

MUSIC WEEK



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Brits: all the winners, but no SAW point

THIS YEAR'S British Record Industry Awards were spread around a number of companies — but PWL was not one of them.

Pete Waterman's company, his co-producers and the label's artists failed to receive an award from their peers but the Radio One listeners award for the best single Mason.

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Pinnacle: everything has a price

DISCREET RUMOURS that leading independent distributor Pinnacle might be on the market are not being discounted by chairman Steve Mason.

He comments: "Everything is always up for sale. Everything has its price."

Mason rescued Pinnacle from receivership five years ago and has overseen steady growth at the company. Largely because of the PWL product it handles, it is now the UK's biggest indie.

Radio report brings music to PPL's ears

THE RECORD industry has spent several thousand pounds on an independent report that is now telling it exactly what it wants to hear: radio can afford to pay for needle-time and music is cheap programming.

The document, commissioned by deadline collection agency Phonographic Performance Limited, says payments for playing records are only a tiny proportion of ILR's advertising revenues and argues that de-regulation will lead to a more buoyant radio industry.

Researched by consultant economists PPL Financial, the report says programmes based on PPL

records bring in the largest audiences and are the cheapest form of broadcasting, costing less than half the price of drama. It concludes: "Copyright payments to PPL represent, on average, only 4.9 per cent of commercial radio's advertising revenues."

"Management have it within their power to achieve significant savings by other means, such as rationalisation of staff, improvements in financial disciplines and so on."

"We argue here, therefore, that the Government and the IBA have already acted decisively to respond to the financial difficulties faced by the industry in the mid-

Geffen in \$750m EMI link?

THE LIKELIHOOD of a deal between David Geffen and Thorn EMI is gaining credence in informed music business circles. Setting a value of \$750m on Geffen Records, the dynamic American entrepreneur is believed to be less interested in an outright sale and more

interested in an intriguing arrangement which would give him a substantial stake — and power — in EMI.

The Geffen label's remarkable run of successes with artists such as

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Ellis on royalties: 'carry on talking'

A NEW set of proposals from the record companies over how to proceed with negotiations on new mechanical rates are under consideration by the music publishers.

A series of suggestions was made by the BPI at a meeting with the Mechanical Copyright Protection Society last week, views which are now to be presented to an

MCPS board meeting.

Says BPI chairman Terry Ellis: "We put forward some positive proposals on which future discussions would be based."

The MCPS is intending to introduce a new schedule of mechanical payments from April 1 (MW, February 3) which, it says, would be some 12 per cent higher than

current rates.

Ellis comments: "We want to carry on discussions without feeling that the industry has some sort of threat hanging over it."

MCPS MD Bob Montgomery declines to comment on the issue, saying that a statement will be issued later this week after the organisation's board meeting.



AN HOUR — plus lunch — with Jonathan Ross

Backroom boys get their chance at MW Awards

AS THE lights fade on one awards ceremony, they begin to focus on another event which also highlights the successes and achievements of the past year. Yet while stars gauded the plaards at the Brits on Sunday, the Music Week Awards Luncheon next Monday will recognise the hard work which goes on behind the scenes to generate the hits which fuel the music business.

Host for the event — which also celebrates Music Week's 30th anniversary — will be Jonathan Ross.

Guest of honour speaker will be Anthony Wilson, chairman of Factory Communications.

● Last-minute table reservations hotline 01-437 3665.

Parkfield's future under scrutiny as Feldman quits

PARKFIELD ENTERTAINMENT chief executive Paul Feldman is leaving the company.

He is to pursue other "non-competitive" business interests and will remain a consultant to Parkfield.

The move is fueling speculation over the future of the Parkfield group, particularly its sell through video distribution arm.

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CD jukeboxes deliver another blow to the struggling single

THE BOOM in CD jukeboxes is shrinking another blow to the faltering seven-inch singles market.

Jukeboxes presently make up a significant percentage of the seven-inch market share but one prediction is that within five years all the machines will operate with CDs.

That is the view of John Mellor, editor of *Coin Slot International* magazine. He says: the last two years have seen a dramatic revolution in the jukebox market.

"The compact disc has made a

huge impact on the jukebox industry in the last few years so much so that of the 35,000 boxes sited in the UK, about 15,000 of them are now based on CD," says Mellor.

Almost all managed pubs now have CD jukeboxes and machines in tenancy pubs are switching over rapidly, he says. "CD machines have really taken off. All of a sudden it went bananas and all of them was a big piece for them."

"Some people reckon that they will take over from vinyl jukeboxes

in five years but to be honest I think it will be less than that if last year is anything to go by," says Mellor. He adds that the situation in the US where vinyl jukeboxes are almost non-existent and have been replaced with CD machines could have a knock-on effect in the UK.

"But that said, there are a number of vinyl machines being made available for those places that can't afford CD but with prices coming down and cheaper machines it won't stay that way for long," he says.



THE NOTTING HILLBILLES: touring to support *Your Own Sweet Way* single, out February 19, on Vertigo

MUSIC WEEK



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BRIEF S

● EMI IS backing the release of the dance compilation *NOW Dance 901* on February 26 with a national TV advertising campaign which will be launched on February 28 and will run for three weeks. Artists included on the 20-track album of dance mixes include Mantronix, De La Soul and Technocrat.

● BMG IS re-promoting the Dionne Warwick album *The Love Songs* with a one week TV advertising campaign starting on February 19. The national campaign will feature a co-operative ad with *Our Price* and will tie-in with Warwick's UK tour.

● DEMON RECORDS is backing the new releases by *Wood Children*, Ben Vaughn and the *Wood Children* with 150 in-store displays to be mounted in independent stores. There will also be dealer incentives, trade and consumer press ads and other display material, says Demon. Giant Sand and the *Wood Children* will be on tour to support the releases.

● ABM IS releasing the soundtrack to the film *Blaze* on February 19 to tie-in with the theatrical release of the film of the same name. The album includes tracks by Fats Domino and Randy Newman and the film features Paul Newman.

● THE RELEASE on Fotodisk of three albums in its *Rock Road* series, on February 26, are being supported by ads in *Music Week*: *Metal Hammer*, *Kerrang!*, *Metal Forces and Sounds*. In-store display material will also be available to back the three releases which are *The Celtic Frost Story*, *The Urish Heep Story* and *The Gorth Rocket Story*.

BBC record library opens its doors

The BBC's Gramophone Library is transferring its contents onto CD-ROM and opening its doors to the music industry. The library's information catalogue of more than 12,500 records will be made available on-line or on CD-ROM. The earliest discs date back to 1895 and 40,000 recordings are added each year.

The BBC claims that almost every major recording commercially issued in the UK since 1895 is included in the library which until now withheld its information from anyone outside of BBC programme staff circles.

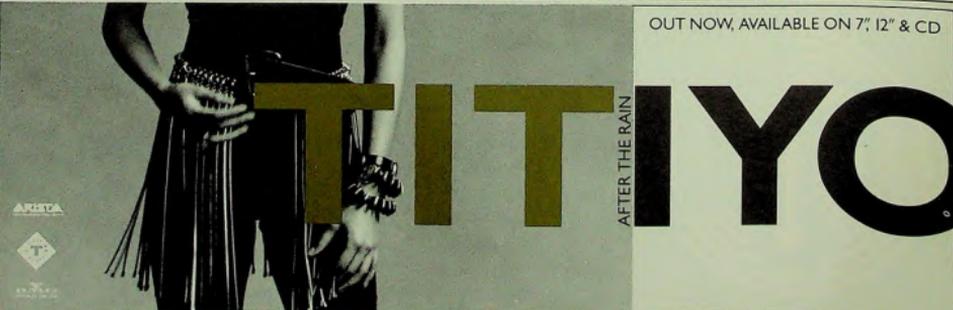
For more information on how to gain access to the library, contact Shirley White on 01-927 5334.

MUSICAL Chairs

AT LEYDOR: head of press Leo Leuchman has been promoted to director of press; former head of EMI's promotion department Jimmy Devlin becomes director of promotions and senior product manager Ian Greenall has been promoted to the post of marketing manager... Former CBS director of commercial marketing Barry Humphreys has been confirmed as new marketing director for Warner Home Video in the UK... EMI has appointed Gilbert Ohayon as marketing director of international repertoire for continental Europe in its international marketing division. He was previously vice-president of CBS/Fox's southern European operations. John Leach has joined EMI UK as project manager... artist royalties. Stephen Edwards joins the media department of law firm Richards Butler as a partner. He leaves

the BBC... Vince Ward is joining The Agency... Bruno Tilly leaves his post as art department director of Island to set up film production company Mainline Productions. He can be contacted on 0831 403022... Head of PolyGram's corporate legal department, Richard Constant, becomes general counsel of the PolyGram group... Pickwick's chief financial executive John Cummings joins the company board as finance director. Jonathan Lewis replaces him in his role as company secretary... John Woodward is the new chief executive of the Producers Association... Keith Knowles, former sales and marketing manager at Jive Records, has joined Swardyard Records as sales and marketing manager... Former international co-ordinator at IRS Records, Anne Bolter, has been appointed UK press officer for the company... Peter Gray has been appointed director of music print company TR Sales... Emma Gray and Chris Watts have left Noise International to set up management and PR firm Troublehouse and can be contacted on 01-371 9163.

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AFTER THE RAIN

Radio report

► FROM PAGE ONE

agement of the managerial and financial disciplines which characterize a mature industry."

While welcoming the Broadcasting Bill as likely to produce "a larger, more diverse and more buoyant radio industry," the report says some of the "weaker entities" will be weeded out. However, it argues that the factors in this selection will be the quality of individual management, marketing skills and the attractiveness of programmes and not payments to PPL.

"It is, therefore, a grave misconception to suppose that commercial radio's future financial health pivots on the reduction of payments in copyright royalties."

Brits Awards

► FROM PAGE ONE

was still to be decided as MW went to press.

The other award winners were: best British newswoman — Lisa Stanfield (Arista); best British producer — David A Stewart (RCA); best classical recording — Gershwin's *Porgy And Bess* by Glyndebourne Festival Opera, Glyndebourne Chorus and the London Philharmonic Orchestra conducted by Simon Rattle (EMI). Best soundtrack/cost recording — *Batman* by Prince (Warner); best British group — Fine Young Cannibals (London); best music video — *Lullaby* by The Cure (Fiction/Polydorp); best international group — U2 (Island).

Best international newcomer — Neneh Cherry (AVL); best international artist — Neneh Cherry (AVL); best album by a British artist — *The Raw & The Cooked* by Fine Young Cannibals (London); Best British female artist — Annie Lennox (RCA); best British male artist — Phil Collins (Virgin); outstanding contribution to British music — Queen (EMI).

Geffen link

► FROM PAGE ONE

From N' Roses, Cher, Aerosmith, Don Henley and Tesla, has taken place within the framework of a deal with Warner Bros, which runs to the end of this year. There has been speculation that Geffen has been courting other companies in order to stake up the price for renewing his deal with WEA.

Pressing code talks falter

RECORD MANUFACTURERS and music publishers are still at loggerheads over a new code of conduct.

Both sides have made their own proposals on what should be included — but stumbling blocks remain.

At one stage, talks looked set to collapse completely when manufacturers threatened to walk out on a meeting between the two groups.

Although the meeting continued, the Record Manufacturers Association and the Mechanical Copyright Protection Society were unable to reach full agreement on the code.

RMA acting secretary Adrian

Owlett described the meeting as less than satisfactory. "They have conceded some points but there are areas that the RMA are very unhappy about," he says.

Points remaining unsettled include sales agreements, credit control and MCPS's desire to audit manufacturers' accounts. The MCPS was due to present rewritten proposals for the code to the RMA on Tuesday (20).

If an agreement is not made soon, there is a danger of companies decamping to Europe for manufacturing. But director of commercial operations at MCPS Graham Churchill is optimistic.

Of the last meeting he says: "We

made substantial progress. We established an awful lot of common ground. There was one moment that was difficult but it was over very quickly.

"We agree there is a need for us to co-operate and for there to be an orderly market. We feel confident that we have sufficient progress to be at the point which we wanted to be at by this time."

Distributors and publishers deadlocked over new law

THE UK's record distributors have failed to reach agreement with the music publishers on whether the new Copyright Act puts additional responsibilities on companies which handle music product.

A team representing both major and independent distributors met with the Mechanical Copyright Protection Society on Thursday, but says team chairman Steve Mason, the two sides do not take the same view on any new constraints.

Mason, who is also chairman of Pinnacle, comments: "We tend to disagree on whether we have any legal obligation to answer to them. They insist that the distributors put a product into circulation and we insist that the act of distribution has taken place before the product reaches us."

Mason continues: "They are going to write to us with their requirements and we will then see if we find them acceptable."

Spotlight staff moves open top posts at MW

A NEW publisher and a new editor of *Music Week* will be appointed following significant changes to the senior management structure of Spotlight Publications, the magazine grouping which takes in trade titles *Music Week*, *Studio*, *Video Week* and *Video Retailer*, plus ancillary directories and publications generated by the Spotlight Research Department.

As the company sets out to expand its portfolio of entertainment trade publications, *Music Week* publisher Andrew Brain has been appointed executive publisher, with overall responsibility for all titles.

The paper's editor David Dalton becomes group publishing editor, responsible for the co-ordination of editorial policy for the company and charged with the development of new publishing activities. He will continue his current role as *Music Week* until a new editor takes over.

John Kania, currently commercial manager of *Video Week* and *Video Retailer*, becomes publisher of both titles.

Next month, *Music Week's* commercial manager Kathy Leppard leaves to become head of projects at a London commercial radio station Jazz FM.



PAUL CONROY: two for the price of one

Chrysalis's 2-in-1 breaks new ground

A NEW concept in double-packing is being launched by Chrysalis.

The CDC, a pack containing the CD and cassette version of the same album, is being floated in a joint promotion with Our Price.

First product is Paul Carrack's *Groove Approved* which will go out with a dealer price of £7.29, the same as a standard CD.

Says Chrysalis president Paul Conroy: "Its aim is to give value for money to the older, record-buying purchaser. We feel the CDC gives the purchaser the luxury of having the CD for the home and the cassette for the car."

Would BRIEFING

NEW YORK: CBS Records division president Tommy Mottola says the company will be making a few major acquisitions in the next three or four months. "We're talking about being involved in the venue business. We're also talking about merchandising," he says. Mottola also says plans are underway for the rebuilding of CBS's music publishing empire. CBS has dropped its Associated Labels logo. All product that appeared under that banner will now be released with a customised Epic label, such as Solar/Epic.

DUBLIN: The country's only vinyl pressing plant, Carlton Productions, is closing at the end of February because of the decline in sales of vinyl singles and LPs. Carlton will relocate in April under a new name and with some of its present staff of 20. Carlton's MD Robert McGrattan says it is unlikely that anyone else will set up a new vinyl pressing plant. "I don't think we'll ever have the sales volume to justify the investment," he says.

NEW YORK: *Entertainment Marketing Letter* estimates that one in five music albums sold in the US last year was via direct response means, including mail order catalogues, TV ads and clubs. The magazine says entertainment-based direct response marketing — for music, film and video — constituted a \$2b market in 1989. As a result, Warner Music Merchandising has been formed in a bid to seek retail as well as direct sales for artist-based paraphernalia.

HAMBURG: The new president and general manager of GEMA, Prof Reinhold Kreile, has expressed his support for the extension of the period of protection for record producers' rights from 25 to 50 years. The statement is being seen as an important contribution to the German record industry's campaign to seek parity with performers over the duration of protection. It is also the first time that GEMA has publicly offered its support to the record industry in that area.

