I were DJ-ing early this year with Nicky Holloway - Nicky had been playing some Acid House and we jokingly introduced some jazz track as Acid Jazz."

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However, it would be wrong to



**SIMON BOOTH:** following the spirit of early punk

regard Acid Jazz just as the sounds of 20 years ago. A vital part of the scene is the new generation of UK musicians who are both recording their own material and

playing live.

Both Gilles Peterson and Working Week's guitarist, Simon Booth, claim that the spirit of the scene is similar to that of early punk. The pair of them recently joined forces to produce Acid Jazz And Other Illicit Grooves, a compilation LP featuring many of the UK acts. Some of the names may already be familiar - for example, rare groovers Push have been playing live since the beginning of the year, and The Acid Jazz Alliance (AJA) features the organ-playing of James Taylor. His revamped Quartet now play funky jazz instrumentals rather than Sixties mod anthems - nowadays they cover a Motels song, whereas before they would do a Booker T And The MGs one.

The six tracks on the LP are mostly by unsigned bands. They range from Galliano's hard-hitting rant through to the Night Troons' jazz/scratch collision and on to the AJA's tongue-in-cheek Shaft In Action. All were recorded for a total cost of just £15,000, and the LP has been released by Polydor's dance label, Urban, which is also putting out the new James Taylor Quartet LP.

Another of Gilles Peterson's projects is the independent Acid Jazz label which he runs with fellow DJ, Eddy Piller. Their first release was

the much acclaimed Frederick Lies Still by Galliano, which is a Last Poets-style rap over an instrumental version of Curtis Mayfield's Fred Is Dead.

Illustrating the diversity of Acid Jazz, the next release was a mixture of jazz samples and House rhythms by Exkasis, followed by a 1974 US recording by Byron Morris and Unity. Records in the pipeline include: AP8 by A Man Called Adam, which also features jazz samples; an EP by Nigerian saxophonist, Bukki Lee; a bop EP by the Jazz Renegades; Free Your Mind, a House/jazz fusion by John Dayglo and Nirvano; a new Fred Wesley LP, and a previously unreleased LP by the Last Poets.

And as if that is not enough to keep Gilles Peterson busy, he is also collaborating with another DJ, Baz Fe Jazz, on the BGP label which has already put out a compilation entitled Acid Jazz Volume 1; the second volume will be released at the end of the month. The label is a subsidiary of Ace Records which has rights to the Fantasy catalogue. This includes the recordings made for the Prestige label and it is these which have been plundered for the compilations. The recordings were made between 1956 and 1978 and include jazz instrumental versions of funk favourites originally

recorded by the likes of James Brown and Kool And The Gang.

There is no denying that Acid Jazz is a marketing ploy, a scam and a hype. And it is one that will infuriate the purists. But this is the whole point. As Gilles Peterson says: "We want to get rid of the jazz clichés and show that jazz needn't be elitist, we want to get away from the clubbers in smart suits and tate jazz to a really young crowd." And he has certainly succeeded, in doing that. Eddy Piller believes that "if Acid Jazz leads to one Rick Astley fan picking up one jazz record then it will all have been worthwhile!"

## MUSIC WEEK



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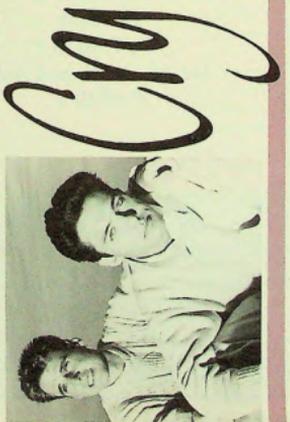
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ACID JAZZ

# Acid Jazz slips i

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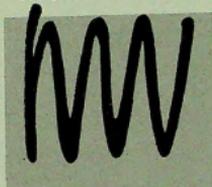
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14	SECRET GARDEN (The)	29	SECRET GARDEN (The)
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44	SECRET GARDEN (The)	59	SECRET GARDEN (The)
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# HELLOWEEN

**DIRE STRAITS:** Money For Nothing, Vertigo VERH 64. If Christmas is on the way you can bet there will be a Dire Straits album. This one's a guaranteed big money maker chocka with hits and the bonus (?) of Portobello Belle (live). Sales of this one should ensure some pretty impressive presents for Mark Knopfler's folk and for the rest of us it's prime stocking filler fodder. **NR**



## STOCK IT

**WATERBOYS:** The Fishermen's Blues. Chryslis CHR 1589. It's been something of a woe, that one, but rewarded by an unashamed homage to Irish music, even roping in and surviving Van's Sweet Thing. That "Big Music" tag has been leached down to allow more texture, more tradition to seep in and the result is an LP which will excite comment, crush preconception and emerge as an LP of the year. Raise a glass or two to this one. **DH**

**BLACK:** Comedy. A&M AMA 5222. This is a fine, confident and relaxed collection from Colin Vearncombe that fits nicely but isn't exactly stunning — slick but not really sparkling. It's a more mature sound away from the commercial-y-based debut and Let Me Watch You Make Love, with its acoustic guitar and harmonica, is outstanding. **NR**

**BANANARAMA:** Greatest Hits. London RAMA 5. A surprising amount of hits from the mechanics of the fun times with the Fun Boy Three to the electronics of the financial times of SAW. It all started as a joke, they claim, and as we approach yet another year we still seem to be missing the punch line. Enjoyable, disposable, fair play to them and hard to deny. **DH**



## STOCK IT

**SOMETHING HAPPENS:** Been There, Seen That, Done That. Virgin V 2561. Good gutsy stuff this and fortunately capturing that old live buzz which has so impressed Beach, as the single will stand to attention first with a fair amount else to be found and treasured. A vital new voice is emerging here and better, as we often remark, will be coming. **DH**

**ANITA BAKER:** Giving You The Best I Got. Elektro Records/EKT 49. Anybody who secretly craves to hear Ms Baker's voice starkly framed by just a piano or solo sax will be sorely disappointed by this. If anything, production is more glossy and the style more laid back than her last album Rapture, although Baker's awesome, intimate vocals imbue any song with enough emotion to make it worthy of interest. She seems to be stuck with a formula — and a successful one at that — but ultimately she is bound to transcend it. **KF**

**RICHARD THOMPSON:** Amnesia. Capitol [TC]EST 2075. The great Thompson reappears with one of his better recent albums. Backed by an American rhythm section, produced again by Mitchell Froom, and with numerous

predictable mates (Gregson, Collister, John K and so forth), this includes the usual wrist-sliding solo, but more happy tracks than usual. A superior album from a hero. **JT**

**TOM TOM CLUB:** Boom Boom Chi Boom Boom. Fontana SFLP 8. Taking a break from Talking Heads, Tina Weymouth and Chris Frantz get back to their musical offspring with this matured gracefully from its quirky beginnings. Boom Boom has a more mellow approach with the emphasis shifting from keyboards to guitars and it presents a colourful, convincing display. **NR**



## STOCK IT

**THE PASADENAS:** To Whom It May Concern. CBS 462877.1. We've heard all this wimpy love 'n' peace stuff before but pop's cutest suiters best up their sentiments with considerable clods of charm. Seventies soul smoochers and refreshing bops combine effectively on this long-playing vinyl which has appeal broad enough to get grans and kiddies alike down their local record stores. Perfect pop. **SW**

**VARIOUS ARTISTS:** FOLKWAYS — A VISION SHARED. CBS 460905-1. For various, read U2, Dylan, Springsteen, Mallen, Willie Nelson, Emmylou Harris and more. Proceeds from this historic album enable America's Smithsonian Institute to purchase the Folkways record label and the Woody Guthrie Archive. This is an important album which is also very good, although few will like every track. Why isn't it on CD? **JT**

**REM:** Eponymous. IRS MIRG 1038. Less of a straight-forward compilation and more of a tribute to perhaps America's finest group of the Eighties, Michael Stipe's warm, assuring vocals and Peter Buck's dynamic guitar work blend perfectly and with tracks ranging from Radio Free Europe to The One I Love, this set is simply inspiring. **NR**

**THIN WHITE ROPE:** Red Sun. Demon VEX 8. Distribution: Pineapple. The most consistently exciting of America's arsenal of guitar rockers since REM look like finally realising some of what they've shown over three excellent albums. This mini-LP has an extended version of Red Sun, the best track from the current Spanish Cove set, plus an original demo, adding four marvellous, haunting covers from Gene Pitney, Glen Campbell, Marty Robbins and Lee Hazlewood — none less. They've just hit the front covers so expect a stampede of attention. **MA**



## STOCK IT

**DEAR MR PRESIDENT:** Dear Mr President. Atlantic WX217 781 880-1. Foreigner's Mick Jones produced this debut from the American rockers and he's uncovered some fine, catchy rock/pop songs that take an unbridled look at social problems. Each track is given a chilling, cynical edge thanks to

some twisted vocals and this disturbing facet, oddly, gives the set an engaging quality. **NR**