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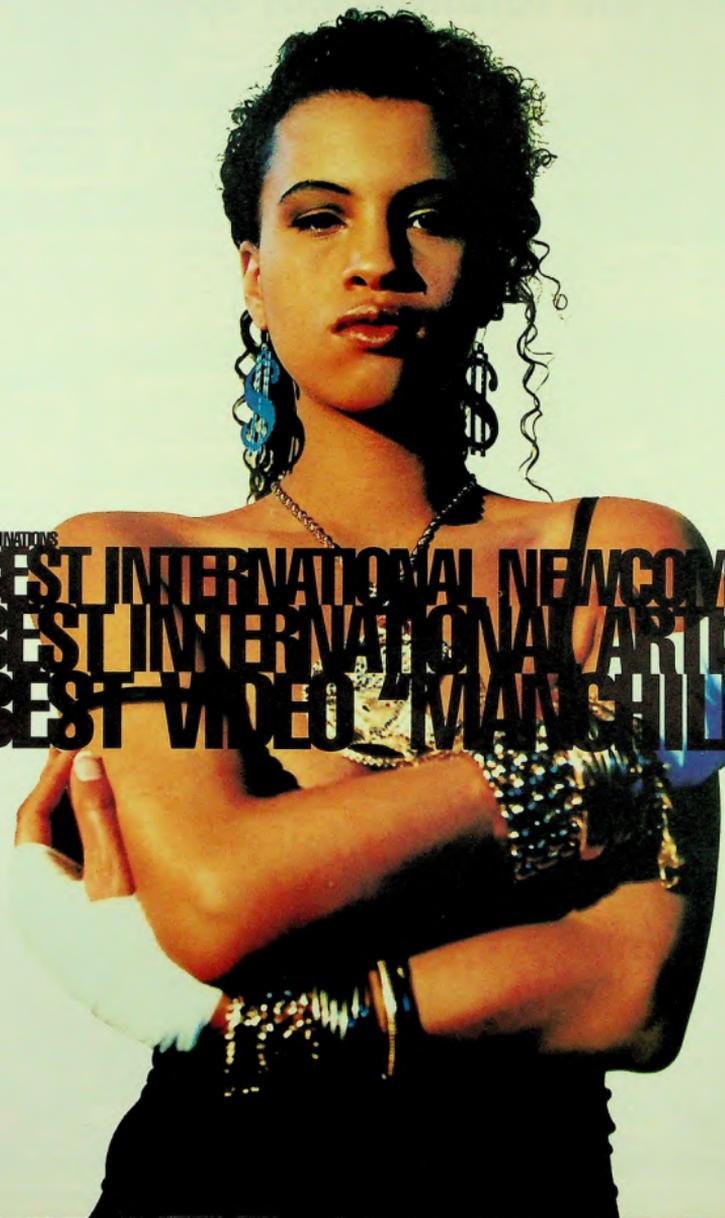
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Norwich: the retailing hot spot

Frontline is out and about again. This week we look at the state of independent record retailing in Norwich — and we pose a question that is a challenge to all indie dealers.

YOU CAN'T get into Norwich without seeing signs describing it as "a fine city". They might also add that it's a fine place to sell records.

With a university, an art college and a huge catchment area, it's an open market for virtually any style of music and music retailing.

The health of the record market is evidenced by the fact that the city centre has more independents than most, already boasts a V H Smith and is due to get an Our Price, an Alko and a new Woolworths record department.

Spearheading the indie attack is Andy's Records, one of the 14 shops run by the current chairman of BARD, Andy Gray. Andy's in Norwich is situated just off the main market place and is regularly featured in co-operative and generic TV advertising.

Gray is acutely aware of Norwich's strategic importance. "This is the regional centre and there are

an incredible number of small villages in the region — and most of the people in them come to Norwich to do their shopping," he says.

The bulk of Andy's business is mainstream pop although the Norwich store has an extensive back catalogue range and a noted second-hand section. Gray asserts: "There aren't many shops outside London with the depth of stock we carry."

Gray adds that he is aware of what other record retailers are doing in the city but feels that each store must look to its own activities first. "All we can do is price competitively on new release chart stuff, stock formats, give good service and create a pleasant environment."

While Norwich's retailers may think more about their own strategies than those of their competitors, it would be very difficult for Andy's to miss what Lizard Records is doing. The two stores are next door to each other with entrances less than a couple of yards apart.

Andy's was already trading when Lizard opened for business but, initially, their roles were very different. Says Lizard manager Chris Evans: "We started off as a second-hand and collector's shop." Lizard has progressed since then, though, into "anything but chart pop" and, in addition to its original stocking policy, now

specialists in metal and indie product.

"I suppose some people come in here as well as going in Andy's," Evans reckons, "but many because we've got the metal and the indie product and they've got pop. I think, actually, that neither set of customers would be seen dead in the other shop."

"There's a pretty big heavy metal following in the area and obviously all those people come to the shop. I think that's because we stock the stuff nobody else has got."

Evans feels that if Lizard shares an attitude with any other outlet in the city, it is with Backs and its determinedly independent philosophy. Each shop would appear to have found its niche within the specialist markets: just as Lizard takes pride in its metal, Backs main selling point is its dance product.

Even so, Backs does not exclude other material. Says manager Roger Wilson: "We sell pretty much the same titles as HMV or Andy's but in different proportions. We will sell 15 or 20 Ice T and HMV will sell one; we will sell two or three Eric Clapton and they will sell a thousand."

Backs, the retail arm of the distribution company of the same name, is a member of the Chain With No Name — an organisation Lizard is keen to join — and Wilson

feels its commitment to all things indie has helped its reputation and its profile.

However, he states: "We sell specialist stuff but we're not a specialist shop. We have a reputation for alternative material but I don't like the title of an 'alternative shop', I think that ghettoises us."

Wilson argues that Backs is competing on all three fronts — price, service and stock — and says part of the service is to play records for customers. "I think that puts us in a minority of shops," he adds.

"We get a lot of DJ custom and we sell a lot of funk and dance 12-inches because we are prepared to play them for people. If that is service then that's what we do."

Wilson acknowledges that there is great retailing competition in Norwich, but says: "It's always been there so we don't know anything different." He feels that some of the factors which make the market so strong are the strength of the local economy and the fact that it is "a middle class town".

Those aspects should, then, help with the sale of CDs. A specialist in the format is See These and owner Paul Assirati makes this claim: "We are now in our fourth year and sell more CDs than all the other shops put together."

'This is the regional centre and there are an incredible number of small villages in the region — and most of the people in them come to Norwich to do their shopping'

success is due to the wide range of back catalogue we sell — it's approximately 40 per cent of our turnover. We stock what other shops don't even think of.

"We also compete well on prices. Ninety per cent of our stock is £9.99. You won't find a single CD — other than doubles or imports — at over £10.75. In addition, we operate a voucher system which certainly encourages customers to come back to us."

Whether Assirati's claims are correct or not, See These undoubtedly make its contribution to music retailing in the city centre. The shop is a three-minute walk from Andy's-Lizard and is within easy strolling distance of all the other independents, which also include Beppo Records and several stalls on the central market.

Does this, then, mark Norwich, generally regarded as a backwater, as the hottest spot for independent record retailing in the UK?

ROCK HARD RELEASES

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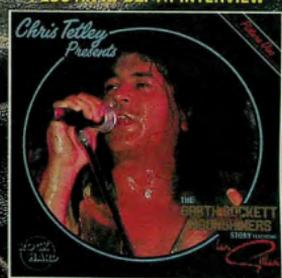
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ON HIM

Falling for the master of charm

Commencing with a John J. Kennedy quote, Manlow at once revealed those aspects of his act which drove some critics to disbelief and vulnerable self-recognition - respect, in other words, to an admission: "The soft voices of digital strings creep unobtrusively over the

stage like Sumatra lava to bear Barry's music from his grand piano where its pure vibrations, in the final analysis, Manlow is hard to dislike. If there is a lesson to be said for musical critics it must be that self-recognition has even spread across that self-recognition.

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BARRY MANLOW Palladium

"Wasn't the show?" he gave great answers - "except that, changing to make the crowd sound better sounding. There's lots of great criticism, but maintaining the common sense without patronizing the audience today. The only real disappointment was seeing Barry's music come up. It didn't look that big. I guess that show bit.

It's finger clicking good

IF YOU have had a bad day, Barry Manlow is the perfect remedy. It was a simple one - "Don't give up on your dreams." But it was just what a woman near the front needed. "Happy soul," which completely changed a life. There was an opening here for further advice, but it never came.

Paraded by the music master, Manlow, the evening really didn't see a single act of self-recognition, for finding who manures to your life, the leaving him alone. Take it from Barry: "You can give to, you can't give, but you can't give up."

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The un-mocking of Manlow

IT'S NOT in the name of an album, but in the name of a man, that Barry Manlow is the perfect remedy. It was a simple one - "Don't give up on your dreams." But it was just what a woman near the front needed. "Happy soul," which completely changed a life. There was an opening here for further advice, but it never came.

NIGELLA LAWSON talks to the American singer about the transformation of his image

Barry Manlow is the perfect remedy. It was a simple one - "Don't give up on your dreams." But it was just what a woman near the front needed. "Happy soul," which completely changed a life. There was an opening here for further advice, but it never came.

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... So I like Barry Manlow, want to make something of it punk?

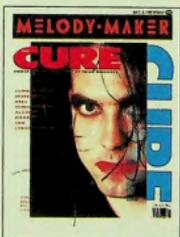
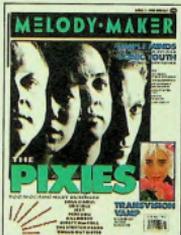
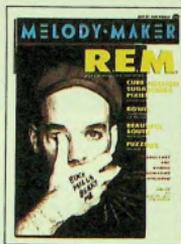
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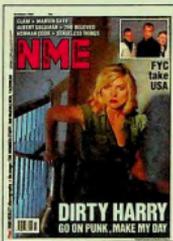
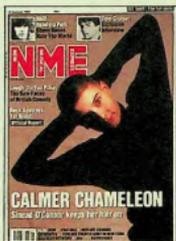
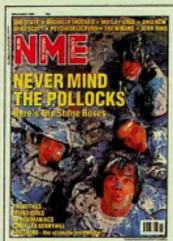


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THE MARKET LEADER

ABC JULY-DEC 1989

ONCE MORE onto the big Tracking cupboard and it's business as usual as it gets (as usual). Oh, wow. **Alopecia** **Rooster** are back! Well, their album *The Devil Hits Back* is back. On the Demi Monde label through Rough Trade and the Cartel, that mad batch of metallic noise-makers get a second look with a compilation featuring both of their most famous cuts, Tomorrow Night and Devil's Answer. Lock the doors and get the garlic out. Also from Demi Monde, **The Ulfathurs** unleash *Flaming Chaos* — another album of suitably odd stuff. Odder still, perhaps is the excellent **Cheech And Chong** of rock excess of **King Missile** who offer the simply titled *Mystical Shit* on Shimmy Disc Europe. It's a trippy experience mixing rock rudimentary with a liberal dose of humour and it's available through Greyhound. And even more strange... Yes, believe this one, the dodgy looking and wildly obnoxious **The Smells From Hell** release *Your Love Is Wild on Frigate Records*. Distributed by Probe Plus and the Cartel, this Manicouan delight is actually pretty damn fine, apart from the over-zealous sexuality of the lyrics (or maybe even because of it). Punk rock and Goth never died, but they still can't think of any good names.

THE ENIGMATIC **Flynn** seems to have arrived from nowhere and he offers a mellow, mellow housey track with a subdued pop vocal well in the style of *The Beloved*. His debut (well, as far as I know of), is a 12-inch called *The Only One* and it's on Spidercom through Pacific. Certainly recommended and, with any justice, this one could be an early decade chart mover. Also through Pacific, the Rumour label's latest attempt for short action — following the success of *WPI Project* — is **Muggle Concept's** *Unstoppable*. Farly enough stuff with a colossal beat and a percussion break of note, but you can't help but wonder how many times that piano riff and the Lolegita Holloway style screech can pull it off. More mellow grooves come from the Play Hard label as it releases a 12-inch from **DRIBB** (Feschung Lovem) called *Make It With You*, through Nine Mile and the Cartel.

THERE'S AN interesting release from **TDF** called *Your Move* on the Naked Records label. Guffly heavy new wave guitar stuff it, however, lacks any distribution details. Some cut interest in this one if you can find copies. No such problems for **The Wood Children** who seem to have come of age to a degree with their four track EP *Sweets For the Blind* on Demon through Pinnacle. Pofund

brass-led and full of fun — certainly deserves to be on the radio, on the record player and in a million collections. There's also a grand EP from **The Colorblind James Brown** whose wondrous American songsters. On Death Valley/Cooking Vinyl if available through Revolver and the Cartel. Also from Looking Vinyl, there's a new album from respected singer-songwriter **Clive Grugman**, he of the neo-legendary Gregson/Colister collaboration has an album in his own right called *Welcome To The Workhouse* released on Special Delivery through New Routes and the Cartel.

IN A haze of jangled nerves and jerry riddled, **The Flatmates** are rather shockily remembered on Love And Death. Surviving their releases from '86 to '89 is displaying a certain charm and great depth to their songs with Deb Haynes' vocal standing head and shoulders above many of the best of contemporary of the time. The album's on Subway through Revolver and the Cartel, and it's just about brought to tear to my eye. Present day crooner with long hair and a pleasant demeanor — OK, OK, she's a girl with a great voice — is **We Are Going To Be Your's** Julie Sorrel. And they release their debut album this week on Big Cat through Rough Trade and the Cartel. On album and CD it's called *Everywhen* and it sounds pretty damn good.

THE HAZARD Trio kick off a new series from their artistic chops of Touch. The Spiral series offers The Hoffer Trio's *A Boy Of Cals* which includes a CD, a 22 page pamphlet and a postcard in a nice wallet thing. Available through Rough Trade and the Cartel and at art galleries everywhere I don't doubt. More dubbingly significant, **The Dub Syndicate** — and another arm of the Adrian Sherwood pullover — release a new album called *Strike The Balance* on On-U Sound through Southern record Distribution. And there's another chapter in the story of **Red Temple Spirits**. Just a week after their debut album, they release a new album called quite obviously *If Tomorrow I Were Leaving For L.A.* I wouldn't Stay A Minute more on Fundamentals through APT. Bloody hippies.

THE PROFOUNDLY orchestral in **The Nursery** release a new album/CD on Third Mind called *Lesprit* which is available through APT. Meanwhile, in the vaults of Pinnacle, the Fun Factory label from Germany releases a 12-inch vinyl and three-inch CD by **The Invisible Linds** which features their version of Joy Division's *Love Will Tear Us Apart*. The Shimmy Disc Europe label releases **Daniel Johnston's** bluesy opus *1290* through Greyhound. **The Shop Associates** have a seven-inch, 12-inch and CD single release of their *Contra* on Avalanche through APT, and there's a one-sided seven-inch single from **Jason Geron And The Desperados** called *God Hater*.

STILL WORTH the spends... **Frasser's** *Archology* on the Anti Home/CD on Third Mind called *Records*. **Lusk's** new four-track 12-inch EP *Mad Love* on 4AD through the Cartel. **Isuzu Kobayashi's** 14 album on the Megadisc label through APT, Edward Borton's *Here Is My Spoon* album on Wooden through Nine Mile and the Cartel. **The Furber Music** Only Losers *Take The Bus* single on Kichinwara through APT and **Boys Wonder's** obscure radio Wonder on the Flat Records label through the Cartel.

DISTRIBUTION
TOP INDIE
TOP 40 SINGLES

| | | | | |
|----|-----|----|------------------------------|--|
| 1 | 1 | 4 | HAPPENIN' ALL OVER AGAIN | Supreme SUPR12 12A (R) |
| 2 | 2 | 4 | WALK ON BY | PWL PW1 (7) 48 (P) |
| 3 | NEW | 1 | ENJOY THE SILENCE | Mute 12B020 12B (R) |
| 4 | 4 | 5 | INSTANT REPLAY | Parade 12PAR 22 12 (R) |
| 5 | 3 | 5 | TEARS ON MY PILLOW | PWL PW1 (7) 42 (P) |
| 6 | 6 | 3 | PROBABLY A ROBBERY | Mute 12B0176 12 (R) |
| 7 | 5 | 10 | GOING BACK TO MY ROOTS | Bonus BHM100 (PAC) |
| 8 | 12 | 1 | MASTER RAVE ON E.P. | Factory FAC 3477 (PAC) 342 (P) |
| 9 | NEW | 1 | BEACH BUMP | Rhythmic King 2M 2 B004 (R) 12 (R) |
| 10 | 10 | 12 | POOLS GOOD/WHAT THE WORLD... | Silverstone OR12 12 (P) |
| 11 | 7 | 3 | SLEEP WITH ME | Big Top 1271 12 (R) |
| 12 | 9 | 3 | LET THERE BE HOUSE | Loose 12 L27 12 (R) |
| 13 | 13 | 1 | TESTONE | Wings/Outer Rhythmic 7M3 12 (R) |
| 14 | NEW | 4 | THE RIDE EP | Creation CRE 720 12 (R) |
| 15 | 16 | 2 | INDIAN ROPE | Dead Dead! DD... 1200000 12 (R) |
| 16 | NEW | 1 | TURN IT OUT (GO BASE) | Profile PRO101 12 (P) |
| 17 | 11 | 10 | 30 SECONDS TO COMPLY | Top Tone 77710 12 (R) |
| 18 | NEW | 1 | MACH MACHINE | Outer Rhythmic/Mute SHM41 12 (R) |
| 19 | 17 | 8 | DEXTRUS | Wings/Outer Rhythmic 7M3 12 (R) |
| 20 | NEW | 1 | ALL NIGHT LONG | Mute 12M1 12 (PAC) |
| 21 | NEW | 1 | BLUE THUNDER/CEREMONY | Rough Trade 877 242 12 (R) |
| 22 | 12 | 7 | THE MAGIC NUMBER | Big Blue 124 12 (R) |
| 23 | NEW | 1 | LIGHTNING MAN | Mute 123 12 (R) |
| 24 | 21 | 3 | ROUNTY KILLERS | Visual Sounds 12 V10 12 (R) |
| 25 | 20 | 10 | YOU SURROUND ME | Mute 123M12 12 (R) |
| 26 | 14 | 9 | GETTING AWAY WITH IT | Mute 123M17 12 (R) |
| 27 | 19 | 2 | THE PLEASURE OF MUSIC | SAM/Tenango 1234 12 (R) |
| 28 | 18 | 2 | SONG FOR DENISE | KCAL BCN 378 (P) 12 (R) |
| 29 | 15 | 10 | WHEN YOU COME BACK TO ME | PWL PW1 (6) 12 (R) |
| 30 | 24 | 2 | MANCHESTER | Creation CRE 720 12 (R) |
| 31 | 29 | 19 | STREET RUFF | Debris AW101 (P) 12 (R) |
| 32 | 5 | 6 | AFRO DIZZY TRACKS | Escape ESC101 12 (R) |
| 33 | 20 | 2 | WFL | Factory FAC 227 12 (PAC) 221 (P) |
| 34 | NEW | 1 | ALL WE WANNA DO IS DANCE | Production House 1211 12 (PAC) 1211 (P) |
| 35 | NEW | 1 | LET'S HAVE A FREAK FOR YOU | Supreme SUPR1 12 (P) |
| 36 | 27 | 10 | RIGHT BEFORE MY EYES | Dead DEBT12 12 (R) |
| 37 | 22 | 2 | LISTEN TO YOUR HEARTBEAT | Living Beat 12 SHM5 12 (R) |
| 38 | 23 | 14 | TAINED LOVE | Amplic & Pungler 12107 12 (PAC) 12107 12 (PAC) |
| 39 | NEW | 1 | STEP IN THE RIGHT DIRECTION | Frontiers Inc. 0711 12 (PAC) 0711 12 (PAC) |
| 40 | 38 | 2 | S.A.S. 3 | Get Up And Dance (P) 121 807 (R) 12 (R) |

TOP 20 ALBUMS

| | | | | |
|----|-----|------------|-------------------------------|---|
| 1 | 2 | 40 | THE STONE ROSES | Silverstone OR12 12 (R) |
| 2 | 1 | 4 | READING, WRITING & ARITHMETIC | Rough Trade 870 14 12 (R) |
| 3 | 47 | 3 | 3 FEET HIGH AND RISING | Tonony Reg/Big Life DUSP 1 12 (R) |
| 4 | 15 | 6 | BUMMED | Factory FAC 328 12 (P) |
| 5 | 4 | 17 | ENJOY YOURSELF | PWL 107 12 (P) |
| 6 | 7 | 15 | WILD! | Mute STUM4 75 12 (R) |
| 7 | 5 | 2 | CLOUDCLOCKOOLAND | Ghetto GHETT 12 12 (R) |
| 8 | NEW | 5 | PENNIES FROM HEAVEN | INC 87 74 12 (R) |
| 9 | 5 | THE HEALER | Silverstone OR12 12 (R) | |
| 10 | 9 | 40 | TEN GOOD REASONS | Justice Debut (P) 12 (R) |
| 11 | 11 | 127 | THE CIRCUS | PWL 107 12 (P) |
| 12 | 14 | 12 | FLYING IN A BLUE DREAM | Mute STUM4 75 12 (R) |
| 13 | 12 | 93 | THE INNOCENTS | Ford For Thought GA08 12 (P) |
| 14 | 10 | 3 | A GILDED ETERNITY | Mute STUM4 55 12 (R) |
| 15 | 13 | 8 | MIXES | Debris 1271 12 (R) |
| 16 | NEW | 1 | CHILL OUT | KIP Communications KAMP1 12 (R) |
| 17 | NEW | 1 | CLUB IT '90 VOL 1 | Supreme SUPR1 12 (P) |
| 18 | 15 | 7 | DOOLITTLE | 4AD CAD 90 12 (R) |
| 19 | 16 | 13 | WAREHOUSE RAVES VOL 2 | Bonus BUILD 10 12 (R) |
| 20 | 14 | 1 | 101 DAMNATIONS | Get Up And Dance (P) 121 807 (R) 12 (R) |

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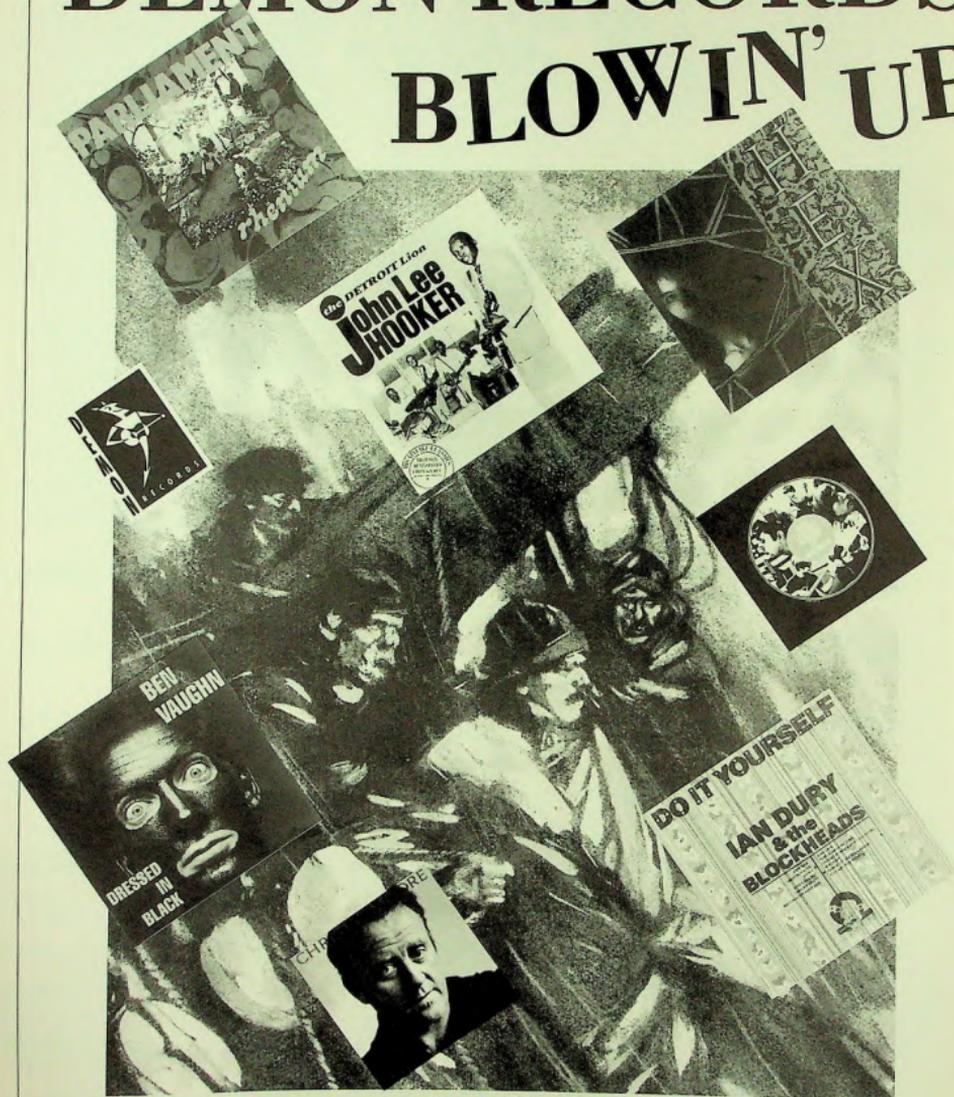
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|--------------------------------------|-------------------------------|---------------------------|
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| THE TIME WARP | 7 | JIVE RECORDS |
| THE STONE ROSES — | | |
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|------------------------------|-------------------------------|--|
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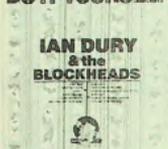
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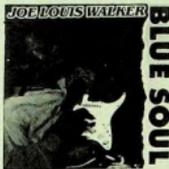
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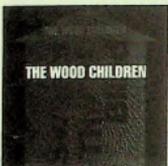
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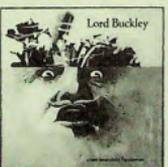
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ED 315



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LORD BUCKLEY
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FIEND CD 82



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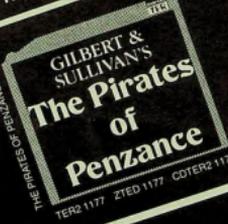
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DON'T JUDGE the new **FINE YOUNG CANNIBALS** I'm Not Satisfied (London LONX 252) by the chunky bashing pop mix that will doubtless be heard on radio, as the pressing circulated to clubs also contains two funkier New York mixes by **Prince Paul**, one rapped by **Meek B** and the other whined in dulcet soul style by **Roland GH**, while, different again, another The Nicca Version has received the most attention as it was also separately and notoriously promoted under the name "Mother F*ka", a comment that punctuates it! Likewise, be aware that the typically swampy **Tony Joe White**-penned **TINA TURNER** Steamy Windows (Capitol 12CL 560) may be clichéd US dance-rock style on the A-side, but interestingly is flipped by a less blatantly energetic genuine House Mix that's worth bringing to DJs attention.

There are too many currently warm, though not yet sizzling, imports to detail this week, but it's worth noting that, now the UK-only single of Deaf Jessie has put us out of step with her US release schedule, the **Sheep Pettibone** remixed rolling **ALADONNA** Keep It Together (US Sire 0-21427) is possibly the first import by her to cause a stir since she became a superstar. However, it is — guess what? — almost **Soul II Soul**-ish style!

The current UK releases (some not necessarily out fully just yet) that were getting action as of last week include an album, the rap, swingbeat and house embracing **MANTRONIX** This Should Move Ya (Capitol EST 2117), and on 12-inch, the **Soul II Soul**-ish drifting rhythm, girl-led lush sweet soul, and raggamuffin rap combining gorgeous **KICKING BACK** with **Taxman** Devotion (10 Records TEN297), nearly 10 years old but reissued and now **Frankie Knuckles** remixed, hauntingly deadpan girl moaned patterning sinuous **ELECTRICE 101** Talking With Myself (Mercury

MERX 31 6); Manchester recorded Hull indie group's funky vintage-style riffs jiggled muttering groove leading a four-tracker) **ASHLEY & JACKSON** The Sermon (DFM Records DFM 007T, via Pinnacle); jazz-funkily cantering anti-apartheid moody slick soul **WILL DOWNING** Come Together: As One (4th + B'way 12BRW 159); beefily remixed girl gasped and **Family Stone**-ishly chanted **Sylvester**-style galloping dated disco **PISCES** Take Me Higher (Sublimina Mix) (Reachin' Records PISCES 001 R); **Paul Oakenfold** remixed now more richly textured **Dusty Springfield** movie tune remaking Italian 'ambient' style **THE STRINGS OF LOVE** Nothing Has Been Proved (Land Of Oz Mix) (Breakout USA 088); recorded by **Michael Hutchence** between **INXS** albums, but here also **Paul Oakenfold** remixed so now chuggingly house-ish, **MAX G** Sometimes (Land Of Oz Mix) (Mercury MXQ 212, with an alternative Future Mix to follow, MXQ 2212); fast selling but disappointing in its fully commercial style (strongest in its B-side Spacey Saxophone Mix), rhythmically incoherent jerky techno **GURU JOSH** Infinity (1990s: Time For The Gun) (Ide Construction Records PT 43476, via RCA); sparsely bleeping and burbling electro instrumental (with a title pronounced as "Test Tone") **SWEET EXORCIST** Testones (WARP/Outer Rhythm WAP 3, via the Cartel/G-M); already well established on import, **Larry Heard** created soothing jazzy gentle 'ambient' **MR. FINGERS** What About This Love (frfr FX 131); good enough though rather mundanely **Soul II Soul**-like (by its other remixers) **I WOULD** Down On Love (frfr FX 129); **James Brown** punctuated but otherwise more Funky Nassou-ish, girl cooed and guy rapped lighthearted jumpy funk

PRODUCER featuring **WICKED NELSON** Nobody Messes With The Godfather (2 Dam Funky FUNK 1); previous **Fingers Inc** vocalist moaned out-and-out house (in contrasting UK Hacienda and US Bonesbreak mixes) **ARTHUR BAKER & THE BACKBEAT DISCIPLES** featuring **ROBERT OWENS** Silly Games (Breakout USA 678); **Lemmy Liston Smith** inspired sparse jerkily rumbling house **RHYTHM OF LIFE** Tropical Rain (SBK, One 12 SBK 7006); **Soul II Soul**-ish jogging mournful message filled **TASHAN** Black Man (ORR 655640 6, via CBS); **Ronald Barrill** created atmospheric seagulls and waves washed gently pulsing ambient house **APHRODISIAC** Song Of The Siren (Champion CHAMP 12-238); bumpily jiggling dense **Soul II Soul**-ish (by **Sharon 'Sidi' Haywood**'s sister) **EMMA HAYWOOD** Need Your Lovin' (Boss Records BOSS 12 001); somberly wordy rap **ICE Y** You Played Yourself (Sire W99947); Jazze's Groove-ishly rolling declaratory rap 'n' scratch **POOR RIGHTEOUS TEACHERS** Time To Say Peace (Profile PROF 280); **Alan Coulthard** created (in the guise of 'DJ Alfonso Coo!') label's acts megamixing **THE LEGEND** Can You Feel It (Champion CHAMP BOO 1); murkily thumping and twittering **ADDIS POSSE** Let The Warriors Dance Retrip (Warriors Dance WAF 14, via Spartan); London DJ **Steve Procter** created though (initially circulated as the genuine article) Italo house style **PRECINCT 13** Listen To Your Heartbeat (Living Beat Records SMASH 8); **Bobby Brown** diverted but otherwise blandly routine US-aimed swingbeat **BABYFACE** Tender Lover (Solar MCAT 1389, via MCA); likewise recent US black chart-topping but not necessarily UK aimed swingbeat **THE GAP BAND** All Of My Love (Capitol 12CL 558).