**WHITE GLOVE TEST:** Look, Nate Starkman & Son WE EAT 3. Distribution: Rhino. Cartel. Watch out for Nate Starkman, because with Shiva Barlesque and now White Glove Test it's given us two of the most individual and promising American groups of the year. Look sounds like a flowing Cure if anything, but then these twisting, moody songs are more like weird dreams, as in psychedelic and wonderful, but give it at least three spins. A potential cult hit. **MA**



## STOCK IT

**DINOSAUR JNR:** Bug. Blast First BFFP 31. Here come these bug and held down by some safe but effective rhythms, the Dinosaurs sound like a distorted REM. Each song is seductive without even trying hard and there are no sweeping statements — just honest rock 'n' roll that lets the guitars rule the mind. **NR**

**CHRIS REA:** New Light Through Old Windows. WEA WX200. Despite the fact that on recent recordings Rea has shown a tendency to veer rather too close to all-covers family entertainment for comfort, this compilation does include some good, vintage songs, notably Ace of Hearts, Shamrock Diones, Stainsby Girls, Windy Town and, especially, She Said, which show why Rea has become a major artist and that his more memorable songs have shown a bit of his northern grit. However, this subtle package should sell well and coincides with the re-release of I Can Hear Your Heartbeat. **GT**



## STOCK IT

**SUMMERHILL:** Lowdown. Diabolo SORCM 4. New London subsidiary dedicated to Anglo-American mutual good times lugs at the heart with this sublime mini-LP from one of this country's best bands. Country-pop if you're going to insist on a hole for that self-acknowledged, but maybe Music Of The Gods would be a better tag. Guitars, soaring harmonies, guitars... And, remember, at gap 1, by the Smiths has yet to be filled. **DC**

**FREDDIE MERCURY & MONTECALMARA:** CABALLE & BARCELONA. Polydor POLNHC 40. Following a hit single of the title track. Whether this is a rock record with operatic leaning or the converse is hard to say, but it is unlikely to appeal to Queen's complete constituency, as this is predominantly a keyboard album. Mostly penned by Mercury and co-produced Mike Moran, few of these songs are candidates for self-whistled by milkmen, although the new single, Golden Boy, and the closing Overture Piccante might get radio play. **JT**

**EAR WE GO:** Martin Aust, Dave Cavanagh, Karen Fox, Duncan Holland, Nick Robinson, Gareth Thompson, John Tabler and Selina Webb.



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Reviewed by Jerry Smith

TOP 40 SINGLES

1	A LITTLE RESPECT	Mary MUTERS (V.I.S.P.)
2	CHARLOTTE ANNE	John Cale
3	SO IN LOVE WITH YOU	Yvonne King (V.I.S.P.)
4	KILLING JAR	Wendlandt SHEPES
5	HURRY	Epic RECORDS (E)
6	DEEP AND WIDE AND TALL	WEA T234 (M)
7	ANCHORAGE	Cooking Vinyl (CN13) (P)
8	REVOLUTION BABY	MCA TVM (P)
9	I WALK THE EARTH	London (LON25) (P)
10	WHY ARE YOU BEING SO REASONABLE NOW?	Reaction REC 011 (000)
11	TEARS RUN RINGS	MCA ARMED
12	HENRY THE WASP	ABC ARCSB11 (E)
13	HALLELUJAH MAN	Fantasia MONEY (E)
14	PLEASE HELP THE CAUSE AGAINST LONELINESS	Empire Trade T220 (000)
15	DON'T SAY NO	Fantasia TCR (P)
16	IT'S YOUR MONEY I'M AFTER BABY	Polydor GONES (P)
17	CELLPHANE	Virgin VS1111 (E)
18	HONEY BE GOOD	Chevyne BB 2 (C)
19	THEME FROM STARSKY AND HUTCH	Libson URR24 (P)
20	— WAS THERE ANYTHING I COULD DO?	Beggars Banquet REG211 (000)
21	SYMPATHY FOR THE DEVIL	Libson MUBT87 (V.I.S.P.)
22	— GOOD	Blair Four BFFP27 (000)
23	HEAVEN KNOWS	Johnny SIBRAM 21 (000)
24	RAGS	Foxtrot/Polyphonic FOOD 13 (E)
25	LOVE IS HERE WHERE I LIVE	Motown's major WEA MG12 (000)
26	WAY BEHIND ME	ABC PR429 (000) (M)
27	BLUBDAY	One Little India TP 11 (M)
28	— HOUSE WE USED TO LIVE IN	Empire ENT2 (E)
29	DESTROY THE HEART	Crestone CR055 (E)
30	— YOU MADE ME REALISE	Crestone CR055 (E)
31	25 WAITING FOR THE GREAT LEAP FORWARD	Capitol DSD 22 (E)
32	— LONG TIME COMIN'	Motown's major WEA MG12 (000)
33	GET UP LIP	Fantasia RRR11 (P)
34	GOODBYE MR MACKENZIE	Capitol C131 (E)
35	CULT OF PERSONALITY	Epic (E) (C)
36	GIGANTIC/RIVER EUPHRATES	S&W BARB05 (000)
37	— THE NIGHT	Real Rhino RRR026 (000)
38	OVER AND OVER	Virgin VS1115 (E)
39	— NIGHT TRACKS EP	Strangest Fruit SFN215 (P)
40	DEANNA	MCA BA 0387 (E)



A R KANE: even more exotic

**SKIN GAMES:** Brilliant Shining (Epic/CBS SGA(T) 3). After a long break the glorious Skin Games return with a passionate anthem which proves mysterious, beguiling and altogether unforgettable. Powerful stuff that should get this promising band noticed and wide exposure would seem assured.

all that fuss over a slide show and some fireworks, the title track from its latest album project with its burbling synths and computer voices could well give him his first hit for over two years.

STOCK IT

**THE WALTONES: The Deepest** (Medium Cool MC 016(T)). More bright, perky pop from the Waltones with a tale of longing pepped up with a punchy beat and swathed in chiming guitars. A classic, timeless track that deserves more than just indie stardom.

**BLOW-UP: Forever Holiday** (Ediesta CALC 46(T)). Formerly on Creation Records, this Brighton group shouldn't be written off as another dodgy haircut band. The single has a dramatic feel and strong vocal boosting a memorable tune.

STOCK IT

**DIESEL PARK WEST: Jackie's Still Sad** (Food/EM 12) (FOOD 15). Another powerful single from the Leicester band. With its excellent, catchy melodies and dynamic backing this Chris Kimsey produced track from their debut LP, Shakespeare, Alabama, should soar chartwards.

**TANITA TIKARAM: Twist In My Sobriety** (WEA Y2131(T)). After the nagging insistence of Good Tradition, the sensitive young singer follows up with the atmospheric reflective track from her Ancient Heart album. Another hit seems likely.

**THE HORSEFLIES: Hush Little Baby** (Cooking Vinyl FRY 4). Remarkably innovative version of the old nursery rhyme from this highly distinctive US band. Various traditional acoustic instruments mix with modern synthesizers to produce a compelling track that should see a rush to check out their debut LP, Human Fly.

STOCK IT

**THE ART OF NOISE FEATURING TOM JONES: Kiss** (China/Polydor CHN1A(X) 11). After he performed this classic Prince hit on the Last Resort it was only a matter of time before Tom Jones' version made it on to record. Here it is backed with a medley of Art Of Noise greatest hits to accompany it to the charts.

**ROACHFORD: Find Me Another Love** (CBS ROAT) 3). The much acclaimed self-titled Roachford album spawns another fine funky rock track, re-recorded and produced with Femi Yaji and distinguished by its superb vocal.

**ONE THOUSAND VIOLINS: All Aboard The Love-Mobile** (Immaculate 12) (IMMAC 7). Wacky indie band return with this piece of perfect pop. Its insistent, driving rhythm and psychedelic Hammond organ sound create an unforgettable Sixties style number that could pick up wide exposure.

**SCULLION: Carol** (Grapevine GRAPE SC 703). This charming little number, well written and well arranged, with its atmospheric backing and understated delivery proves to be surprisingly effective and will elicit interest from all who hear it.

**BOLT THROWER: The Peel Sessions** (3rd January 1988) (Strange Fruit SFPS 056). Showing the diversity of the sessions appearing in this series here is one from this year featuring what is apparently one of the more accessible of new hardcore bands thrashing for all they're worth.

**LINDISFARNE: The Peel sessions** (8th May 1972) (Strange Fruit SFPS (CD) 059). This session from the early Seventies features an all together more sedate approach from the old folkies and includes their revered Lady Eleanor.

GET TO Jerry Smith direct Send singles for consideration to 4A Soudbourne Road, Briston, London SW2.

STOCK IT

**SOMETHING HAPPENS!: Beach** (Virgin VS11 1075). Young Irish band show a deft touch with a tune and a shimmering guitar with this track from their LP, Been There, Seen That, Done That. With its Tommy Erdelyi production, it is enough of an impressive and effective dramatic epic to get itself noticed.