'OH WELL



New Single - Out On February
Available on 12", 7" & MC
12" Includes Andy's House Mix Of 'OH WELL'



TOP DANCE SINGLES

24 FEBRUARY 1990

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

| THIS WEEK LAST WEEKS ON CHART | | W | |
|-------------------------------|---|---|--|
| 1 | DUB BE GOOD TO ME Boots International Go Beat GOD(9) 39 (F) | | |
| 2 | I DON'T KNOW ANYBODY ELSE Block Box deCoo/RCA PB 43479 (12-P 43480) (BMG) | | |
| 3 | GET UP (BEFORE THE NIGHT IS...) Technronic feat. Yo Kid K Swayward STY(1) 8 (BMG) | | |
| 4 | WALK ON BY Sly&M PWL PWL(1) 48 (P) | | |
| 5 | TESTONE Sweet Exorcist Warp/Outer Rhythm - (WAP 3) (I/R/T) | | |
| 6 | GO TO HAVE YOUR LOVE Lionel Richie Capitol (12)CL 559 (E) | | |
| 7 | PROBABLY A ROBBERY Renaudoo Soundwave Mute (2)MUTE 102 (I/R/T) | | |
| 8 | LIVE TOGETHER Lisa Stansfield Arista 112914 (12-612914) (BMG) | | |
| 9 | INFINITY deCoo/RCA P2475 (PT43476) (BMG) | | |
| 10 | (CHERRY LIPS) DER ERDBEERMUND Culture Beat Epic 655637 (12-655636) (C) | | |
| 11 | MAN MACHINE Man Machine Outer Rhythm (MMAN 1) (I) | | |
| 12 | HAPPENIN' ALL OVER AGAIN Lionel Richie Supreme SUP(1) 159 (P) | | |
| 13 | WALK ON THE WILD SIDE Janet J Morgan Tabu 655596 (12-655596) (C) | | |
| 14 | GET INTO IT/THAT'S HOW I'M... Tony Scott Champion CHAMP(1)2/232 (BMG) | | |
| 15 | BEACH BUMP Baby Ford Rhythm King/Mute 78F04 (12BF04) (I/R/T) | | |
| 16 | SPACE SHUTTLE Gi' Spice-Heron Castle Comm. GILLT(1)003 (BMG) | | |
| 17 | DIRTY CASH Adventures Of Stevie V Mercury/Phonogram MER(9) 311 (F) | | |
| 18 | BLACK BETTY (ROUGH 'N' READY...) Roni J Epic 655430 (12-655430) (C) | | |
| 19 | WELCOME Gino Latino Hfr/London FX(1) 126 (F) | | |
| 20 | PAIN Lee Marrow Champion CHAMP(1)2/232 (BMG) | | |

| | | |
|----|-----|--|
| 21 | 13 | LET THERE BE HOUSE 4 Dextina Big One VIV(B) 19 (I/R/T) |
| 22 | 9 | MOTHERLAND -A-FRI-CA- 4 Tribal House Cooltemp/Crysalis COOL(4) 198 (C) |
| 23 | NEW | YOU PLAYED YOURSELF Ica-T Sire/Warner Bros W999(1) (W) |
| 24 | NEW | JAILBREAK Parsons Roniw 702 (R2) (GAM) |
| 25 | 1 | 7 NIGHTMARES ON Wax Warp/Outer Rhythm - (WAP 2) (I/R/T) |
| 26 | 20 | 4 HELO 4 Beloved East West WZ 426(1) (W) |
| 27 | NEW | TALKING WITH MYSELF (REMIX) Rob Base Mercury MER(9)316 (F) |
| 28 | NEW | TURN IT OUT (GO BASE) Rob Base Profile PROF(1)275 (F) |
| 29 | 38 | 5 COME BACK TO ME/ALRIGHT Janet Jackson Breakout/ASB USA(T) 68(1) (F) |

| | | |
|----|-----|---|
| 30 | NEW | PRINCIPAL'S OFFICE Young MC Delicious (12)BRW 161 (F) |
| 31 | NEW | SOMETIMES Max Q Mercury MQ(1)2 (F) |
| 32 | 17 | I'VE BE GOOD TO YOU Quincy Jones/Charles/Khan Quest/Warner B W 269(1) (W) |
| 33 | NEW | ALL NIGHT LONG Mafio Mike Baron Mafio MM(X)1 (PAC) |
| 34 | NEW | GET BUSY Lee Jive Chicago JIVE(1)231 (BMG) |
| 35 | 12 | 4 ALL 4 LOVE (BREAK 4 LOVE 1990) 5 Raza/Lady J/Secretary... Champion CHAMP(1) 228 (BMG) |
| 36 | 16 | TOUCH ME 4th + 8 way/Island (12)BRW 152 (F) |
| 37 | 19 | 7 JUICY 7 Wrecks-N-Elect Motown ZB43295 (12-ZT43296) (BMG) |
| 38 | 14 | 4 N-R-G 4 Adami's MCA MCA(T) 1386 (F) |
| 39 | 28 | 3 THE GAS FACE 3 Def Jam 655627 (12-655627) (C) |
| 40 | NEW | 4 BOUNTY KILLERS 4 Depth Charge Vinyl Solution... (STORM 13) (SRD) |
| 41 | NEW | HOW AM I SUPPOSED TO LIVE... Michael Bolton CBS 655977 (12-655977) (C) |
| 42 | 18 | 4 I HATE MY FEEL TO KID E Brothers Org. (12)BRG 1 (BMG) |
| 43 | 15 | 4 CAN YOU FEEL IT 4 Champion Legend Champion CHAMP(1) 227 (BMG) |
| 44 | 22 | 11 GOING BACK TO MY ROOTS 11 FPI Precious/Rich In Paradise Romer RUMA(T) 9 (PAC) |
| 45 | 29 | 2 THE PLEASURE OF MUSIC 2 Ester-8 S&M/Savage... (12SAV 105) (PAC) |
| 46 | NEW | 4 SNAP 4 Power Logic (6)12938 (IMP) |
| 47 | 27 | 8 PUT YOUR HANDS TOGETHER 8 D Mash Rock Muff Juice Hfr/London FX(1) 124 (F) |
| 48 | NEW | 4 HEARTBEAT 4 Seduction Vandetta (VE)7034 (USIMP) |
| 49 | NEW | 4 COME TOGETHER AS ONE 4 Will Downing 4th + 8 way (12)BRW159 (F) |
| 50 | NEW | 30 WHAT 30 Gilbert O Sullivan ROJ(X)13 (C) |

JET STAR RECORDS
01-961 5818

ADVERTISEMENT

REGGAE CHART

| THIS WEEK | LAST WEEK | REGGAE DISCO CHART | WHITE LABEL CHART |
|-----------|-----------|---|----------------------------|
| 1 | (1) | AMAZING GRACE Sanchez | White Label CH 22 |
| 2 | (11) | CHAKA ON THE MOVE Chaka Demus | Profection PR 11 |
| 3 | (2) | NEW TALK Swadea Ica & Joe 90 | Mercury 12NAP 720 |
| 4 | (3) | TWICE MY AGE Shabba K & Kyal | Crescendos CRE 258 |
| 5 | (5) | ZIG IT UP Morgan & Nippon | Talco PA 26 |
| 6 | (9) | STOP LOVING Besides Man/Conger | White Label SCL 4 |
| 7 | (7) | YOU GIVE ME HIC UP Tiger and Gregory | Jarvis M244 06 |
| 8 | (14) | HOW ABOUT US Frankie Paul | Caldhock CAC 001 |
| 9 | (10) | DOWN IN JAMAICA Red Five and Nubia | Charm CH 29 |
| 10 | (8) | NUMBER ONE GIBB Bunny | Five Star 51206 |
| 11 | (6) | YOU AND SHE Wynna Wyal | Phunk P 68 |
| 12 | (15) | LOVE IS ALL I HAVE Every Star | Charm CH 40 |
| 13 | (22) | BAD IN BED Goodie | Shaka 1 S 11 |
| 14 | (21) | THE HURT Vines Jones | Living Room 1e 033 |
| 15 | (16) | LOVE OR PHYSICAL Control and Padeline Tash | Passion PE 4 |
| 16 | (13) | LET'S START LOVE OVER Winston & Frankie Paul | Island FIP 066 |
| 17 | (19) | EVERYONE MAKE LOVE Michael Padeline & Johnson P | Ready P 01 |
| 18 | (20) | WICKED IN BED Shabba Ranks | Digital D 23 |
| 19 | (24) | MISTRI LADY Frankie Paul | Big in Independent B I 004 |

REGGAE ALBUM CHART

| | | |
|----|------|--|
| 1 | (1) | REGGAE HITS VOL 7 Various Artists Jan Star 327 1007 |
| 2 | (3) | DEBORAH GLASGOW Deborah Glasgow Crescendos CRE 135 |
| 3 | (2) | HOLD ON HOME 1/Class 3/Shabba K Crescendos CRE 142 |
| 4 | (4) | LOVERS FOR LOVERS VOL 2 Various Island BSB 192 |
| 5 | (7) | MUSICWORKS SHOWCASE 90 Various Crescendos CRE 139 |
| 6 | (8) | SCORE OF LOVE Various Jarvis M4 P 18 |
| 7 | (9) | IN THE COUNTRY Various Brow BROW 42 |
| 8 | (5) | WICKED IN BED Various Blue Mountain BMB 232 |
| 9 | (12) | NEVER KNEW LOVE Carl & Clair Kiddies KALP 201 |
| 10 | (10) | BEST BATH FATHER Shabba Ranks Blue Mountain BMB 231 |
| 11 | (6) | MASSIVE 3 Various Big 232(1) 00082 |
| 12 | (14) | LIVE AND LOVE Frankie Paul Jarvis MPE 105 509 |
| 13 | (11) | CRAYON Various Profection PRO 14 |
| 14 | (17) | HITS OF SHE S/LLOYD Various So Loud B&B 700 |
| 15 | (15) | 357 MAGNUM Various Shady & Class VPS 1048 |
| 16 | (13) | I.O.U. Gregory Isaacs Crescendos CRE 136 |
| 17 | (16) | LIVE AND LOVE Various Blue Mountain BMB 235 |
| 18 | (27) | NIRJANAM VS JOHNNY P Nippon & Johnny P Piccadilly PIC 215 |
| 19 | (18) | CRAYON HEART Various Piccadilly PIC 201 |
| 20 | (19) | LIVE PART TWO Various Blue Mountain BMB 233 |

TOP 10 ALBUMS

| | | |
|----|-----|---|
| 1 | 4 | THIS SHOULD MOVE YA 2 Mantronix Capitol E572117/TCES72117 (E) |
| 2 | 1 | AFFECTION Lisa Stansfield Arista 210379/410379 (BMG) |
| 3 | 2 | DEEP HEAT 5 - FEED THE FEVER 4 Various Telstar STAR2411/STAC2411 (BMG) |
| 4 | 8 | PUMP UP THE JAM 4 Technronic Swayward SYRLP 1/SYRMC 1 (BMG) |
| 5 | NEW | BODY & SOUL-HEART & SOUL II 5 Various Heart & Soul 8407761/8407764 (F) |
| 6 | 7 | BACK ON THE BLOCK 7 Quincy Jones Quest WX312/WX313 (W) |
| 7 | NEW | PARADISE Ruby Turner Jive HIP99/HIPC89 (BMG) |
| 8 | 4 | DONE BY THE FORCES OF NATURE 4 Jingle Brothers Eternal WX332/WX332C (W) |
| 9 | 3 | PARADISE REMIXED 3 Inner City 10 XID91/1CX018 (F) |
| 10 | NEW | CLUB IT 90 VOL 1 10 Various Supreme CLRUP(1)CLUR2(1) (F) |

TOP 10 BUBBLERS

| | |
|----|---|
| 1 | MOMENTS IN SOUL 1 J And The Big Family BHS (86)29922 (IMP) |
| 2 | I'M NOT SATISFIED 2 Fine Young Cannibals London LON(X)252 (F) |
| 3 | THE HUMPTY DANCE 3 Digital Underground BCH BCM364(1) (P) |
| 4 | LISTEN TO YOUR HEARTBEAT 4 Precinct 13 Living Beat (SMASH 8) (F) |
| 5 | 5, 6, 7, 8 5 Shut Up And Dance GTI GTI099(1) (PAC) |
| 6 | WALK ON THE WILD SIDE 6 Best System 4th + 8 way (12)BRW163 (F) |
| 7 | TAKE ME HIGHER (THE DREAM) 7 Pisces Reacher/PISCES 001(1) (SP) |
| 8 | LOVE TOGETHER 8 LA Muz/Kerri Henry A&M USA(1)677 (F) |
| 9 | I LEFT MY WALLET IN EL SEGUNDO 9 A Tribe Called Quest Jive USA (1200) JUD (IMP) |
| 10 | I THINK I CAN BEAT MIKE TYSON 10 DJ Jazzy Jeff/Fresh Prince Jive JIVE(1)225 (BMG) |

PRODUCED BY



featuring:

**SHAKKA-SHAZZAM,
HUNT-KILLBURY FINN OF STANDING OVATION
AND THE ICEPIEK**
plus
ONSLAUGHT BY STANDING OVATION
Distributed by Pinnacle



IMMINENT RELEASE

NOTE
33

Wilson pummels the promos

by Selina Webb

"THE MOST important single of last year didn't have a video — and who gave a toss? Promos do a disservice to film and a disservice to music at the same time. That's quite an achievement, to fuck up both mediums at the same time."

Factory Records chairman Tony Wilson was speaking during the Expo '90 student film and video festival at Hammersmith's Riverside Studios. Typically outspoken, Wilson dismissed promos as a "necessary evil" before going on to praise the integrated use of music and visuals in the US television show *Miami Vice*. "That's something we haven't managed to do yet," he said.

Other panellists addressing the question *Pop Promo — Dead On Its Feet!* included London Records

marketing director Colin Bell with his video commissioner Adam Dunlop, MTV head of production Frances Naylor plus directors Neil Thompson and Danny Kleinman.

None shared Wilson's disparaging viewpoint, but there was general dissatisfaction with the lack of television outlets for promos.

"There are interesting and innovative videos being made, but they just don't get shown a lot," said Kleinman, a director with Limelight. Colin Bell reported that his company was making videos geared towards the Saturday morning children's shows — "the least obvious, but the only place to show them", in his opinion.

"Record companies very often put constraints on the video-makers," he admitted. "But they've been very much conditioned by the

outlets available. MTV is good but not yet that important in the UK."

Commenting that a good video should be "wallpaper to reflect the attitude of the band and the song", Wilson also bemoaned UK television's approach to music programming. "What they want is Q magazine wrl large — you can't blame the record companies or the video companies," he said.

The promo producers didn't escape all criticism, however. Commissioner Adam Dunlop reported that he often received treatments containing "quite a lot of the regurgitated pop".

Colin Bell agreed: "I look for a strong central idea that shines out immediately as appropriate for each record. Quite often I get six treatments back and not one of them has that idea."



COMPUTER GRAPHICS... and they needn't cost a bomb

Charly's taste of the Forties

THE FORERUNNERS of today's pop promos are being dragged out of mothballs following a deal struck by Charly Video.

Charly's agreement with International Creative Exchange concerns a catalogue of more than 2,800 "soundies", jukebox films which were shot throughout the US in the Forties. The films covered a broad musical spectrum from pop and dixieland jazz to country and

Latin American.

Charly intends to release at least 50 one-hour compilations from the wealth of material available. "These will come from the best quality masters, unlike previous cassettes which have been poorly mastered and presented," it commented. "Packaging will be of an equally high standard, using original pictures wherever possible." Charly reports that it is also look-

ing to licence its Soundies packages in Japan, the US and Europe.

A further deal struck with Ventrone will lead to Charly releasing three diverse music video compilations hosted by US television personality Casey Kasem. These are *The Latin Invasion*, *The San Francisco Sound* and *The Soul Years*.

Manilow: the magic captured

BARRY MANILOW's current... On Broadway tour is captured on a video to be released by BMG on February 26.

Running for 90 minutes, the tape features no less than 38 tracks from throughout Manilow's career. Released with a £6.95 dealer price, it coincides with Manilow's double album of the same name. Meanwhile Pickwick has released Barry Manilow Magic — Live At The NEC which runs for 50 minutes.



Vile style grabs award

A MAGICAL promo for Cry Before Dawn has earned fugitive director Philip Vile (above) a silver award at the New York Film Festival.

Vile's promo for Witness Before the World features an inventor receiving images of a world through his mysterious photographic/projection machine. The images, which include shots of the band in performance, begin as a beam of light through the ceiling and result in a projected form on a tray of light-receiving glass spheres.

Vile has also directed promos for Erasure and The Darling Buds.