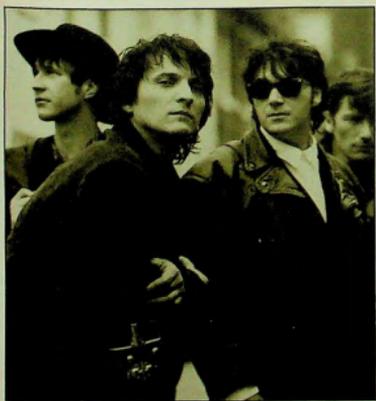
**A R KANE: Love Sick** (Rough Trade RT11) 231). Four more evocative tracks from this enigmatic duo. They range from the languid dreamy carousel of Green Hazed Daze, through the bizarre Spem Travels Like Juggernaut to the rambling is this is and its dub version. They get more exotic with every release.

STOCK IT

**HUE AND CRY: Ordinary Angel** (Circa/Virgin YR(T) 18). The Kane brothers have been curiously quiet this year but now they're back with another smooth and stylishly polished soulful number. Its rousing horns and that rich vocal should put them back on the map.

**KEITH RICHARDS: Take It So Hard** (Virgin VS(T) 1125). The first single from this solo Stone's Talk is Cheap album. It certainly beats Jagger's efforts in the content stakes, displaying the sort of raucous boogie that the Stones should be doing. However, there is a lack in the pop area due to the painful vocal.

**JEAN-MICHEL JARRE: Revolutions** (Polydor PO(X) 25). After



DIESEL PARK WEST: more petrol emotion

TOP 20 ALBUMS

1	POP ART	MCA MCA2421 (P)
2	THE WANKERS	MCA STUMAS5 (V.I.S.P.)
3	SHORT SHIRT SHOCKED	Cooking Vinyl CVSP1 (P)
4	BLUE BELL KNOLL	ABC CAB07 (000)
5	SPIRIT OF EDEN	Polyphonic PCS103 (000)
6	RANK	Rough Trade ROUGH 124 (000)
7	THE STARS WE ARE	Polyphonic PCS124 (P)
8	THE EIGHT LEGGED GROOVE MACHINE	Polydor GON21 (P)
9	PEESHOW	Wendlandt SHEPES (P)
10	DESERT ORCHID	Foxtrot FOOD01 (E)
11	STRIP MINE	Six (SIX)2 (000)
12	END OF THE MILLENNIUM PSYCHOSIS BLUES	Virgin VS53 (000)
13	ALL ABOUT EVE	Motown MBR4119 (P)
14	THE NEPHILIM	Sheepskin TMS122 (000)
15	TENDER PIER	MCA STUMAS2 (V.I.S.P.)
16	LET IT BEE	London LON242 (P)
17	1977-1980: SUBSTANCE	Fantasia FACT250 (P)
18	TOMMY	Reaction REC052 (000)
19	SUBSTANCE	Fantasia FACT200 (P)
20	DOING IT FOR THE KIDS	Crestone CR11 037 (000)

- 21 21 Various *Shut Out* 843
- 22 16 **BAD** ★★★★★ CD  
Michael Jackson *Emp. 43296.1*
- 23 **NEW** **NO REST FOR THE WICKED** CD  
Ozzy Osbourne *Emp. 46281.1*
- 24 14 **WATERMARK** CD  
Enya *WEA WT 199*
- 25 **NEW** **BARCELONA** CD  
Freddy Mercury/Montserrat Caballe *PolyGram P01H 44*
- 26 25 **THE INNOCENTS** ● CD  
Focus *Mus. SUDIMA 55*
- 27 15 **SUNSHINE ON LEITH** ● CD  
The Proclaimers *Chryslis CPE 148*
- 28 39 **THE WORLDS OF FOSTER & ALLEN** ● CD  
Foster & Allen *SHM SML 861*
- 29 19 **ANGEL HEART** ○ CD  
Tommy Listeron *WEA WX 210*
- 30 24 **WHITNEY** ★★★★★ CD  
Whitney Houston *A&M 200 141*
- 31 20 **PUSH** ★★ CD  
Bros *CBS 46061.1*
- 32 23 **ALEXANDER** ★ CD  
Alexander O'Neal *Tkts. 45934.1*
- 33 22 **THE MOTOWN SONG BOOK** CD  
Robby Turner *Jive HP 38*
- 34 34 **HI LIFE - THE BEST OF AL GREEN** ○ CD  
Al Green *K-Tel UK 100*
- 35 18 **Various** ★ CD  
Various *Telstar S/M 2315*
- 36 18 **PEACE IN OUR TIME** CD  
Big Country *Mercury/Phonogram MESH 130*
- 37 **NEW** **THE PRICE YOU PAY** CD  
Speed Of Destiny *Virgin V 2549*
- 38 **NEW** **ALWAYS** CD  
Hazzid Dean *EMI EMC 3364*
- 39 29 **HEAVEN ON EARTH** ★ CD  
Ballistic Killfield *Virgin V 2496*
- 40 40 **SO GOOD** ● CD  
Mica Paris *A&M + B/W/Holland*
- 41 67 **MOTOWN IN MOTION** ● CD  
Motown *K-Tel UK 110*
- 42 31 **TANGO IN THE NIGHT** ★★★★★ CD  
Fangood Mac *Wessex Freshen WVS5*

- 43 27 **THE FIRST OF A MILLION KISSES** ★ CD  
Foreigner *RA R 7184*
- 44 28 **A SALT WITH A DEADLY PEP** ● CD  
Salt 'N' Pepo *FBI/London FRUJ 2*
- 45 26 **IDOL SONGS: 11 OF THE BEST** ★ CD  
Billy Idol *Chryslis MLT V 1*
- 46 33 **BEST OF EAGLES** ★ CD  
Eagles *A&M/Telstar ERT 5*
- 47 62 **LOVE** ● CD  
Alicia Carrero *Wessex Freshen WX 138*
- 48 35 **BROTHERS IN RHYTHM** CD  
Various *Archie 30374*
- 49 **NEW** **THE CLASSIC EXPERIENCE** CD  
Various *EMI EMD 45*
- 50 30 **NOW! 12** ★★ CD  
Various *EMI/Virgin/PolyGram NOW 12*
- 51 38 **APPETITE FOR DESTRUCTION** ● CD  
Guns N' Roses *Celion WX 125*
- 52 36 **KICK** ★ CD  
INXS *Mercury/Phonogram MESH 114*
- 53 41 **GREATEST EVER ROCK 'N' ROLL MIX** ● CD  
Various *ShyMa SML 838*
- 54 39 **ALL THAT JAZZ** CD  
Breake *Sony/Trig. SMD 72*
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Various *KCA R 84845*
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Daniel O'Donnell *Telstar S/M 227*
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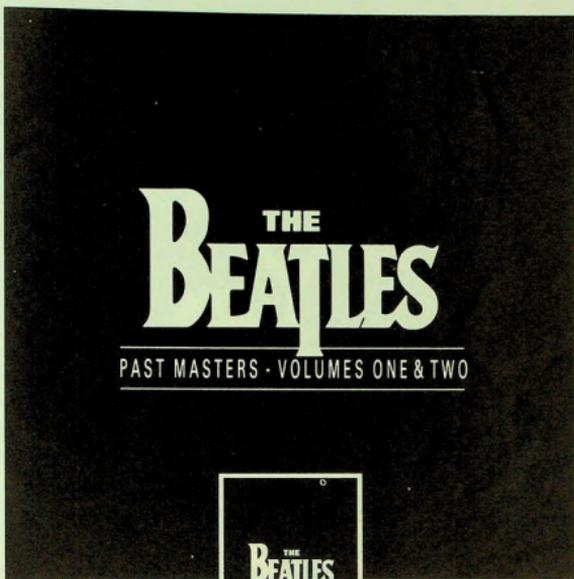
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- 79 89 **PHANOM OF THE OPERA** ★★★★★ CD  
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- 82 74 **THE CREAM OF ERIC CLAPTON** ★★ CD  
Eric Clapton/Cream *Reliefed ECT V 1*
- 83 53 **SPIRIT OF EDEN** ○ CD  
Talk Talk *Philips/EMI EM PSD 105*
- 84 **NEW** **GOOD MORNING VIETNAM** CD  
Various *A&M A&M 2913*
- 85 50 **BLUE BELL KNOLL** CD  
Cochran Twins *4AD CAD 887*
- 86 88 **ROBBIE ROBERTSON** ● CD  
Robbie Robertson *Gelvin WX 123*
- 87 48 **HITS 8** ★ CD  
Various *CBS/WEA BMG HITS 8*
- 88 64 **THE STARS WE ARE** CD  
Marc Almond *Philips/EMI RCT 274*
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The Hollies *EMI ENT 111*
- 90 **NEW** **JOSE CARRERAS COLLECTION** ○ CD  
Jose Carreras *STUUS SML 840*
- 91 77 **PET SHOP BOYS, ACTUALLY** ★★★★★ CD  
Pet Shop Boys *Philips/EMI RCTD 184*
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- 93 70 **THRILLER** ★★★★★★ CD  
Michael Jackson *Emp. CMC 69390*
- 94 73 **PEOPLE** ● CD  
Holliscope Flowers *London LOND 28*
- 95 **NEW** **GRACELAND** ★★★★★ CD  
Paul Simon *Wessex Freshen WVS2*
- 96 66 **...AND JUSTICE FOR ALL** ○ CD  
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The Dogs D'Amour *Celion/PolyGram NCL 8*
- 98 93 **THE RETURN OF SUPERBAD** ○ CD  
Various *K-Tel UK 121*
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Robert Palmer *EMI EMD 1007*
- 100 **NEW** **SOFT METAL** CD  
Various *ShyMa SML 834*