Computer logistics

THE THEORY that successful computer graphics demand loads of time and money has been exploded by James Lebon's new promo for EMI artists Oh Well.

Created on a souped-up home computer, the colourful graphics proved cheap and easy to produce, adding some crazy pop fun to Radar Love.

"I was taking the lyrics of the song literally, giving the video a radar vibe," comments Lebon.

"There are radar wipes, radar love effects in the air and radar aroma lines which are inspired by the leure perfume which comes out of the cartoon skunk's tail."

The animation was created by computer game geniuses The Bitmap Brothers who have previously collaborated with Tim Simenon on soundtracks for their work. Radar Love was produced by Popata, Rhythm King's video production wing.

R E E I E W S

3-WAY THRASH: Featuring Dark Angel, Candlemass, D.A.M., Fotodisk FLVS. Running time: 80 minutes. Dealer price: £6.95.

Comment: 3-Way Thrash, is in fact a reasonably well-produced account of an evening at the Hammermith Odeon last October which saw a three-pronged assault from headliners Dark Angel, Sweden's Candlemass, and new UK outfit D.A.M. It's the latter who kick the proceedings off by delivering four songs from their debut album, *Human Wreckage*. Standard thrash fodder, but it's early days yet. Candlemass, however, now have four albums under their belt and have a sizeable following to boot.

They break up the old-and-out thrash attack. Americans, Dark Angel, provide a relentless speed metal attack, though it all proves a touch uninspired in this particular format. *Sales forecast:* The night itself was a sell-out, so the audience is clearly there. Whether that thrash interest transfers to video is questionable, but the presence of three bands, especially Candlemass, will help its cause.

KIRK BLOWS

Quireboys: A Bit Of What You Fancy. P.M. MVA 990853. Dealer price: £5.21. Running time: 30 minutes.

Comment: The first fruits of P.M.'s Karaoke deal, *A Bit Of What You Fancy* features the directorial talents of one of Martin Smith's coveries — Nathan Detroit-Richt-fotage. The video combines video Super-8 footage from a mid-sized gig and performance, a trick video by Peter Richards the clarity of the former and the atmosphere of the latter.

Musically the Quireboys bash through their *Stones/Faces* rock 'n' roll numbers with a great deal of charm and style which is also captured well in the numerous background-in-law snippets of film.

Sales Forecast: Considering the Quireboys' recent chart success and the immediate release of the album of the same name, *A Bit Of What You Fancy* should stir the purchase which in a weak rock 'n' roll devotes.

IAN WATSON

DOOMSDAY NEWS: The Video Compilation Vol 1. Fotodisk FNV1. Running time: 60 minutes. Dealer price: £6.95.

Comment: For a small label, Nite International has a fairly substantial roster, and though it's done a good job, in particular *Helloween*, it still a way to go in establishing some of its other metal acts. This then, would seem an ideal way of getting the likes of *Running Wild*, *Rage* and *Coroner* into the punter's living room, featuring as it does some 13 cuts from 10 bands, using *Helloween* (the best group here), *Celtic Frost* (one ancient, one recent incarnation) and *Vo/Vod* (brilliant in their own idiosyncratic way) as the selling points while simultaneously showcasing the lesser names. It's these that generally let the off-duty, *Garsons Running Wild* and *Rage*'s on stage performances are more laughable than *Spinal Tap*, while *V2* comes across as equally forced *Boozers Tankard* are excusable because they're meant to be funny.

Sales forecast: There's no doubting the potential of some of these acts. Could do quite well within its limited field.

KIRK BLOWS

MUSIC VIDEO

| Description (track/Time) Dealer Price | | |
|---------------------------------------|---|-------------------------------|
| 1 | 16 PHIL COLLINS: Singles Collection Compilation (14 tracks)/25min/£6.95 | Virgin VD594 |
| 2 | NEW POISON: <i>Sight For Sore Ears</i> Compilation (3 tracks)/20min/£5.50 | P.M. MVP 991208-3 |
| 3 | 2 KYLIE MINOUGE: <i>Kylie The Videos 2</i> Compilation (4 tracks)/22min/£6.25 | PWL VHF7 |
| 4 | 3 JASON DONOVAN: <i>Jason The Videos</i> Compilation (4 tracks)/19min/£6.25 | PWL VHF7 |
| 5 | NEW QUIREBOYS: <i>A Bit Of What You Fancy</i> Live (17 tracks)/30min/£5.21 | P.M. MVR 990853 |
| 6 | 5 11 WET WET WET: <i>In The Park Live</i> Live (11 tracks)/1hr/£6.95 | P.M./Channel 5 CFV10072 |
| 7 | 8 11 BON JOVI: <i>New Jersey</i> Compilation (7 tracks)/25min/£6.95 | P.M./Channel 5 CFV08922 |
| 8 | 16 KYLIE MINOUGE: <i>Kylie The Videos</i> Compilation (3 tracks)/20min/£6.25 | PWL VHF-3 |
| 9 | 15 U2: <i>Rattle And Hum</i> Live (21 tracks)/1hr 36min/£8.34 | VHR 2308 |
| 10 | 4 13 ERIC CLAPTON: <i>The Cream Of...</i> Compilation (18 tracks)/1hr 25min/£9.04 | P.M./Channel 5 CFV08902 |
| 11 | 17 DURAN DURAN: <i>Decade</i> Compilation (14 tracks)/1hr 10min/£6.50 | P.M. MVP 991197-3 |
| 12 | 4 HARD N: <i>HEAVY VOLUME 5</i> Compilation (10 tracks)/£4.50 | P.M. MVP 991103-3 |
| 13 | 14 QUEEN: <i>We Will Rock You</i> Live (21 tracks)/1hr 30min/£3.47 | Music Club/Video Co MC2022 |
| 14 | 20 FOSTER AND ALLEN: <i>The Magic Of...</i> Compilation (15 tracks)/1hr 6min/£6.95 | Music Club/Video Co MC2020 |
| 15 | 20 ROY ORBISON AND THE CANDY MEN Compilation (14 tracks)/£4.50 | Music Club/Video Co MC2021 |
| 16 | 23 PINK FLOYD: <i>The Wall</i> Compilation (1hr 35min)/£4.95 | P.M./Channel 5 CFV08762 |
| 17 | 16 DANIEL O'DONNELL: <i>Thoughts Of Home</i> Compilation (13 tracks)/52min/£6.95 | Telstar VIE1007 |
| 18 | 13 HUE AND CRY: <i>Bitter Suite</i> Live (17 tracks)/1hr 6min/£6.95 | Virgin VD 840 |
| 19 | 9 HUE AND CRY: <i>Bitter Suite</i> Live (17 tracks)/1hr 6min/£6.95 | Virgin VD 891 |
| 20 | 11 ERASURE: <i>Innocents</i> Live (11 tracks)/20min/£6.95 | Virgin VD 891 |
| 20 | 11 BOBBY BROWN: <i>His Prerogative</i> Compilation (8 tracks)/1hr/£6.95 | MCA/Channel 5 MCAV9001 |

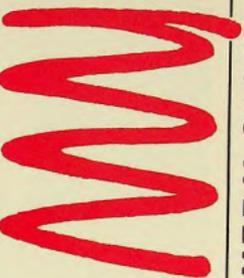
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TOP • 75 • ARTIST • ALBUMS

MUSIC WEEK

24 FEBRUARY 1990

INCORPORATING LP, CASSETTE & CD SALES



| | | | | |
|-------------|------------|--|-------------------------------|--------------------------|
| No 1 | 1 | Phil Collins | BUT SERIOUSLY ★★★★★ CD | Virgin V2026 |
| 2 | 2 | JOURNEMAN ★ CD | Eric Clapton | Duck+Varnor Broken WK222 |
| 3 | 3 | Lino Shorefield | AFFECTION ★★ CD | Atco 310279 |
| 4 | 4 | MISS SAIGON ● CD | Original London Cast | Geffin WK239 |
| 5 | 4 | PUMP UP THE JAM ● CD | Technionic | Sirewood STYLL1 |
| 6 | 6 | WAKING HOURS ○ CD | Del Amirie | A&M JAM 9036 |
| 7 | 9 | HEART OF STONE ● CD | Cler | Geffin WK242 |
| 8 | 8 | THE ROAD TO HELL ★★★ CD | Chris Rea | East West WK377 |
| 9 | 5 | THE VERY BEST OF CAT STEVENS ● CD | Cat Stevens | Island CATV1 |
| 10 | NEW | RUNNING FREE/SANCTUARY CD | Iron Maiden | EMI BM1 |
| 11 | 12 | FOREIGN AFFAIR ★★★ CD | Tina Turner | Capitol ESTU2103 |
| 12 | 16 | THE BEST OF ROD STEWART ★ CD | Rod Stewart | Warner Broken WK314 |
| 13 | 11 | MATTIKA ● CD | Mattika | CBS M42551 |

BEST BAND • BEST ALBUM

THE RAW & THE COOKED

| | | | | |
|-----------|------------|--|---------------------------|------------------------------|
| 35 | 38 | RAW LIKE SUSHI ★ CD | Neneh Cherry | Cross Virgin CXC48 |
| 36 | 36 | CUTS BOTH WAYS ★★★ CD | Gloria Estefan | EPK 461451 |
| 37 | 48 | THE LION AND THE COBRA ● CD | Sined O'Connor | Empire/Olympic OBN7 |
| 38 | 30 | SKID ROW ○ CD | Skid Row | A&M 311944 |
| 39 | 44 | THE CREAM OF ERIC CLAPTON ★★ CD | Eric Clapton/Cream | Falger CTCV1 |
| 40 | NEW | THE COMFORTS OF MADNESS CD | Paul Simons | 4AD CAD 002 |
| 41 | 37 | TEN GOOD REASONS ★★★★★ CD | Joan Bannion | PMI 197 |
| 42 | 34 | LABOUR OF LOVE II ★ CD | U2/R | DBI Hi/Virgin UFR714 |
| 43 | 35 | WHEN THE WORLD KNOWS YOUR NAME ★★ CD | Danson Blue | CBS 462211 |
| 44 | 33 | JIVE BUNNY - THE ALBUM ★★★ CD | Jim Barry & The Mucksters | Island S1R 2296 |
| 45 | 42 | HOLDING BACK THE RIVER ★ CD | Neil Yell Veil | Proton Oxy/Phonogram 0402111 |
| 46 | 29 | READING WRITING & ARITHMETIC ○ CD | Sindaps | Empire Trade/KOCH 148 |
| 47 | 41 | SPARK TO A FLAME - THE VERY BEST OF ★★ CD | Chris De Burgh | A&M CDPL 100 |
| 48 | 25 | VIGIL IN A WILDERNESS OF MIRRORS ○ CD | Fish | PARADO 105 |
| 49 | 39 | LIKE A PRAYER ★★★ CD | Madonna | Sire WK229 |
| 50 | 40 | WELCOME TO THE BEAUTIFUL SOUTH ★ CD | The Beautiful South | Columbia/KOCH 16 |
| 51 | 52 | THE SEEDS OF LOVE ★ CD | Tears For Fears | Festival/Phonogram 0527201 |
| 52 | 50 | THE SINGLES 1969-1973 CD | The Carpenters | A&M ANU115801 |
| 53 | 43 | WILD! ★ CD | Enroute | MCA STMM 75 |



BOURBONEUSE QUACK: seven albums up

pping the ante

by Adam Blake

"I DOESN'T matter how long you're away as long as you come back with the goods and you're fit and ready to do it." This spoke Act 1 on the eve of the release of *Manners and Physique*—his first album in five years and his debut for MCA. He looks good; his nose bare of white paint, his cheeks free from lipstick, he is hungry for action. "Above all, you have to have the enthusiasm that you had when you started out, and I'm trying to kick up a fuss again."

Act 1 Ant returns completely from the music business in 1985 and spent the following four years developing a career in acting. In that time he appeared in six feature films, several TV shows and a stage play. "It's given me an appreciation of what is good about music—the spontaneity of it all," says Act 1. The fact that you perform it and it's one on one, it's another industry compares with it. So why did he leave? The working relationship with CBS came to an end and I don't want to be beating about the bush so I got out completely with no dobbing." And now he's back, what has changed? Musically speaking, the old glam-rock reflex that made his early Eighties hit memorable are still very much present and correct but the production is much more complex. Single and multi-layered, the man responsible for the gleaming contemporary sheen is Andre Cymone, most noted for his Prince associations. Visually Act 1 is conceptually strong, as for *Manners And Physique* is of an eighteen century Regency race transplanted into Nineties fast-lane living and, not unnaturally, acquiring himself with some opulence. "Everything I read or see ends up somehow in my work," says Mr. Ant. "This record is influenced mainly by my interest in the Regency era, the eighteenth century, Hogarth etc. I like the bawdiness, the colour, but it's not glamour it is, it was a very tough era and I think there are certain comparisons there that I've been able to make with contemporary life in LA and in London."

"This next move is to put a bond together and rehearse and see what it sounds like. Does he worry that the music might get obscured by the presentation?" In all honesty, no. That's the way I work, that's the way I happen to see of grabbing a piece of the currency for myself—that's my crack in the wall."

Independent survival

by Martin Aston
BUDAPEST, EAST Berlin, Prague and Warsaw; everyone's talking about it... pop music! After the widespread gloom, the signs are there. The British Council currently groups playing Romania, for Simona and Quack, says Bourboneuse Quack's last few years in Western and Eastern Europe, the group is well-dis-

posed to musical resistance which muscals to fulfil them.

Newest darlings of the media are Northside, who have been likened to everything from Joy Division to The Happy Mondays. There's something they may have to live with, for the time being. Manchester does not necessarily agree. Mancunians and guests in the City have the stark, wombata security of The Dry Bar or The Hacienda. They have Eastern Block Records and New Order, Identity Clothing and the prolific Pop Communications not to mention Anthony H Wilson and Simply Red. And now Northside. With a name like Northside how could they lose? The fact that these henchos lay down some of the most hypnotic and basically sensous dance rhythms since the invention of electricity, topped by the cheeky, teasing vocals of Dermo who signals the start of each gig with "the area"; has everything to do with it.

So it was that a score of industry types were to be found propping up the Hacienda (and for Northside's penultimate gig until the launch of a debut single, on Factory, in March).

Nobody was to be disappointed. Cynics were crushed to death in the rush as 1,000 eager faces sporting happy, soma-induced smiles fought for a view of their new, state-of-the-art writing in time to the pulse ebbing from the stage as they "hit" the dance floor.

History was being forged before our very eyes. Twenty years from now the same documentary will brag to their children of the night they got "Ed up" at the Hac and saw Northside. "Course," they'll brag "before they were really big..."

Sitting very comfortably

by Ian Watson

IN A simple world the headlines would read "One hit wonders Furniture are back..." But then nothing is ever that simple.

"When you've never been away, unless you count being away in legal wrangles for three years and touring Eastern Europe and the Middle East, and secondly they're absolutely breaking up potential hit singles, 11 of them make up their forthcoming Arista LP Food, Sex And Paranoia. As the title suggests it's an album borne out of the frustration of not being able to release a record and a desire to clear their psychological backlog.

"When you're being fighting to get something out for that amount of time it becomes a sort of mission just to get it done," explains guitarist Tim. "We were sort of happy while we were doing it, but once it was finished I never wanted to hear it again and I'd like to move onto the next one. I think an important sort of making a record is not to like it at the end if you can make another one."

Most of the songs on Food, Sex And Paranoia continue to deal with the universal subjects such as love and broken relationships but without the tongue-in-cheekness that pervaded their debut LP *The Wrong People*. Not that the band feel that they've become the pillars of stone, just that the songs

reflected a lot of the way they were feeling at the time.

To many people Food, Sex And Paranoia will be a re-introduction to the group better known for their single Brilliant Mind in 1985 but with so many different aspects to the group Tim worries that someone catching a glimpse of one of their singles or the album cover will be getting a broad view of what they're about. To confuse matters even further, the 12 inch of their latest single One Step Beyond You contains a remix done by Mark McGuire's X-Press.

"It's an interesting version," says Tim. "There's none of our rhythm section on it which to be honest is half of what we do anyway, when you take the drums and bass off I think you're losing a lot of the identity of stuff like Brilliant Mind for a start, but at the same time it's nice to hear a different interpretation of it. So we've got a new version of one of our own songs on one of our own records, sung by us. Best of all worlds."

Mastering the media

by Russell Brown

FLEDGING UK metal label Master Records has pulled off a major coup by signing the big American thrash-metal band Gwar to a worldwide deal, beating off a number of large US companies in the process.

The band celebrated the signing of the two album deal with a reception at the London Dungeon recently, where the group burst in on a started collection of journalists waiting for the band to arrive. The venue's public relations management to step in and put an end to proceedings, insisting that the signing was "a family show." A television crew, already refused entry as a damage-limitation measure, had to be satisfied with an interview among the rather startled patrons of a nearby pub.

Such restriction of outrage will be vital to Master's chance with Gwar this year. The journalists sprayed with green fluid from one group and blue from another, the phillips will not be used, the idea. The Master label was formed last year as part of Buster Boodee's Blue Beat operation, but it soon became clear that its compansions of unsigned metal bands were taking off in a manner which left the putative "ska revival" on a starting block.

A recent rave review in *Sounds* of Gwar's first break out of the specialist metal press in the UK, but their US profile is high, thanks to comic touring and their own comic, to feature members of the band in sci-fi adventures. The group already have one album, Hell O, on the Jimmy Disc label, to which Master has the rights, but its immediate plans to release "Negotiations with the producer," *Buthole Surfers* bassist Kramer, as the return of the tapes have been delayed. Master also has the rights to the band's two full-length videos, which include footage of their infamous golem at the "drugs in music" forum at the New Music Seminar.

The label's operators are now geared to getting a new album recorded in time for an April release

and Gwar's first European tour in the same month.

Explaining Gwar's image to the full in the short space of his contract is undoubtedly stretch the resources of such a small company and licensing deals were another discussion. But there was an encouraging pointer for Master's liaison with *Sounds* in the slim-felt in the wake of Gwar's brief, memorable appearance—there, dancing uncomfortably in a nose, and the Dungeon's libelous, unfortunate was already sporting a Gwar T-shirt.

Leon takes the train

by Pete Feenstra

"I ASKED YOU," he asked me, "how come you complain about my music?" I complained about the baritone drawl of Leon Redbone. "So when I wouldn't talk to them about my image they dismissed me as mysterious."

Fifteen or twenty years after his initial encounter with the media, the man has changed little, but the media are happy to have him around. A successful if unlikely liaison with *Sounds* has also led to the immensely popular British Rail advert that features Redbone's impersonation of a youthful Bing Crosby crooning a number called *Lonely*.

Due for release on Peter Baumann's Private label which is being licensed worldwide outside the States and Canada by Blue Note, Leon has also satisfied the many calls for its release on March 4.

"I didn't have any real problems doing it," opines a nonchalant Leon. "It wasn't really any different from what I usually do. I just had to polish up my diction a little to suit an English audience. I usually tend to mumble my way through and it was very important for them to hear the words."

The lyrics came from Paul Stark, the man who introduced Redbone to the idea of the advert, but the single is pure Redbone with a down home country blues feel. "I'm mind doing it myself or ads at all, otherwise it's just a commercial," says the veteran of a number of US ads.

Redbone's debut in UK advertising appears to please him, particularly as it extends to a real audience to his beloved music of the past. A seven album career has never ventured far from the charts, three decades after the turn of the century.

"I'm dealing with the tradition of Minstrel Shows—what you call Music Hall—hardly any of it was anymore but it was popular for over a century."

A new album called *Sugar Beckons* and is produced by both his manager Beryl Handlers and himself. You can compromise ad-business, but you can't, he offers. By all accounts it's quite a jazzy affair with a Django Reinhardt feel. It's a record both Redbone and BMG are very happy with and promises a prosperous new decade for its affable champion of traditional American music.

Assault and Peppers

ON THE DAY most will remember for the release of Nelson Mandela, the **Red Hot Chili Peppers** were reeling from more pressing news—the odd defeat of “Iron” Mike Tyson. And so the frenetic four piece from Hollywood, California, began their set at Loro’s in Astoria with the declaration “Mike Tyson Got Knocked Out”. With this, reality and disbelief were suspended for the next 90 minutes.

For the sake of illustration, the Chili Peppers can best be described as a collision of fevered rap and furious grunge metal of the most rapid kind.

Stripped to the waist, and in the case of bassist Flea naked but for a pair of baggy Y-fronts, they bobbed and weaved around the stage much like a gaggle of flyweights on speed.

The guitar is less an instrument of melody than a provider of a white noise backdrop. The fluid bass patterns and clattering drums are the Chili Peppers’ main weapons of sonic assault. Add to this a Rabelstein patter and preference for the obtuse and the picture is almost complete.

But the essence of a Chili’s performance is the intensity they generate. From the steaming cauldron of revellers at the front, a body would randomly emerge, inverted. Then it would be hoisted aloft and along, rather like a startles in a chorus line from a Thirties musical.

“We’re here to prove punk rock started in Hollywood,” the singer Anthony declared. The band then followed with a tune that owed more to Fleetwood Mac’s *Albatross* than Anarchy In The UK. However, this bird was plucked, stuffed, deep fried and consumed without regard for decorum. Then a version of the said Sex Pistols tune did follow in the languid manner of the late Alex Harvey. The Chilis proceeded to confound further with a raucous adaptation of Steve Wonder’s *Higher Ground*, the current single.

“Get your socks on!” beckoned one fan flailing to the band’s naked Abbey Road publicity shot. They were not to repeat the feat, suggesting that even a band with such a rowdy pattern for abandon as the Red Hot Chili Peppers are capable of some self-control.

ANDREW MARTIN



“GET YOUR socks on!” Red Hot Chili Peppers grin and bare it

Knobs on Scallywags

WITHIN THE rarified portals of the *Royal Festival Hall*, all culture ‘n’ quiche, **Daniel Lanois** proved quite conclusively that there’s more to him than just a spot of knob twiddling for the big knob.

Having taken some of the bomb-out of U2 and kick started Dylan’s ruttng Ford Cortina of a reputation on Oh Mercy, he has become something of a producer’s producer: the sort of cow that crops up on the positive side of conversations involving Pete Waterman. Although there is little reason to suspect that a producer wouldn’t be able to perform live, there was also little indication that it could be as astonishingly good as this.

Lanois’ band, apart from being the coolest thing on six legs, were the band who could do everything, leaving Lanois to play some telling fity chords with delightfully economic breaks. Structuring the set round the excellent, but slightly over-looked *Acadie LP*, the band filled things out to nearly two hours. An ironic *Velvet*’s *Waiting For My Man* stood as a spot-on tribute, while a furious funk workout proved the staggering talent of bass player Darryl Johnson.

Which all clustered around Lanois’ mike for a perfect touch of a capella, drummer Ronald Jones stepped up with a quaint little accordion at one point, while the guitar/keyboards of Malcolm Burn provided all the right fills and embellishments throughout. It was that sort of band, and no doubt while off stage spent their time ranting up the perfect meal and planning for world peace.

DUNCAN HOLLAND

THIS YEAR will see a flood of new groups following in the footsteps of Manchester’s current fine crop. We have already witnessed the arrival of The Charlatons and Flowered Up; both are good at what they do, but they are derivative of the Stone Roses and Happy Mondays respectively.

It is no surprise that Manchester’s *Northside* have been lumped with the same scene, dubiously dubbed scillydele by *J-D* magazine, seeing as they have been supporting the Happy Mondays on tour. Like the Stone Roses and the Charlatons, their first headlining concert in London was at Islington’s *Powerhaus*. And like the other two bands, they brought along a large local following which added a bit of life and colour to the capital’s typically dour concert-going crowd.

Northside have a very natural, uncontrived sound. The dominant rhythm section is topped off with a single incessant cyclical guitar and rather sparse vocals. They are operating in roughly the same area of laugh, the forgotten heroes in Manchester’s battle to break down the barriers between indie pop and dance.

The snatches of discernible lyrics were not particularly impressive, and some of their performance was a bit rough around the edges, but it is early days yet. And it was very reassuring that the two songs introduced as being “brand new”, were in fact the highlights of the set. Word has it that they are to be signed by Factory Records which will be the ideal place for them to mature into the great group they occasionally threatened to become.

ANDY BEEVERS

Mano the world

THE MARQUEE is packed to the rafters with an unfamiliar mixture of French and Spanish fans and curious music biz people to see the UK debut of **Mano Negra**. It was to be a most astonishing night.

In short, the music on their Virgin LP *Puta’s Fever* becomes virtually unrecognisable in a live context. Perched precariously in that no-go area between carnival and riot, the eight young Parisians raised hell for close on two hours and could still have continued without becoming bored.

Instrumentally, the basic rock format is supplemented by keyboards, drums, a percussionist who spent most of the time either smashing the drummer’s cymbals, leaping up and down on yelling and singing at the front of the stage, and two lutanic brass players, who also doubled up as “yellers” when needed.

Musically, Mano Negra draw upon so many different areas it’d be impossible to list them all. Salsa, ska, rap and punk slum into each other in a glorious whirlwind. They are not “versatile” as such, because every “style” comes to them as naturally as breathing, and the more ingredients they toss into the pot the fiercer the mixture bubbles. Some of the songs dissolve into Spanish chants, some into Sham 69-style thrashes and others into first-style knees-ups. Wherever you look on stage, limbs are flailing.

The crowd refuse to let them go until they’ve done three encores: for a fourth, over half of the band hurt themselves into the ecstatic front rows. Deliriously, dazzlingly insane, Mano Negra have just pulled off one of the most exciting rock ‘n’ roll concerts of all time. Catch them before they kill themselves.

DAVID GILES

Mind over matter

QUITE WHY **Furniture** are playing a low key free gig in the ULU bar is a bit of a mystery. Of all bands Furniture are surely the ones most at home in a student environment, their music is subtly intellectual and tormented and the image very compatible with a student crowd. No surprise then that the cosy confines of central London’s most popular student bar was packed.

Tonight’s gig, however, has little to do with numbers and more about re-establishing Furniture. Most of the students may be able to hum the chorus to Brilliant Mind but were delighted to discover Furniture’s lesser known depths (all two albums of them).

Singer Ian Irvine is a sympathetic figure, his emotional outpourings in songs such as *I Miss You and Love Me* prompting the crowd to shed a few metaphorical tears.

But outside of the obvious angst appeal, Furniture explore pop from some interesting angles. Their time spent touring Eastern Europe shows in the use of the odd Liszartze-looking instrument and the mystic feel to the guitar and drum styles. But it’s the subtlety with which they tackle their serious subjects which is their strength. Certainly the new single *One Step Behind* you seemed to please those in *innocence* for odd shifts, suggesting perhaps that the express remix on the 12-inch could be Furniture’s ticket back to stardom.

IAN WATSON

Jazz singer

IT WAS billed as **Barry Manilow** On Broadway and as a spectacle there’s no question that Manilow’s return to the *London Palladium*—where he gave his first UK concert a decade or so ago—lined up to its title.

Manilow has his detractors, but his records or not, no one who has seen a live can deny his sheer showmanship, and insistence on giving his fans full value for money. He performed in both halves of the Palladium show, delivering some 30 songs or more.

The concert was biographical, tracing Manilow’s singing career back to his days as a struggling singer-pianist performing in the bars and clubs of his native Brooklyn, New York.

This was no ordinary trip down memory lane, though. Speaking of several excellent bits he performed, Manilow revealed the different musical styles that have helped to mould him into the artist that is today. There was an affectionate pastiche of early Manilow and the jazz content revealed that if Barry Manilow had not been directed in *la mod* he could have had a successful career in jazz.

Barry Manilow is arguably the most popular MOR singer of the last 10 years. He has emerged particularly strong because he has built a UK. His singles may not have in the recent nowadays but he has few rivals as an entertainer.

CHRIS WHITE



MUSIC WEEK

NEW



Compiled by Gallup for the BPI, *Music Week* and BBC based on a sample of 150 record outlets. Incorporating 7", 12", Cassettes & CD single sales.

| | | |
|-------------|--|---|
| No 1 | NOTHING COMPARES 2 U Shinedo O'Connor | Ensign/Capitals ENTW 030 (C) POP SIGS |
| 2 | DUB BE GOOD TO ME Beats International featuring Lundy Layton | POP SIGS Go Herd GOOD 29 (F) |
| 3 | GET UP (BEFORE THE NIGHT IS OVER) Technomic featuring 'n Kid K | POP SIGS Swanyard 5YR11 (B) (MG) |
| 4 | I DON'T KNOW ANYBODY ELSE Black Box | deConstruction/PCA PR 14379 (F) 4300 (B) (MG) |
| 5 | HOW AM I SUPPOSED TO LIVE WITHOUT YOU Michael Ballou | CEB 65307 (1) 2-65307 (C) |
| 6 | ENJOY THE SILENCE Depeche Mode | Mer 12300G 18 (H) (F) |
| 7 | HAPPENIN' ALL OVER AGAIN Lionie Gossob | Supreme SUPER1 159 (F) |
| 8 | WALK ON BY Spill | POP SIGS Virgin VS107 120 (F) |
| 9 | I WISH IT WOULD RAIN DOWN Phil Collins | Virgin VS107 120 (F) |
| 10 | LIVE TOGETHER Lisa Stansfield | Atco 11294 (1) 2-41294 (B) (MG) |
| 11 | JUST LIKE ESSE JAMES Cher | Capitol 175CL 159 (C) |
| 12 | GOT TO HAVE YOUR LOVE Members (featuring Wandress) | POP SIGS Capitol 175CL 150 (B) |
| 13 | STEAMY WINDOWS Tina Turner | POP SIGS Capitol 175CL 150 (B) |
| 14 | INSTANT REPLY Yell! | Fontana 11274AN 22 (F) |
| 15 | TEARS ON MY PILLOW Kylie Minogue | POP SIGS POP SIGS Virgin VS107 120 (F) |
| 16 | DOWNTOWN TRAIN Rod Stewart | Warner Brothers W 24471 (W) |
| 17 | 96 TEARS The Stranglers | Epic TEAS711 (C) |
| 18 | TOUCH ME 49ers | 4th + 5way/Island 1238NW 157 (F) |
| 19 | STRONGER THAN THAT Cliff Richard | POP SIGS POP SIGS EMI 1238A 159 (B) |
| 20 | NOTHING EVER HAPPENS Del Amitri | ABM AM11 536 (F) |
| 21 | COME BACK TO ME Janet Jackson | Bravo/ABM USA11 181 (F) |
| 22 | ROOM AT THE TOP Adrian Aut | MCA/MCA11 137 (F) |

| | | |
|-----------|---|--|
| 41 | GET BUSY Mr Lee | Jaw Chicago JWC11 231 (BMG) |
| 42 | LULY WAS HERE David A. Stewart/Canoy Duller | Atlantic/PCA 73 43061 (2) 43061 (BMG) |
| 43 | PUT IT THERE Paul McCartney | Polylone 1278 4216 (E) |
| 44 | HOUSE OF BROKEN LOVE Great White | Capitol CL 562 (E) |
| 45 | EPIC Faith No More | Slash/London LASHG 2112 (1) 2112 (F) |
| 46 | I'M NOT SATISFIED Fire Young Cannibals | London LON97 252 (F) |
| 47 | RUNAWAY HORSES Belinda Carlisle | Virgin VS11 1244 (F) |
| 48 | THE KING AND QUEEN OF AMERICA Eurythmics | PCA/DK 2112-DAT 211 (BMG) |
| 49 | MORE THAN YOU KNOW Marika | CEB 65307 (1) 2-65307 (B) (C) |
| 50 | SHINE ON The House Of Love | Fontana/Phonogram HOL 312 (F) |
| 51 | LIVIN' ON THE EDGE OF THE NIGHT Iggy Pop | Virgin America VUS11 18 (F) |
| 52 | I'LL BE GOOD TO YOU Quincy Jones/Roy Charles/Chaka Khan | Quest/Warner B. W 24471 (W) |
| 53 | SOMETIMES Max O | Mercury/Phonogram MAO 2122 (F) |
| 54 | PRINCIPAL'S OFFICE Young M.C. | Dubious/4th + 5way 1238W 161 (F) |
| 55 | GOING BACK TO MY ROOTS/RICH IN PARADISE FPI Project feat. Sharon Dee-Clarke | Konour/KUMAST/KUMAST 5 (F) (AC) |
| 56 | NO BLUE SKIES Lloyd Cole | Polylone COLE11 112-COLEX 111 (F) |
| 57 | COME TOGETHER AS ONE Will Downing | 4th + 5way/Island 1238W 159 (F) |
| 58 | HIGHER GROUND Red Hot Chili Peppers | EMI USA 123MT 75 (F) |
| 59 | PUT YOUR HANDS TOGETHER D. Mob featuring Nuff Juice | 4th + 5way/Island 1238W 159 (F) |
| 60 | STILL TOO YOUNG TO REMEMBER Lita Arenal | POP SIGS POP SIGS Virgin VS107 120 (F) |
| 61 | KICKING UP DUST Lita Arenal | POP SIGS POP SIGS Virgin VS107 120 (F) |
| 62 | N.R.G. Adrian Aut | MCA/MCA11 137 (F) |