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(CD Review)



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# TOP DANCE SINGLES

22 OCTOBER 1988

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

THIS WEEK		LAST WEEK		WEEKS ON CHART		
1	2	1	1	1	1	WE CALL IT ACIED D. Nash feat. Gary Nardino Hrr/London FFR(X)13 (F)
2	8	1	1	1	1	BIG FUN Iester City/Kevin Souderson 10/Virgin TEN(X)240 (E)
3	4	1	1	1	1	WEE RULE Wee Papa Girl Rouders Jive JIVE(T)185 (BMG)
4	7	1	1	1	1	CAN YOU PARTY Royal House Champion CHAMP(12)79 (BMG)
5	14	1	1	1	1	GIRL YOU KNOW IT'S TRUE Milli Vanilli Columbia/Chrysalis COOL(X)170 (C)
6	NEW	1	1	1	1	I'LL HOUSE YOU Jungle Brothers Gee Si GEE(12)003 (J)
7	5	1	1	1	1	SHE WANTS TO DANCE WITH ME Rick Astley RCA PB 42189 (12—PT 42190) (BMG)
8	12	1	1	1	1	TEARDROPS Wanock & Wanock 4th - B'way/Island (12)BRW 101 (F)
9	NEW	1	1	1	1	HARVEST FOR THE WORLD Christians Island (12)IS 395 (F)
10	13	1	1	1	1	BURN IT UP Beatzmasters With P.P. Arnold Rhythm King/Mute LEFT 27(T) (U/R)
11	8	1	1	1	1	ACID MAN Jody Rager 10/Virgin TEN(X)236 (E)
12	5	3	3	3	3	LOVELY DAY (Sunshine Mix) Bill Withers CBS 65300(T)12—6530016 (C)
13	6	1	1	1	1	RIDING ON A TRAIN The Paradenas CBS PASA(T)2 (C)
14	NEW	1	1	1	1	THEME FROM P.O.P. Perfectly Ordinary People Urban/Polydor URB(X)25 (F)
15	9	2	2	2	2	CRAZY (FOR ME) Freddie Jackson Capitol (12)CLS10 (F)
16	12	3	3	3	3	O-O-O Adreanin M.O.D. MCA RAGA(T)2 (F)
17	NEW	1	1	1	1	THE PARTY Kotze MCA MCA(T)1288 (F)
18	10	5	5	5	5	DOMINO DANCING Pet Shop Boys Parlophone (12)R6190 (E)
19	11	5	5	5	5	FAKE '88 Alexander O'Neal Tebu 6529497 (12—6529496) (C)
20	26	4	4	4	4	AM I LOSING YOU Cynthia Schloess Charm—(CRT 22) (US)

21	20	1	1	1	1	GET REAL Paul Rutherford 4th - B'way/Island (12)BRW 113 (F)
22	17	3	3	3	3	ANY LOVE Luther Vandross Epic LUTH(T)2 (C)
23	12	2	2	2	2	IN THE NAME OF LOVE '88 Thompson Twins Aniso 11808 (12—61808) (BMG)
24	15	3	3	3	3	NOTHING CAN DIVIDE US Jason Donovan PWL PWL(T)17 (F)
25	13	2	2	2	2	NIGHT OF THE LIVING BASEHEADS Public Enemy Def Jam/CBS 653046Q (12—653046B) (C)
26	16	3	3	3	3	RIDE THE RHYTHM This Ain't Chicago Club/Phonogram JAB(X)72 (F)
27	18	3	3	3	3	SHAKE YOUR THANG (IT'S YOUR THING) Salt 'N' Pepa feat. EU Hrr/London FFR(X)11 (F)
28	18	3	3	3	3	ONE WAY OUT Raid Synco/EMI (12)SY 16 (E)
29	19	3	3	3	3	GIVING YOU THE BEST THAT I GOT Anita Baker Elektra/WEA EKR 79(T) (W)

30	35	2	2	2	2	LOVE IS ALL THAT MATTERS Human League Virgin VS(T)1025 (E)
31	27	6	6	6	6	FEEL FREE Soul II Soul feat. Do'reen 10/Virgin TEN(X)239 (E)
32	26	4	4	4	4	FREE Will Downing 4th - B'way/Island (12)BRW 112 (F)
33	25	5	5	5	5	TALKIN' ALL THAT JAZZ Steakhouse Breakout/A&M USA(T)540 (F)
34	NEW	1	1	1	1	SET IT OFF Daddy Yankee Cold Chillin'/WEA W676(T) (W)
35	24	7	7	7	7	OOCH KOOCHY Baby Ford 78FORD 1 (12—8FORD 1) (U/R)
36	27	4	4	4	4	ALL OF ME Salsoul PWL/Mega/Video/gram PWL(T)19 (F)
37	33	7	7	7	7	STOP THIS CRAZY THING Ahead Of Our Time ColdChill/Featuring Junior Reid Big Life CCU(T)1 (U/R)
38	NEW	1	1	1	1	AMNESIA/DANCE WITH THE DEVIL Project Club Supreme SUP(T)131 (A)
39	31	9	9	9	9	THE RACE Yello Mercury/Phonogram YELLO 11 (12) (F)
40	48	3	3	3	3	SOMEBODY SAVE ME By All Means 4th - B'way/Island (12) BRW 114 (F)
41	NEW	1	1	1	1	FUNKY MAN (...)/ACID OFF A WAY D.R. & R.C. Three Strip—(SAM 11)2 (0)
42	NEW	1	1	1	1	THE OPERA HOUSE Jack E Makossa Champion CHAMP(12)50 (BMG)
43	21	4	4	4	4	THE ONLY WAY IS UP Yaz & The Plastic Population Big Life BLA 4(T) (U/R)
44	NEW	1	1	1	1	OOH BABY BABY Kotch Manga/Island (12)IS382 (F)
45	49	2	2	2	2	IMAGINATION Steven Dante Columbia/Chrysalis DANTE(X)2 (C)
46	39	9	9	9	9	MEGABLAST/DON'T MAKE ME WAIT Bomb! The Boss Rhythm King/Mute DODO(12)2 (U/R)
47	39	2	2	2	2	THESE THINGS HAPPEN Vania Mills Rhythm King/Mute LEFT 23(T) (U/R)
48	46	7	7	7	7	REACHIN' Phase II Republic—(LICIT 006) (J)
49	50	5	5	5	5	RIISING TO THE TOP Pieces Of A Dream Manhattan/EMI (12)MT 54 (E)
50	79	3	3	3	3	MIRACLES M.C. Duke Music Of Life—(NOTE 20) (F)

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## TOP 10 ALBUMS

1	NEW	1	1	1	1	TO WHOM IT MAY CONCERN Paradenas CBS 6628(T)1/6628(T)4 (C)
2	NEW	1	1	1	1	IN 2 THE DRAGON Bomb The Boss Rhythm King/Mute DODO(T)1/DODO(C)111
3	3	3	3	3	3	URBAN ACID Various Urban/Polydor URB(T)5/URB(M)C15 (F)
4	1	1	1	1	1	MOONLIGHTING Various WEA WX22(T)/WX22(C) (W)
5	2	2	2	2	2	CONSCIENCE Wanock & Wanock 4th - B'way/Island BLP(T)519/BRCAS19 (F)
6	NEW	1	1	1	1	ACID TRAX MEGAMIX Various Sensia DUET(T)Z(C)1(A)
7	9	9	9	9	9	ACID JAZZ AND OTHER ILLICIT GROOVE Various Urban/Polydor URB(T)16/URB(M)C16 (F)
8	4	4	4	4	4	RAP TRAX Various Sylax SMR859/SBM C059 (1ST)
9	NEW	1	1	1	1	KARYN WHITE Karyn White Warner Bros WX23(T)/WX23(C) (W)
10	8	8	8	8	8	ANY LOVE Luther Vandross Epic/CBS (USA) 0644308 (Import)

## TOP 10 BUBBLERS

1	1	1	1	1	1	WANTED DEAD OR ALIVE Voices Of East Harlem Low Fat Vinyl—(Voices 1) (J)
2	1	1	1	1	1	MY EYES DON'T CRY Phaio Wosler Matswag 7842259 (12—Z742260)
3	1	1	1	1	1	GIRL YOU KNOW IT'S TRUE Nunata Bluebird—(BRT550) (E)
4	1	1	1	1	1	BREATHE LIFE INTO ME Mica Paris 4th - B'way/Island (12) BRW 115 (F)
5	1	1	1	1	1	YOU TAKE MY BREATH AWAY David Cole Epic 6530627(12)—6530626 (C)
6	1	1	1	1	1	WEEKEND/JUST WANNA DANCE Toni Terry Project Fresh (USA)—(FRE80)25 (Import)
7	1	1	1	1	1	REBELS (GET RIGHTEOUS) Jamie Principle Hrr/London FFR(X)102 (F)
8	1	1	1	1	1	DREAM GIRL Pierre's Playatory Club Jack Trax—(JTX27) (A)
9	1	1	1	1	1	SLAMI! Phonogram Playatory Club Low Fat Vinyl—(LFPV) (J)
10	1	1	1	1	1	SO MANY WAYS (DO IT PROPERLY PART 2) Brat Pack Vendetta—(VE7008) (Import)

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# James Hamilton

C O L U M N

PERHAPS HERALDING a new development in US originated House music, out of the blue three import singles have arrived with all the trappings of House but a totally different underlying groove. **JAMIE PRINCIPLE** (m Ganna Make You Sweat (DJ World Records DJW 102) and **RALPHI ROSARIO** In The Night (Hot Mix 5 Inc HMF 110) both being breathily whispered and muttered rudding chuggers, while **M.DOC** Time To Go (Gotta Go House) (DJ World Records DJW 104) is a bouncily infectious go go rap (House producer/artists **Steve 'Silk' Hurley** would appear to have a proprietorial interest in the new **DJ World Records** label). More traditionally styled hot House imports include, a big seller in London, the flute doodled mystically mutated **MARSHALL JEFFERSON Presents TRUTH** Open Our Eyes (Big Beat BB-0003); speedily hustling **FAST EDDIE** Can U Still Dance (DJ International Records DJ-958) — which should not be confused with the October 31 UK-released 'volume pumping' type **KENNY 'JAMMIN' JASON & FAST EDDIE SMITH** Can U Dance

(Noise Boyz Remix) (Champion CHAMPR 12-41); repetitive mystical **LIL LOUIS** and **THE DIAMOND CORP.** 7 Days of Peace (Dance Mania Records DM 015). The bigger new rap imports include the casually spoken new wave **DE LA SOUL** Jenifa (Tough Me) (Tommy Boy TB 917); samples punched leaping **M.C. BAM BAM** Wind Me Up (Pow Wow Records PW 436); fast talking murky tugging **M.C. SHAN I** Pioneered This (Cold Chillin' 0-21079). Straightforward funky-type imports include the jittery half-stepin' old style **JAMES BROWN** Time

To Get Busy (Full Force Remix) (Scotti Bros 429 08130); samples-crammed lurchingly leaping **VENOM** Bass-Can U Handle IR (Pow Wow Records PW 437); girls gurgled bumpily bounding **BAS NOIR** My Love Is Magic (nugra groove NG 003); bright wriggily smacking **STACY LATTISAW** Call Me (Motown MOT-4615); Alice, I Want You Just For Me-like jointly jittering **FULL FORCE** Take Care of Homework (F F Remix) (Columbia 44 08128); current US-styled tugging jittery **AL B. SURE!** Rescue Me (I'm Not Mad) (Remix) (Warner Bros/UpTown 0-21038); Denmark recorded but **Civilites & Cole** remixed stutter and juddery BACK TO BACK Perfect Girl (Vendetta Records VE-7009); hesitant jittery juddering **DESIRE COLEMAN** Romance (Motown MOT-4617); guy and girl nagged chunkily cantering **LE PAGE** You Can

Do The Dancin' (Prism PS 1022).

Import albums include the tirelessly soulful class **MARLENA SHAW** Love Is In Flight (Polydor/Verve 837 31-1), and slows dominated **Full Force**-produced **CHERYL PEPPI RILEY** Me Myself And I (Columbia FC 44409), while similarly home listening orientated and already out here are the inevitably classy **ANITA BAKER** Giving You The Best That I Got (Elektra EKT 49) and **LUTHER VANDROSS** Any Love (Epic 462908 1), selling massively. Other previously imported albums now out here include **ROYAL HOUSE** Can You Party! (Champion CHAMP 1017), **KARYN WHITE** Karyn White (Warner Bros WX 235), and **JAMES 'D TRAIN' WILLIAMS** In Your Eyes (CBS 461046 1), fresh UK sets including the smoothly textured Seventies soul style **THE PASADENAS** To Whom It May Concern (CBS 462877 1), and Hi-NRG House import singles compiling **LIZ TORRES** featuring **MSTER C&J** Can't Get Enough (Jack Trax LIZ 1). On UK 12 inch now are the **2 Puerto**

**Ricans A Blackman And A Dominican** following-up similarly **Civilites & Cole** created frantic **THE BRAT PACK** So Many Ways (Do It Proper Part II) (Breakout USAT 6446); gradually unfurling friskily cantering new **Renee Winans** sung **ADRENAJIN** M.C.O. D.O.O (Vocal Remix) (MCA Records RAGAX 2); raucous fast talked and scrubbingly scratched **ORIGINAL CONCEPT** Charlie Set (Def Jam 653032 6); **Isaac Hayes'** Shaft-based fast talking and fiercely scratched **YOUNG M.C.** Know How (Fourth & Broadway 12BRW 120); drums thundered and rinky guitar pierced exciting rap **BIG DADDY KANE** Set It Off (Warley Most Records) (Cold Chillin' W76767); percussion augmented attractively cantering **WOMACK & WOMACK** Lie's Just A Ball Game (Ballroom Rental) (Fourth & Broadway 12BRW 116) — whereas their new US import is the soulfully joggling jiggy jolling **MPB Missin'** Persons Bureau (US Island 0-966040); **flye Bros**-reaving husky fast vigorously snapping **THE CHRISTIANS** Harvest For The World (Remix) (Island 1215 395); similarly pop-aimed **Kingsmen**-remaking **FAT BOYS** Louie Louie (Tin Pan Apple URXB 26); **Civilites & Cole** remixed lurching jittery **FREDDIE JACKSON** Crazy (For Me) (The Done Property Mix) (Capital 12CL 510). Oh dear, is that all there's room for? Stay tuned!



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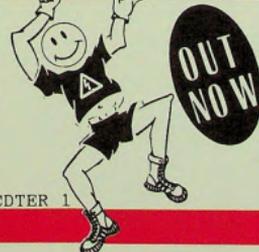
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10 MR SHEPARD	OXON
11 MR ROUND	LANCASHIRE
12 MR DAVIS	GWYNEDD
13 MR KINDER	LANCASHIRE
14 MR RAMSEY	TYNE & WEAR
15 MR CRONE	CLYWD
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7 MR HIRONS	LANCASHIRE
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9 MR JACGER	GLoucestershire
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11 MR BALLARD	WILTSHIRE
12 MR COLLIER	CLEVELAND
13 MR ADAMS	MIDLANDS
14 MR WALKER	BUCKINGHAMSHIRE
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1	ELGAR CELLO CONCERTO/SEA PICTURES Barbrol/LSO/Baker/1 Du Pre	ASD655/TCASD655 [E]	HMV
2	IVALDI FOUR SEASONS Hogwood/Academy Ancient Music	L'Oiseau Lyre 4101261/4101264 [E]	
3	SIBELIUS SYMPHONIES Simon Rattle/CBSO	EL7497171/EL7497174 [E]	HMV Reflexe
4	ALBINONI ADAGIO/PACHELBEL CANON Herbert Von Karajan/BPO	4133091/4133094 [E]	Deutsche Gramm
5	ANDREW LLOYD WEBBER REQUIEM Domingo/Brighton/Moazzam/TCO	ALVINI/TCALV1 [E]	HMV
6	ELGAR CELLO CONCERTO/ENIGMA VARIATIONS D Bornholm/PDO/1 Du Pre	CB576529/4076529 [E]	CBS
7	ELGAR CELLO CONCERTO Julian Lloyd Webber/Menuhin/Philps	4163541/4163544 [E]	Philps
8	TCHAIKOVSKY 1812 OVERTURE Charles Dutoit/LSO	4173001/4173004 [E]	Decca Classical
9	WAGNER TANHAUSER OVERTURE Herbert Von Karajan/VPO	4236131/4236134 [E]	Deutsche Grammophon
10	MENDELSSOHN AND BRUCH... Anne Sophie Mutter/Karajan/BPO	2532019/3302019 [E]	Deutsche Grammophon
11	HOLST THE PLANETS Herbert Von Karajan/BPO	4178801/4178804 [E]	Deutsche Grammophon
12	RACHMANINOV PIANO CONCERTO NO. 2 Andrei Boult/LPO	4178801/4178804 [E]	Decca Classical
13	HOLST PLANETS Georg Solti/LSO	4172681/4172684 [E]	Decca Classical
14	BEEHOVEN SYMPHONY NO 5 Herbert Von Karajan/BPO	419322 [E]	Deutsche Grammophon
15	HOLST PLANETS Andre Previn/RPO	CD80133 [E]	Telefun
16	THE MOZART COLLECTION Bernard Haitink/CAO	CDCC110/MCC110 [E]	Masterpieces
17	THE BEEHOVEN COLLECTION... Edvard Van Lindenbor/VSO	CDCC103/MCC103 [E]	Masterpieces
18	RACHMANINOV PIANO CONCERTOS... Vladimir Ashkenazy/Haitink/CGB	4144751/4144754 [E]	Decca Classical
19	MENDELSSOHN CONCERTO FOR... Claudio Abbado/VPO	4190671/4190674 [E]	Deutsche Grammophon
20	BEEHOVEN SYMPHONY NOS 1 & 6 Roger Norrington/LCP	HMV Reflexe EL7497461/EL7497464 [E]	HMV Reflexe

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## CLASSICAL

## Pickwick hails world premiere of Beethoven 10th

by Nicolas Soames

PICKWICK'S MID-PRICE classical label IMP Classics pushes itself to the forefront of classical news this week with a recording that can rightly be termed a scoop — the world premiere of Beethoven's 10th Symphony.