Blue Sky Mine

THE BRILLIANT
NEW SINGLE

2.32 CD



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

| | | |
|-----------|--|-----------------------------------|
| 1 | NOTHING COMPARES 2 U | Enigma/Chrysalis (NRYM) (SB) (CI) |
| | Sinead O'Connor | POP |
| 2 | DUR BE GOOD TO ME | Capitol (P) |
| | Beats International featuring Lindy Layton | POP |
| 3 | GET UP (BEFORE THE NIGHT IS OVER) | Capitol (P) |
| | Technronic featuring Ya Kid K | POP |
| 4 | I DON'T KNOW ANYBODY ELSE | Sire (P) |
| | Black Box | POP |
| 5 | HOW AM I SUPPOSED TO LIVE WITHOUT YOU | Capitol (P) |
| | Michael Ballou | POP |
| 6 | ENJOY THE SILENCE | Capitol (P) |
| | Depeche Mode | POP |
| 7 | HAPPENIN' ALL OVER AGAIN | Capitol (P) |
| | Lionel Richie | POP |
| 8 | WALK ON BY | Capitol (P) |
| | Sly & The Family Stone | POP |
| 9 | I WISH IT WOULD RAIN DOWN | Capitol (P) |
| | Phil Collins | POP |
| 10 | LIVE TOGETHER | Capitol (P) |
| | Lisa Stansfield | POP |
| 11 | JUST LIKE JESSE JAMES | Capitol (P) |
| | Cher | POP |
| 12 | GO T.O. HAVE YOUR LOVE | Capitol (P) |
| | Manhattan Transfer (featuring Monday) | POP |
| 13 | STEAMY WINDOWS | Capitol (P) |
| | Fiona Turner | POP |
| 14 | INSTANT REPLY | Capitol (P) |
| | Yell! | POP |
| 15 | KYRS ON MY PILLOW | Capitol (P) |
| | Kyrie Minogue | POP |
| 16 | DOWNTOWN TRAIN | Capitol (P) |
| | Rod Stewart | POP |
| 17 | 96 TEARS | Capitol (P) |
| | The Stranglers | POP |
| 18 | TOUCH ME | Capitol (P) |
| | 4th of November (12) (BBW) (S) | POP |
| 19 | STRONGER THAN THAT | Capitol (P) |
| | Richard Marx | POP |
| 20 | NOTHING EVER HAPPENS | Capitol (P) |
| | Dad Amarit | POP |
| 21 | COME BACK TO ME | Capitol (P) |
| | Janet Jackson | POP |
| 22 | ROOM AT THE TOP | Capitol (P) |
| | Janet Jackson | POP |

MUSIC WEEK



| | | |
|-----------|-------------------------------|--|
| 41 | GET BUSY | Capitol (CI) (S) (E) |
| | Mr. Lee | Virgin (V) (T) (31) (BMG) |
| 42 | LILY WAS HERE | Atlantic (A) (R) (A) (M) (T) (4) (M) (J) (M) (G) |
| | David A. Stewart/Candy Dulfer | |
| 43 | PUT IT THERE | Capitol (CI) (S) (E) |
| | Faul McCarreny | Parlophone (1) (2) (4) (E) |
| 44 | HOUSE OF BROKEN LOVE | Capitol (CI) (S) (E) |
| | Great White | |
| 45 | EPIC | Capitol (CI) (S) (E) |
| | Fairly No More | Slash/London (L) (M) (G) (T) (1) (2) (L) (A) (S) (K) (2) (1) (F) |
| 46 | I'M NOT SATISFIED | London (L) (M) (G) (T) (1) (2) (L) (A) (S) (K) (2) (1) (F) |
| | Fire Young Carnivals | |
| 47 | RUNAWAY HORSES | Virgin (V) (T) (31) (BMG) |
| | Beinhada Corfale | |

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- 23** 13 **18 AND LIFE**
Sled Row
- 24** 35 **TELL ME THERE'S A HEAVEN**
Chris Rock
- 25** 19 **HELLO**
The Beloved
- 26** 16 **THE FACE**
Aid Why Not?
- 27** **INFINITY**
Cyndi Lauper
- 28** 25 **BAD LOVE**
Eric Clapton
- 29** **DUDE (LOOKS LIKE A LADY)**
Aerobics
- 30** 18 **COULD HAVE TOLD YOU SO**
Halo James
- 31** 43 **BLACK BETTY (Rough 'N Ready Remix)**
Ramm Jam
- 32** 40 **DIRTY LOVE**
Thunder
- 33** **TALKING WITH MYSELF (Remix)**
Electric 101
- 34** 24 **BRASSNECK**
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- 35** 23 **WELCOME**
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- 36** 49 **WALK ON THE WILD SIDE**
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- 37** **I MIGHT**
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- 38** 39 **PROBABLY A ROBBERY**
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- 39** 26 **HANGIN' TIGHT**
New Kids On The Block
- 40** 30 **YOU MAKE ME FEEL (MIGHTY REAL)**
Jimmy Somerville
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T W E L V E • I N C H

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 1 | 1 | DU BE GOOD TO ME | 21 | 18 | COME BACK TO ME | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 2 | 2 | NOTHING COMPARES 2 U | 22 | 27 | FRANCIS' OFFICE | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 3 | 3 | GOOD 4 U | 23 | 14 | FROM M.C. | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 4 | 4 | LET'S GET IT ON (DISCO VERSION) | 24 | 15 | LET'S GET IT ON THAT | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 5 | 5 | I DON'T KNOW ANOTHER TALE | 25 | 24 | 16 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |

- 63** 30 **TAKING ON THE WORLD**
Cun
- 64** 44 **JUICY**
Wreckz-N-Effekt
- 65** 41 **BIKINI GIRLS WITH MACHINE GUNS**
The Cremps
- 66** **JAILBREAK**
Paradox
- 67** 48 **ALL 4 LOVE (BREAK 4 LOVE 1990)**
Raze featuring Lady J/Secretary of Ent.
- 68** 47 **GET TO GET**
Rob'n'Raz featuring Laila K
- 69** 64 **YOU PLAYED YOURSELF**
Ice-1
- 70** 52 **GET A LIFE**
Soul J Soul
- 71** 67 **FOOLS GOLD/WHAT THE WORLD IS WAITING**
The Stone Roses
- 72** 68 **BEACH BUMP**
Baby Ford
- 73** **SO WHAT**
Gilbert O'Sullivan
- 74** 60 **MADCHESTER RAVE ON**
Happy Mondays
- 75** 51 **WHAT HATH ALL IT WAS**
Kym Mazelle
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2. FEATURING

3. THE WORLD IS IN LOVE DUBS

4. SPECIAL CD PACK

5. OF NOW

6. TO GET TO

7. THE WORLD IS IN LOVE DUBS

8. SPECIAL CD PACK

9. OF NOW

10. TO GET TO

- AKA WAKI SAKI (P)**
- Motion 28** 02/95 (12 - 27 4278) (BMG)
- Engine Capital (12) (EP) (P) (B)**
- Roins 782 (12 - 82) (GAM)**
- Champion Champ (12) 228 (BMG)**
- Axis 1130/6 (12 - 4130/6) (BMG)**
- Star Warner Brothers W 995 (11) (P)**
- 18 Virgin TENX 284 (P)**
- Shimono OK (12) (P)**
- Brylan King 780/0 (12 - 1280/0) (J) (P)**
- Dover/Olympic 800/2 (12) (P)**
- Festival PAC 2497 (12 - PAC 2497) (P)**
- Shropson/EMI (12) 97 22 (P)**

ALBUM OF THE WEEK

THE FALL: Extricate. Cog Sinsister 842204-1. This is the classic everyone's been waiting for. Last year's Fall live was a sloppy contractual obligation affair and 83's Perverted By Language was the last essential Fall release, but this sees Mark E Smith's splendidly obtuse lyrics matched by the tunes. It might not make them as mega-famous as they deserve but anyone who likes their music intelligent and unpredictable will have to love it. **LF**

STOCK IT

MANTRONIX: This Should Move Ya. Capital EST 217. Got To Have Your Love was a red herring. There's nothing else so smooth and sultry on Mantronix fourth LP, despite it being their most commercial yet. This Should Move Ya is non-hip, eclectic and occasionally sexist hip hop collection, more Tone Loc than Public Enemy. Though likely to disappoint some early fans and new recruits, it will seduce a wealth of middle-ground dance enthusiasts. **SW**

VARIOUS: Submit To The Beat. Submission Records. SUBL 01. Two years of club singles from this Derby-based label are celebrated with this double compilation set. House and hip-hop, from Diskonexion to MC's Logic, are gathered together in full-mix form and while there may be few original hooks, Submit is a complementary accessory for clubbers. **NR**

INNER CITY: Paradise Remixed. 10 Records XID 81. When Frankie did this, they called it a rip-off, but his hit techno tracks remixed by such competitors as Steve Silk Hurley and Frankie Knuckles makes for a more satisfying version of the slightly erratic Paradise LP.

The argument isn't that they should have got it right the first time, rather that the remixes aren't different enough to warrant a whole new album. **SW**

KING MISSILE: Mystical Shit. Shimmy Disc Europe SDE9016LP. This LP features ex-BALL and Bongwater members and are produced by Kramer so they should have a ready-made cult status, but this album holds quite a few classic pop tunes. Things swing from the wacky mental doodlings of Cheesecake Truck to the perfect rock of She Didn't Want, and they throw in a classy version of Love Ya More for good measure. Full of "once heard, never forgotten" moments, all it needs is people to hear it. **LF**

CLIVE GREGSON: Welcome To The Workhouse. Special Delivery SPD 1026. He is one of our most cherished songwriter/producers, most well known for recent work with Richard Thompson and Christine Callister. This, however, is a kind of scrapbook of Gregson's work in the Eighties, impressive but bitzy. There are some critical moments though, like the Holy-ish Trouble With Love. **DL**

IN THE NURSERY: L'Esprit. Third Mind Records TMLP 48. Harder hearts will label this a soundtrack in search of a film, but that would be to overlook how magnificently this stands on its own. Well, yes it's orchestral, all manner of glorious sweeps and rumbles, each track being a small part of the whole episode as a journey into Klive and Nigel Humberstone's imagination. An eccentric release for sure, but that's why it comes highly recommended. **DM**

SHEILA CHANDRA: Roots And Wings. Indiprop SCH 5. Way back in 1985, Chandra released a quiet, a meditative vocal soundscape blending Indian and ambient music. She's using stronger rhythms and more diverse influences now and the distinctive layered Indian cadences and drones still give her music more substance and strength.

than most new age. Too weird for the Landscape Channel — which is a recommendation. **SL**

THE PALE SAINTS: The Comforts Of Madness. 4AD. CAD 0002. Distribution: Rough Trade/Carrel. The debut EP encouraged all manner of "brightest white hopes" accolades which the first album, given several plays, more than manages to meet. Curiously enough, the record's lush guitar layers, simple, opaque melodies and versatile psychedelic moods has more in common with the Stone Roses than with the usual comparison points of My Bloody Valentine and Spacemen 3, although their love of frayed, mini-feedback guitars might limit their commercial potential. With 4AD's support, who knows? **MA**

SUNNY SHARROCK BAND: Live In New York. Enemy EMY 108. Distribution: Rough Trade. Renowned as the strongest avant-garde "pure noise" guitarist around, Sharrock burns in here an eminently approachable set of pieces which is best described as contemporary Hendrix. They range from free-form virtuoso excursions (Herbie's Dance) to more conventional R&B workouts (Elmo's Blues). Highly recommended for adventurous rock/jazz radio programmers. **DL**

DUB SYNDICATE: Strike The Balance. On-U LP47. Another witty and superbly-executed foray into African Sherwood's twilight world of fairly traditional reggae and wild electronics. Biff Um Baff Um from the Inspirational Singers And Players album Vacuum Pumping is versioned here — it's pretty much all the same people at work — and though Strike The Balance has great moments, it lacks blockbuster tracks and suffers by comparison with On-U addicts won't be disappointed but sceptics won't be converted. **SL**

DEBORAHE GLASGOW: Debrahe Glasgow. Greenleaves. GREL 135. Debrahe Glasgow is one of the new breed of female reggae artists who has been developing over the last couple of years. She's already had Champion Lover released as a single, although it didn't do quite as well as her previous hits like When Somebody Loves You Back, or Knight In Shining Armour. But other tracks like Best Friend and Perfect Situation where she duets with Bares Hammond should help put the album on the right track for the top of the charts. **CS**

KAOMA: Worldbeat. CBS 466012.1. The actual practice of the Lambada in this country will probably be confined to middle-aged couples in tapas bars, but it's significant as the chart pop end of a fascination with latin beats which will grow as the decade goes on. Kaoma's album is a collection of variations on the Lambada theme which never strays far from mainstream accessibility. Pleasant and commercial, if not the real thing. **BB**

FALLING AND LAUGHING: Orlans, Russia Brown, Olo Daring, Lou Finley, Duncan Holland, Dave Laing, Stu Lambert, Nick Robinson and Salina Webb

US TOP FORTIES

SINGLES

| | | | |
|-----|----|---|-----------------|
| 1 | 1 | OPPOSITES ATTRACT, Paulo Abdul & The Wild Pair | Virgin |
| 2 | 3 | ESCAPEE, Janet Jackson | A&M |
| 3 | 4 | DANGEROUS, Roxette | EMI |
| 4 | 7 | ALL OR NOTHING, A&E/Vanelli | Arista |
| 5 | 6 | WHAT KIND OF MAN WOULD I BE, Chicago | Reprise |
| 6 | 11 | ROAM, The B-52's | Reprise |
| 7 | 2 | TWO TO MAKE IT RIGHT, Seduction | Vendetta |
| 8 | 12 | HERE ARE, Gloria Estefan | Epic |
| 9 | 10 | WE CAN'T GO WRONG, The Cover Girls | Capitol |
| 10 | 13 | PRICE OF LOVE, Bad English | Epic |
| 11 | 15 | NO MORE LIES, Mich'le' | Atlantic |
| 12 | 20 | BLACK VELVET, Alanah Myles | Geffen |
| 13 | 7 | I GO TO EXTREMES, Billy Joel | Columbia |
| 14 | 5 | JANIE'S GOT A GUN, Aerosmith | Geffen |
| 15 | 19 | TOO LATE TO SAY GOODBYE, Richard Marx | EMI |
| 16 | 18 | CHUNK AND GET MY LOVE, D.Mob | FFRR |
| 17 | 21 | JUST A FRIEND, Biz Marisa | Gold Child' |
| 18 | 23 | LOVE WILL LEAD YOU BACK, Taylor Dayne | Arista |
| 19 | 8 | DOWNTOWN TRAIN, Rod Stewart | Warner Brothers |
| 20 | 9 | TELL ME WHY, Exposé | Arista |
| 21 | 24 | NO MYTH, Michael Penn | RCA |
| 22 | 25 | SOMETIMES SHE CRIES, Warrant | Atlantic |
| 23 | 31 | I WISH IT WOULD RAIN DOWN, Phil Collins | Columbia |
| 24 | 14 | HOW AM I SUPPOSED TO LIVE, Michael Bolton | Columbia |
| 25 | 28 | SACRIFICE, Ellen Johnson | MCA |
| 26 | 30 | GET UP! (BEFORE THE NIGHT IS OVER), Technoratic | SBK |
| 27 | 29 | HERE AND NOW, Luther Vandross | Epic |
| 28 | 34 | KEEP IT TOGETHER, Madonna | Sire |
| 29 | 33 | PERSONAL JESUS, Depeche Mode | Sire |
| 30 | 16 | REMEMBER YOU, Sid R | Arista |
| 31* | — | ALL AROUND THE WORLD, Lisa Stansfield | Arista |
| 32 | 40 | SUMMER RAIN, Belinda Carlisle | MCA |
| 33* | 39 | THE DEEPER THE LOVE, Whitesnake | Geffen |
| 34* | — | ALL MY LIFE, Linda Ronstadt | Elektra |
| 35 | 26 | PUMP UP THE JAM, Technoratic | SBK |
| 36* | — | FOREVER, Kiss | Mercury |
| 37* | — | ANYTHING I WANT, Kevin Page | Chrysalis |
| 38* | — | I'LL BE YOUR EVERYTHING, Tommy Page | Sire |
| 39* | — | WHOLE WIDE WORLD, A To Ron | RCA |
| 40 | 35 | LOVE SONGS, Teles | Geffen |