It is not by courtesy of musical medium Rosemary Brown, but altogether a more scholarly venture — a painstaking reconstruction from small fragments left after the composer's death in 1827 by the Aberdeen University and Beethoven specialist, Dr Barry Cooper, who has spent 10 years on the project. It has now been recorded by the London Symphony Orchestra conducted by Wym Morris, as a truly unusual coda to the main corpus of the nine symphonies recorded for IMP Classics under the production control of John Boyden. It is released today (October 18) to coincide with the first live performance — given by the Royal Liverpool Philharmonic Orchestra under Walter Weller, at the prestigious Royal Philharmonic Society concert at the Royal Festival Hall.

The whole project demonstrates the versatility and even agility of sections of the classical industry when presented with an unusual

idea. Cooper had studied the sketchbooks of Beethoven along with hundreds of musicologists over the decades, and he was aware that sketches for the 10th Symphony had been made by the composer.

In fact, Beethoven had written to the Royal Philharmonic Society in 1826, thanking it for its unsolicited gift of £100 to help the composer during his illness, and mentioning the sketches for the 10th.

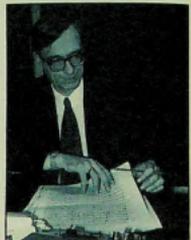
But it was only in the last couple of years that major progress has been possible following the discovery of two further sketchbooks and other systematic analysis of all the remaining fragments.

It was from this work that the first movement, Andante-Allegro-Andante, lasting 14 minutes, was recreated by Dr Cooper, following in the footsteps of other such enterprises, most notably the completion of Mahler's 10th Symphony by Deryck Cook.

When Cooper felt he was ready for the work to be recorded, Pickwick immediately responded. "We felt from the start that it was both commercially and creatively very exciting," says Ivor Schlosberg, managing director of Pickwick. "One of the problems facing IMP Classics was how to present a work that lasts only 14 minutes. The company came to an imaginative conclusion of two CD formats. The first is a 48-minute CD containing the 10th Symphony, and an extended illustrated lecture by Dr Barry Cooper called *The Story of Beethoven's 10th Symphony* (PCD 911). This will have a rrp of £5.99 (dealer price £3.65) while the tape version will be £2.99 (dealer price £1.82).

Following the initial impact, a three-inch CD will be released containing just the 10th Symphony, for those who want to hear for themselves but will not be interested in the lecture. This will have a rrp of £2.99 (dealer price £1.82).

Finally, there will be a tape version of Beethoven's 10th coupled with the Coriolan and Egmont Overtures, with a £5.99 price tag.



DR BARRY COOPER at the sessions for Beethoven's 10th

EMI and Chandos were among those who expressed great interest but could not move with the clarity of Pickwick. In fact, EMI's interest could be seen by the way it sponsored today's RPS concert — to the tune of £30,000 — partially in the hope of gaining the contract. The fact that someone else's recording will be on sale will be a little embarrassing.

Its importance to Pickwick, however, cannot be overstated. Pickwick has world wide recording rights — and even greater response to the project has come from the US. Good Morning America, ABC and NBC all planned programmes to coincide with the world premiere — NBC has had a team in the UK filming the recording and even the production of the compact discs.

And it will bring worldwide attention to one of the label's pet projects, the recording of all Beethoven's symphonies with the LSO under the English conductor Wym Morris. So far, Symphonies Nos 3, 4 and 5 have been released and well-received, and the rest have been recorded for issue over the next few months.

The 10th was the last to be recorded — it was made in Walthamstow Town Hall on September 8 — but edited quickly to make the premiere.

Q. Who would you choose to play great Russian Music?

A. A great Russian.

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## REVIEW

PIANO CONCERTO No. 1, Andante Cantabile, Tchaikovsky. John Lill, piano, LSO. James Judd, IMP Classics PCD 893. FELICITY LOTT sings Schubert, with Graham Johnson, piano. IMP Classics, PCD 898. Two recent additions to Pickwick's £7.99 IMP series, showing the standard of recordings. John Lill, one of the finest British pianists, demonstrates his attitude towards a huge concerto like the Tchaikovsky — powerful playing devoid of idiosyncrasy yet full of individuality. The Schubert disc is another Boyden coup. In a way, it could be regarded as a mid-price preview to the huge Hyperion project, devised by Johnson, for Lill will feature on it. Here, she is slightly overed, appearing less than beautiful in voice in *The Trout*, but going on to wholly satisfying performances of other popular Schubert songs.

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# IMP releases Kaplan's delayed Mahler Two

THE LONG-DELAYED recording of Mahler's Second Symphony, the Resurrection, conducted by the American millionaire businessman Gilbert Kaplan on IMP Classics is scheduled for release next week.

It had been delayed for a year after the initial recording sessions by the LSO at St David's Hall, Cardiff, initially felt to be satisfactory by Kaplan, were regarded as unacceptable in just a few details. Further sessions, and a recording of the bells at Yale University, were edited into the final version to produce the result Kaplan wanted.

It is very much a labour of love, Kaplan has invested not only money but also hours of research to ensure that this recording is the closest to the original ideas of Mahler that is possible some 80 years after the composer's death. Not only is there an exhaustive programme booklet but also a collection of excerpts from 92 letters written by the composer which pertain to the symphony.

Running for 83 minutes, it is contained on a two-CD set, but a special suggested price of £12.99 retail (£7.9) dealer) has been set

by Pickwick. "We don't want simply to sell this to the people who would normally buy Mahler symphonies," says Ivor Schlosberg, managing director of Pickwick. We want to direct it to a much wider market."

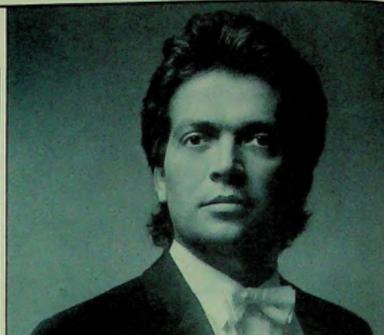
Of course, Pickwick and the record industry, are acutely aware of the recent success of Simon Rattle's EMI recording of Mahler's Symphony No 2, which won the top accolade, Gramophone's Record of the Year. With that relating to something over £20, Pickwick needs to offer a competitive challenge.

But Schlosberg welcomes the comparison. "We think that the Rattle award will make the Kaplan recording very exciting from a marketing point of view," he says. "We are more than happy with the advance orders — which topped 5,000 in the first week."

Pickwick have the rights to the recording in the UK and Europe, while MCA retain the American rights, and CBS Sony in Japan. "Kaplan chose us because we could offer the biggest market possible — not just the classical outlets," he comments.

The recording (DPCD 910 CD), will also be available on tape with £5.99 as the rrp and £3.65 dealer.

There will be a strong promotional campaign, with appearances by Kaplan on TV chat shows, radio shows, and in-store promotions, including a life-size cut-out of Kaplan in Tower Records stores.



CLAUS PETER Flor: concert schedule is grist to his mill

# Flor causes stir in first major tour

RCA's NEW signing, Claus Peter Flor, the 35-year-old East German conductor, has made a considerable impact on his first major tour of the UK with the Berlin Symphony Orchestra, which concluded with a concert at the Barbican, London on October 11.

With his career directed by Stephen Lumsden of Intermusica, and a success in France which already includes a Diapason d'or for his first RCA recording, Mendelssohn's A Midsummer Night's Dream (with Lucia Popp, and the

Bamberg Symphony Orchestra, CD RD 87764), he is clearly destined for big things.

A protégé of Kurt Sanderling, he is a conductor of great energy, and his schedule of 12 concerts in 14 days in the UK will be just so much grist to his mill.

The Midsummer Night's Dream recording has been followed this month with Martin's Symphonies Nos 5 and 6 (RD 87805); and the continuation of the Mendelssohn cycle, with the collection of Overtures, including the marriage of

Camacho, Roy Blas, Calm Sea and Prosperous Voyage and the Hebrides — again with the Bamberg Symphony Orchestra (RD 87905).

Although he is doing this world tour with the Berlin Symphony Orchestra — he goes with them to the US and then to Japan, a total of 40 concerts on tour — he has also a close association with the Dresden Philharmonic. And he is tipped to make return appearances to the UK, not only in the concert hall, but the opera house as well.

# £1m budget for TV spectacular

A PLAN to recreate for television the lavish wedding in 1589 between the former Cardinal Ferdinando de' Medici and the French princess Christine of Lorraine has resulted in the most expensive production budget ever for a classical music TV programme.

A consortium, including The Frame Store, Thames Television, Channel Four, La Sept and ZDF have put forward £1m to film The Florentine Intermedi, which, when complete, will run to 90 minutes and will reflect the munificence of the original performance — regarded as one of the most striking spectacles ever seen in Renaissance Europe.

The production will be based on the recording made by The Taverner Players directed by Andrew Parrott for GML, though it will be remixed as a sound-track. The visuals, using advanced video technology, will attempt to match the original production, which used flying machines, transformation scenes, a ship full of sailors, a fire-breathing dragon, a huge three-headed Lucifer and many other dramatic devices.

The original sets and machines took eight months to construct.

As Hugh Keyte, the musicologist and adviser to the Taverner Players comments, the Intermedi were interludes to the main play, La Pellegrina which, in the event, turned out to be rather a poor affair. But the Intermedi themselves were remarkable, containing all the novelty, catchy dance numbers and vocal fireworks from the soloists which would guarantee to hold the attention of a none-too-attentive audience.

The TV production, directed by

John Goldschmidt and produced by William Sargent, includes Sir Roy Strong as the historical consultant. Designed for transmission next year, the 400th anniversary of the event, it will be possible to broadcast The Intermedi of 1589 either in one 90-minute programme, or as a series of six indi-

vidual Intermedi, in a six-part mini series.

"We would like to see it transmitted as it was originally conceived, interludes over the course of one evening between the acts of a comedy — but I suppose that would be unusual scheduling," remarks William Sargent.



# Guess who...?

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- "Passionate"
- "Expansive"
- "Powerful"
- "Spirited"

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## The music of George Lloyd.

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# CRD is back in business

THE ENGLISH independent CRD Records is back into an active recording programme after some time of "retrenchment" following the tragic death of Simon Lawman, its artistic director and producer.

Graham Pouncefort, who with Lawman turned CRD into one of the most respected of the classical Indies, is half-way through the process of putting the best of the back-catalogue on CD. "We have 80 titles on CD at the moment, but by next spring, they should be all available," says Pouncefort.

In addition, the company is well into its planned programme of a dozen new recordings each year. These include further projects with the Choir of New College Oxford — the most recent release was Gibbons' Second Service and Anthems (CRD 3451), but two volumes of Herbert Howells are scheduled for a spring release.

Among the most successful of recent CRD issues was Vir-

ginia Black's Scarlatti harpsichord recital, which was extremely well reviewed, and, as a result, more Black recordings are imminent. There are two new recordings scheduled for before Christmas, one devoted to harpsichord music by Soler (CRD 3452) and the other by J C Bach (CRD 3453).

The new year will see Mozart's Violin Sonatas played with Howard Davies, the leader of the Alberni String Quartet, and Black's husband; and a variety of baroque works featuring Black's new ensemble.

Also coming before Christmas is the follow-up to the noted Spanish Armada recording by the group Circa 1500. The sequel is called Music for the Spanish Kingdoms (CRD 3454).

"Our policy is very much the same as before — to make recordings of unjustly neglected works, or standard repertoire which we feel has not been recorded well," explains Pouncefort.

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4 BERIO Black is the colour Linda Hirst	10 HAYDN Menuet from Symphony No. 26 La Petite Bande/Sigiswald Kuijken	16 ELGAR Nimrod from the Enigma Variations RPO/Andrew Litton
5 TIPPETT Adagio Cantabile from Concerto for Double String Orchestra SCO/Sir Michael Tippett	11 WEBER Allegretto from Clarinet Concerto No. 1 Antony Pay/Orchestra of the Age of Enlightenment	17 RACHMANINOV 18th Variation from Rhapsody on a theme of Paganini Mikhail Pletnev/Philharmonia/Labor Pesek
6 PROKOFIEV Scherzo Vivacissimo (from Violin Concerto No. 1) Dmitry Sitkovetsky/LSO/Sir Colin Davis	12 SAINT-SAËNS The Swan Paul Tortelier	18 COPLAND Fanfare for the Common Man LPO/Carl Davis

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## REPERTOIRE GUIDE



George Frideric Handel

**F**OR CHORAL music read church music. There is no specific reason why should be essentially religious, but so it is — with one notable exception.

Carmina Burana may be based on medieval Latin texts, but the content is uncompromisingly bowdler, as the twing of the music suggests. Written by the German composer Carl Orff (1895-1982), it is one of a number of works written for massed voices in this century which has claimed a great popularity — it is certainly represented on more recordings than any other single 20th-century choral work, with approaching 15 now available on CD.

But for the most part, choral music remains a religious expression both for the composer and the listeners. It is not totally surprising, for if Western classical music has a beginning, it is in the church, in the hands of the monks and the comparatively simple, devotional lines of Gregorian chant. The medieval choirs chanted their mysteries and the sound echoed through the gothic cathedrals and down the ages so that they remain, preserved, to this day. The distinctive character of chant, from the most basic to the increasingly complex, bespeaks a solitude of prayer that has its appeal even now.

Yet the appeal of choral music is as a social experience. Christmas would not be Christmas without unlearned performances of Messiah, only one of many such oratorios by Handel (1685-1759), but crowned the king of choral works for generations. Premiered in Ireland, it quickly grasped the imagination of the English public, and became the mainstay of the great choirs that were established in the 19th century. It has been performed with 10 singers and 1,000 singers; with a full modern orchestra and with a more carefully tailored authentic, yet its charm and great beauty rarely fail to make its effect.

Handel's direct contemporary Johann Sebastian Bach (1685-1750) may have written his Passions and the sublime B minor Mass directly "for the greater glory

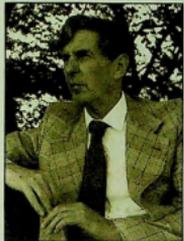
of God" but many other composers, while writing in a Christian context, were really expressing more universal religious sentiments in their great choral works.

The Requiem Mass for the dead brought composers face to face with their own mortality, and prompted works with an immortal message. The Requiems by Mozart (1756-91), Verdi (1813-1901), Brahms (1833-1897), Faure (1845-1924), could not possibly be more different. The moving but restrained classical world of Mozart is contrasted by the broad operatic gestures in Verdi's Requiem, as operatic as anything he ever wrote for the stage, while Faure did not feel any restraint in

drawing as much sentiment from poignant melody lines as possible.

And if proof were needed that the recipe which worked 100 years ago need only be slightly changed, was proved by the truly extraordinary success of the Requiem by the composer of Cats and Starlight Express... outelling, in the process, Mozart, Verdi, Brahms and Faure put together. The scope covered by choral music is, despite the religious context, very wide. The Marian Vespers written by Monteverdi (1567-1643) in 1610 were conceived in a church environment as much as the Miserere by Allegri (1582-1652) which was guarded so jealously by the Vatican until the youthful Mozart heard it out, after that one hearing, wrote it out. Elgar's Dream Of Gerontius, though based on Cardinal Newman's poem, was not specifically written for a church environment; not was Tippett's A Child Of Our Time or Britten's War Requiem; yet they express no less deeply-felt emotions for that.

These works have flourished in Britain, not least because of the strongly-established choral tradition, with unforgettable institutions from the Huddersfield Choral Society and the Three Choirs Festival to Sir Malcolm Sargent. Britain remains even now in the forefront of choral performance and its interest in recorded choral music is undiminished.



Sir Michael Tippett

## CHORAL

### Top 20 Choral Works

- 1 Messiah, Handel
- 2 Requiem, Andrew Lloyd Webber
- 3 Carmina Burana, Orff
- 4 Requiem, Faure
- 5 Zadok The Priest and other anthems, Handel
- 6 Gloria, Vivaldi
- 7 Requiem, Mozart
- 8 Requiem, Verdi
- 9 Miserere, Allegri
- 10 Belshazzar's Feast, Walton
- 11 Child Of Our Time, Tippett
- 12 St Matthew Passion, Bach
- 13 Dream Of Gerontius, Elgar
- 14 Requiem, Brahms
- 15 Elijah, Mendelssohn
- 16 B Minor Mass, Sahn
- 17 War Requiem, Britten
- 18 Vespers, Monteverdi
- 19 Gloria, Poulenc
- 20 Petite Messe Solennelle, Rossini

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## Virgin's new set to beco



DIMITRY SITKOVETSKY

THE RUSSIAN-BORN violinist Dimitry Sitkovetsky may be a surprise choice as the main house violinist for Virgin classics because he is scarcely a household name in the UK, even within classical households — at least not yet. He is better known in the US, and particularly New York where he spent his teenage years after emigrating with his mother, the pianist Bella Davidovich, from the Soviet Union. By his own admission he has played in virtually every major venue in West Germany during five years of residency in Wiesbaden.

But a short glance at his credentials suggest that Virgin Classics MD Simon Foster may have taken a shrewd step in signing up the 34-year-old to an exclusive contract which will incorporate many of the nuggets of the violin concerto repertoire.

Amiable and bearded, Sitkovetsky is as relaxed on stage as he is in conversation, and is pleasingly versatile, both in the music he plays and the people he plays with. He

won the Kreisler Competition in Vienna in 1979 but in the decade since has established himself as an accomplished chamber music player as well as a virtuoso soloist.

And, quite coincidentally it seems, he has become a post-master of filling the role of the house violinist on new labels. Deutsche Grammophon released his Kreisler Competition-winning recital, but he first made an impression as a studio violinist on Orfeo. Among the seven recordings he made for them was the intriguing arrangement of Bach's Goldberg Variations — a work he became totally obsessed with for a while — as well as music as different as Grieg and Ravel.

And when Orfeo ran into its difficulties, he was taken up by Naxos, and recorded with success all the violin concertos by Mozart and Bach with the ECO, and a Brahms disc with his mother as pianist.

So while he is more than aware of the dangers of signing to a company without a track record, he is well aware of the advantages. "I do not have to compete with a long catalogue," he explains in his Hampstead home — coincidentally, he decided to live in this country well before Foster approached him. "I am not faced with the problem that I can't record this or that because someone else has just done it, or it's about to do so."

Not surprisingly, in view of the Virgin repertoire already announc-

## High-profile minimalism

THE MINIMALIST and systems music moves into high profile in the UK over the next four weeks as two of its main progenitors come to the UK for important performances — with an expected dramatic effect on record sales.

This week, Steve Reich And Musicians start a series of concerts of the South Bank covering large and smaller-scale works. October 23 sees him at the Royal Festival Hall for Six Pianos, New York Counterpoint and Music For 18 Musicians, and October 25 sees him move to the QEH for Music For Pieces Of Wood, Vermont Counterpoint, Four Organs, Sextet, and the first UK performance of Electronic Counterpoint.

Subsequent performances include October 27 and 29 (RFH) and October 30, November 2, QEH — his last concert will be recorded for future broadcast on Channel Four.

This will be followed, on November 9, with the European premiere of Philip Glass' new opera, The Making Of The Representative For Planet B, based on the novel by Doris Lessing. There will be 10 performances in November and December.

All this will boost interest in the Glass and Reich recordings on CBS and Nonesuch, but also on the specialist West German contemporary music label run by Manfred Fischer, ECM.

This high quality label is now im-

ported and distributed by New Note since the demise of IMS, and is attracting wide attention. This is partly due to the minimalist recordings — the best-sellers include Steve Reich's Music for 18 Musicians (CD B21 417-2) and Reich's Octet and other works (C 827 287-2).

But the wide audience brought to this area of classical music by Reich also has shown a strong interest in other aspects of the ECM catalogue. This includes the music of the Estonian composer, Arvo Part, which won an unusually large audience during the broadcast of the St John Passion transmitted by Channel Four at Easter.

Until now, that audience had to be content with earlier Part recordings — Tabula Rasa (CD 817 764-2) and Arbos [817 959-2], in atmospheric performances by The Hilliard Ensemble, among others.

But now, the CD of the passion — Passio Domini Nostri Jesu Christi Secundum Joannem to give it its correct title, is available on one 70-minute CD sung by The Hilliard Ensemble, conducted by Paul Hillier (ECM 1370-2). It promises to be the most successful contemporary music recording of the year.

Equally intriguing on the new Note catalogue is the recording of Book 1 of Bach's Well-tempered Clavier played by the jazz pianist Keith Jarrett (CD 833 52-2), one of a number of recordings by Jarrett on the label.



EMI



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## Whose violinist is a household name

ed, the discussions between Foster and Sirkovetsky have shed away from undiluted dollops of the great pops. For example, his first recording on Virgin, which comes in September, are the two Violin Concertos by Prokofiev, which have been in his repertoire for many years. Other concertos that will follow include Shostakovich (with Rostropovich) and Glazunov, although in the more popular vein, the Beethoven and Brahms are on the cards as well.

What has pleased Sirkovetsky so much already about his Virgin association — the contract is formally for four years with a further two-year option — is the evident flexibility of the company, and Simon Foster. The first chamber music disc was scheduled to be Schumann, Mendelssohn and Franck, and shortly before going in to the studio, Sirkovetsky phoned to say that he felt much more strongly at the time about a more unusual 20th-century violin sonata programme of Stravinsky, Janacek and Debussy. "It is easy to forget that although their music was very different, they were almost exact contemporaries and they each only wrote one violin sonata. Strauss at the beginning of his career, Debussy in the middle and Janacek at the end."

It was the kind of programme that Sirkovetsky felt should be on a record, and Foster readily agreed: the recording schedule was changed, and the disc, made with the pianist Pavel Gililov will be

released next year.

Sirkovetsky has been playing these works in concert, but he strongly believes that a recording can and perhaps even should be different to a performance. "It is the difference between the theatre and the movies," he says, graphically. "There are certainly subtleties of shading that are completely lost in the concert hall but to which you must pay attention when you are making a record, because you have the advantage of the kind of 'close-up' effect that you have in a film."

He acknowledges that some players are better on stage than on the platform — Richter is a typical example, he says — and vice versa, citing one of his most admired musicians, Glenn Gould. But he enjoys both.

Currently he gives around 100 performances a year, and relishes his recordings as a break, not least because now he just has a 10-minute journey to the Abbey Road studios to make his Virgin discs. His decision to move to London has had its desired effect on his UK concert appearances: having already appeared at the Proms twice in the past two years, he was not in this year's programme, but played at the Barbican in July conducted by Tilton Thomas, plays Prokofiev's Violin Concerto No. 2 on October 7 in Manchester, and Shostakovich's No. 2 with Rostropovich in London in November.

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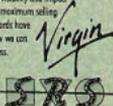
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# Dooley's

## D I A R Y

DALE CARNEGIE'S *How To Win Friends And Influence People* has obviously not figured among **Pete Waterman's** bedtime reading, judging by his vociferous broadside at the Entertainment UK conference last week (see p.1). Wonder if he arrived at the 40-year age bracketing of Radio One exact by averaging the ages of **Roger Lewis** (33) and **Johnny Beering** (51). Waterman — no spring chicken himself — described himself as "perhaps the record industry's biggest critic and one of its biggest earners", and went on to refer to the pop-up, pull-out, fold-out gatefold poster packaging for **Brother Beyond's** new single, thus: "EMI must lose 30p per single. It makes me wonder why I bothered writing the song. We should just charge two quid for the packaging" ... Entertainment UK's boss **Mike Sommers**, wearing shades throughout the conference, explained: "No, after dealing with the music industry I haven't gone native. It's conjunctivitis" ... Having no faith in the ability of record companies to deliver the goods this Christmas, EUK has assembled a stripey marquee (last used at the Edinburgh Festival) in the company car park to provide 5,000sq ft advance stock warehousing ... Surprise additional award at the British Academy of Songwriters Composers and Authors global presentation last week deservedly went to departing general secretary **Marilyn Worsley** ... Provisional results of Gallup's survey for the CMA appear to indicate that MW's country chart has been a hit with dealers ...

FORGET **MICHAEL Jackson**, forget **Prince** — the hottest ticket in town (if any were available) would be for the next BPI council meeting when chairman **Peter Jamieson's** view (that the proposed exclusion from the album chart of multi-artist compilations of previously released material must have universal acclaim throughout the industry to be carried out) will be put to the test. His **BARB 88** speech (MW, October 15) had a "back me, or sock me" flavour to it ... EMI entertained **BARB 88** delegates with a preview of the *Imagine* movie, while its manufacturing and distribution operation didn't escape the barbed tongue of Virgin's **Jon Webster**, who quipped: "**Malcolm Anderson** can't finish writing his speech until he finds out what the factory can press" ... At least one **PolyGram** label is holding back key releases until early next year rather than get caught up in the Christmas mêlée ... And Dooley wishes he had £5 for every time one of the record company presenters at **BARB 88** said: "This is no ordinary Rest Of" ... After at first being "treated rather like a trip to the dentist when visiting record companies", according to **BARB** chairman **Steve Smith**, the dealer organisation and its convention are now surely firmly cemented in the music industry agenda ... The **Astley** album is now back to November 28 following PWL's Work House studio fire.

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A TOUCH OF glass: Sade receives the CBS Records International Crystal Globe award for overseas sales.



BURGH'S FIZZ: Chris De Burgh celebrates the news of his new album reaching number one.



RABBIT RABBIT: Epic's product manager Adam Hollywood tells the company's conference about the new Who Framed Roger Rabbit soundtrack.



LIGHT RELIEF: Jean Michel Jarre, Polydor MD David Munns and PolyGram International president David Fine celebrate the eventual go-ahead of Jarre's Docklands concert.



TULL US A story: Chrysalis and Span Pictures launch the 20 Years Of Jeffro Tull video.



GIFT OF the grab: Simon Bates picked up a bunch of goodies from the W H Smith stand at the Radio Show on a 30 second dash in aid of the Stors Organisation for AIDS.



WE OWE you everything: Bros thank CBS sales staff for their support at the company's sales conference.



WEA ONTO a good thing: Tower Records and WEA launch their Prime Cuts campaign.



MIDNIGHT MASS: HMV in Dublin opened at midnight to sell U2's new album and the band joined in by signing sleeves.

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