ALBUMS

| | | | |
|-----|----|--|-------------|
| 1 | 1 | FOREVER YOUR GIRL, Paulo Abdul | Virgin |
| 2 | 3 | JANET JACKSON'S RHYTHM NATIVE 1814, Janet Jackson | A&M |
| 3 | 2 | GIRL YOU KNOW IT'S TRUE, Milli Vanilli | Arista |
| 4 | 4 | BUT SERIOUSLY, Phil Collins | Arista |
| 5 | 5 | COSMIC THING, The B-52's | Reprise |
| 6 | 7 | STORM FRONT, Billy Joel | Columbia |
| 7 | 6 | PUMP, Aerosmith | Geffen |
| 8 | 8 | FULL MOON FEVER, Tom Petty | MCA |
| 9 | 9 | DANCE...YA KNOW IT!, Bobby Brown | MCA |
| 10 | 11 | SOUL PROVIDER, Michael Bolton | Columbia |
| 11 | 10 | BACK ON THE BLOCK, Quincy Jones | Quest |
| 12 | 14 | CRK LIKE A RAINSTORM, Linda Ronstadt | Epic |
| 13 | 12 | SKID ROW, Sid R | Atlantic |
| 14 | 13 | STONE COLD RHYMING', Young MC | Delicious |
| 15 | 17 | TENDER LOVER, Babyface | Solar |
| 16 | 15 | HANGIN' TOUNGHT, New Kids On The Block | Columbia |
| 17 | 19 | PUMP UP THE JAM, Technoratic | SBK |
| 18 | 16 | DE FEELOGOOD, Mafkey Gue | Arista |
| 19 | 21 | LIVE, Kenny G | Arista |
| 20 | 20 | JOURNEYMAN, Eric Clapton | Duck |
| 21 | 18 | KEEP ON MOVIN', Soul II Soul | Epic |
| 22 | 23 | CUTS BOTH WAYS, Gloria Estefan | EMI |
| 23 | 15 | LOOK SHARP!, Roxette | Epic |
| 24 | 24 | SLIP OF THE TONGUE, Whitesnake | EMI |
| 25 | 22 | PERPET OFFENDER, Richard Marx | EMI |
| 26 | 26 | ALANNAH MYLES, Alanah Myles | Atlantic |
| 27 | 29 | THE BEST OF LUTHER, Luther Vandross | Epic |
| 28 | 27 | JIVE BUNNY - THE ALBUM, Jive Bunny & The Mastersmizers | Atlantic |
| 29 | 26 | STEEL WHEELS, Rolling Stones | Epic |
| 30 | 32 | BAD ENGLISH, Bad English | Arista |
| 31* | 37 | CAN'T FIGHT FATE, Taylor Dayne | Geffen |
| 32 | 33 | THE LITTLE MERMAID, Soundtrack | Walt Disney |
| 33 | — | THE GREAT RADIO CONTROVERSY, Teles | Geffen |
| 34 | 38 | HEART OF STONE, Cher | Geffen |
| 35 | 34 | AS NASTY AS THEY WANNA BE, The 2 Live Crew | Slywalkar |
| 36* | — | THE HIT LIST, Joan Jett | Blackheart |
| 37 | 31 | THE END OF THE INNOCENCE, Don Henley | Geffen |
| 38* | 39 | NIGHTING MATTERS WITHOUT LOVE, Seduction | Vendetta |
| 39* | — | BORN ON THE FOURTH OF JULY, Original Soundtrack | MCA |
| 40 | 35 | FLYING IN A BLUE DREAM, Joe Satriani | Relativity |

Charts courtesy Billboard, 24 February 1990 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

SARA DAVIS
AND THE
PERFECT STRANGERS

February 21st

Richard Skinner, BBC radio one, will be broadcasting a live session of four songs.

February 28th

Ronnie Scott's club in London, will be the venue for a lunchtime showcase.

For your invite call Paul on: 0225 319103 or 0860 667823

Reviewed by David Giles

SINGLE OF THE WEEK

SKIPPER WISE: Standing Outside In The Rain. (Cypress (CD) YY 5007). A sumptuous and melodic pop song from the Californian singer/songwriter who has been involved in various outfits over the past decade in the US, though completely unknown over here. Well worth investigating as it is beautifully produced, with a dramatic sax opening, some nice keyboard touches and a powerful song to boot, very English-sounding. Johnny Hates Jazz meets Fab Sprout, perhaps. Work that one out if you can!

THE B-52s: Love Shack. (Repertoire/WEA (12/CD/T) W9917). The B-52s deserve a hit after their fine return to form last summer with the Cosmic Thing LP, but I'd be surprised if this is the track to do it. Although it did go top three in the States, Like Party Out Of Bounds, it tries to conjure up a wild, chaotic celebration, but unlike that particular track it is neither inventive nor melodic enough. What about releasing the excellent Topaz?

THE NOTTING HILLBILLIES: Your Own Sweet Way. (Veepo/Phonogram (12/CD) NR 1). The much-publicised debut from the "supergroup" featuring Mark Knopfler, Brendan Croker, Guy Fletcher and Steve Phillips. Pleasant, gently chugging country blues made distinctive by the unmistakable style of Knopfler's guitar-playing and some nice intrusions of Hammond organ.

LIZA MINELLI: Love Pains. (Epic (12) ZEE 4). New version of an excellent song that Hazel Dean recorded last year. The production on this version was pure Hi-NRG, shaping and manipulating the music to create a superb dynamic effect, whereas the Pet Shop Boys' dance track just twitters away behind Minelli, adding little beside a beat. The song itself is, however, strong enough to make this a hit.

STOCK IT

SOUL SISTER: Blame You. (Columbia (12/CD) EM 133). The second UK single from this Belgian songwriting duo is a highly accomplished pop-soul number replete with lavish harmonies and acute instrumentation. It has a pop sensibility that is somehow very Seventies; much promise for the future.

BLOW UP: One World Waiting. (Cherry Red (12) CHERRY 104). From their forthcoming and charmingly entitled *Watermelon Sugar LP*, comes this Brighton outfit's second single for the revitalised Cherry Red label. There are traces of Six Little Fingers here, particularly in the vocal melody, and the guitar keeps up a nagging pace throughout.

TEARS FOR FEARS: Advice For The Young At Heart. (Fontana (12/CD) IDEA 14). Fairly lightweight track from the Seeds Of Love LP, less pompous than they are capable of and featuring a such tender care that you can almost smell the polish. Available in a plethora of different formats that



STACY LATISSAW becomes breathless, while Youssou N'Dour is the perfect cross over

make one think of a chair cover rather than a piece of music. Is the "Japanese pack case" that the three-inch CD arrives in really going to make the song sound any better?

GEOFFREY WILLIAMS: Blue. (Atlantic/East West (12/CD) A 7962). Remix of a single that was out towards the end of last year, which for some reason sounds much better second time around. Classy soul-pop from an English-born singer, with a definite blues influence; the sort of thing NYC might do on one of their more low-down; it has the feel of a Sixties soul classic. Let's hope it never ends on a Levi's ad.

STOCK IT

THE CREATURES: Fury Eyes. (Polydor (12) SHE 18). A clever remix of one of the best tracks on the Boomerang LP. The original drum sound clatters away rather awkwardly; here it is replaced by a strong dance rhythm that enhances the track's commercial potential greatly. More significantly, it lends a swing to the song itself, bringing the glenrockers sound even further to the fore.

LEON REDBONE: Relax. (Private Music/BMC Enterprises (CD) 112 885). No, not a cover of the Frankie song, but a charming piece of Southern blues from this strange Louisiana rhythm performer with a voice that plumbs the deepest chasms of the male vocal range. Already well-aired as the music for InterCity's recent TV ads, this could be a bizarre off-the-wall hit if given enough radio play.

LA MIX: Love Together. (A&M/Breakout (12/CD) USA 677). A record that captures the prevailing dance music spirit very well. A shuffling, gentle housey beat carrying a Seventies-style song in the vein of Ten City or Lisa Stansfield, and a sassy "why can't we all be friends and love one another" type of lyric. Very likeable.

STACY LATISSAW: Where Do We Go From Here? (Motown (12) ZB 43499). Double A-sided release; one side is a fairly unremarkable uptempo dance number but the other is an impressive duet with a leading "Why can't we all be friends and love one another" type of lyric. Very likeable.



most too breathless to be a successful smoocher.

THE JESUS LIZARD: Chrome. (Touch And Go (Seven-inch only) T&G 53). Blistering release from a Chicago band with Steve Albini in the producer's chair. The A-side combines a fearsome guitar riff with submerged, yelping vocals and generates plenty of electricity. The B-side is completely unlistenable.

STOCK IT

CLIFF RICHARD: Stronger Than That. (EMI (12/CD/T) EM 129). Very forward pop single that indicates that Cliff is still keen to appeal to a young audience. Alan Troncy has written and produced this track from the recent LP, and he has clearly picked up a few pointers from the singer's project with SAW last year. Surely a huge hit.

RUBY TURNER: Paradise. (Jive (12) RTS 8). The title track from Turner's recent LP. Again, however, it seems that she is unable to find material that is worthy of her voice, which is a shame. This is a moderately engaging uptempo soul number, considerably enlivened by a spot of rapping, the source of which is, oddly, not credited anywhere on the record.

STOCK IT

YOUSOU N'DOUR: The Lion/Gaoulade. (Virgin (12) VS1207). The title track from last year's album, this song blends Western and African pop beautifully without smothering the latter under a numbing electro-beat. The verses are loose and busy with few concessions made to the conventional structure of Western songs, but the choruses are simple and immediately accessible. The perfect crossover: let's hear it on the radio!

PRIMAL SCREAM: Loaded. (Crestline (12/CD) CRE 070). Another "crossover," but a rather less subtle one. A track from the disappointing recent LP. It has been fiercely pummelled into dancefloor material by Andy Weatherall. By sticking a go-go beat over an endlessly repeated four-note brass riff he has fabricated a record that probably makes great club wallpaper but poor daytime listening.

TOP 20 SINGLES

| | | |
|----|--------------------------------|-------------------------------|
| 1 | ENJOY THE SILENCE | Mute (BGM) 18 (9/87) |
| 2 | HELLO | The Real Gone! WEA YZ 436 (8) |
| 3 | 18 AND LIFE | Red House Adams A 880 (8) |
| 4 | NOTHING EVER HAPPENS | ARM AMA 556 (7) |
| 5 | BRASSANCE | RCA PR 4360 (5/87) |
| 6 | SHINE ON | Fontana (M) 126 (3) |
| 7 | DIRTY LOVE | EMI EM 136 (3) |
| 8 | PROBABLY A ROBBERY | Mute (MTE) 103 (3/87) |
| 9 | EPIC | Sheila Landon (L&S) 91 (7) |
| 10 | BIKINI GIRLS WITH MACHINE GUNS | The Grapes! Enigma ENT 17 (7) |
| 11 | TALKING ON THE WORLD | ARM AM 541 (5) |
| 12 | N-R-G | MCA MCA 1386 (7) |
| 13 | HIGHER GROUND | EMI USA MT 73 (5) |
| 14 | BELFAST | MCA MCA 1393 (7) |
| 15 | INDIAN BOPE | Deed Good GOOD008 (1/87) |
| 16 | MADCHESTER RAVE ON (EP) | Factory FAC242 (7) |
| 17 | BEACH BUMP | Bluebird King (BIRD) 6 (3/87) |
| 18 | SLEEP WITH ME | Larry LAZY 17 (8/87) |
| 19 | THE RIDE EP | Crestline CRE 070 (7) |
| 20 | THE GREAT HANGS | Enigma ENT 428 (3) |

CHART COMMENTARY

Four new entries scattered through The Other Chart Singles Chart. Straight in at number one, the long missing Basildon quartet **Dependa Mode** with their first blast from the Nimitzes. **Enjoy The Silence** on Mute, at five. **The Wedding Present's** Brassance, on RCA, shuffles into existence, displaying their new found muscle on a tempered mix from former Big Back/Ropeman leading light Steve Albini. At seven, London blues rockers **Thunder** pre-sell their upcoming EMI album with a slice of gutsy pop called Dirty Love and **Baby Ford** flexes his Chucki Chiki Ahh button with **Beach Bump** in at 17 on the album chart, **The Mission's** third and most profound album, **Carved in Sand**, arrives on Mercury. The Mission's full range of powerfully crafted melody lines is mixed with harsh guitar and gentle balladic strumming. **Ademald's** Live And Direct shoots back into contention, while their **Chill Out** more UK dance sounds from KLF with their **Chill Out** album mixing noise from every corner on KLF Communications. Finally, two classy Peel Selections **Albuns** hit the chart. Punk products **Buzzcocks** and **Wire** scrape into the 20 at 17 and 19 respectively.

TOP 20 ALBUMS

| | | |
|----|---------------------------------|-----------------------------------|
| 1 | CARVED IN SAND | Mercury M2351 (1) |
| 2 | 18 AND WHAT YOU FANCY | Parlophone PCS 7355 (1) |
| 3 | THE STONE ROSES | Mercury EMI 9262 (1) |
| 4 | READING, WRITING AND ARITHMETIC | Rough Trade ROUGH 148 (1/87) |
| 5 | LIVE AND DIRECT | MCA MCA11906 (1) |
| 6 | THE REAL THING | Sheila Landon (L&S) 91 (1) |
| 7 | BUMMED | Factory FAC278 (1) |
| 8 | WELCOME TO THE BEAUTIFUL SOUTH | Capitol (M) 94724 (1) |
| 9 | WILD! | Mute (MTE) 104 (1/87) |
| 10 | CLOUDCUCKOOLAND | Sheila Landon (L&S) 91 (1) |
| 11 | A GILDED ETERNITY | Orion Orion 2072 (1/87) |
| 12 | CHILL OUT | KLF Communications (K&L) 6 (1/87) |
| 13 | EVERY DOG HAS ITS DAY | Capitol (M) 94724 (1) |
| 14 | 101 DAMNATIONS | Capitol (M) 94724 (1) |
| 15 | NINETY | Big Cat CBS 125 (1) |
| 16 | LOUCOUILLE | 4AD CAD 903 (1) |
| 17 | THE PEEL SESSIONS ALBUM | Strange Fruit SF8P 136 (1) |
| 18 | MACBETH | Mute (MTE) 104 (1/87) |
| 19 | THE PEEL SESSIONS ALBUM | Strange Fruit SF8P 136 (1) |
| 20 | CAPTAIN SWING | Strange Fruit SF8P 136 (1) |

Compiled by Music Week from Gail.

| | |
|----|---|
| 15 | COLOUR • CD The Christians Island 119 948 |
| 16 | HANGIN' TOUGH • CD New Kids On The Block CBS 148R141 |
| 17 | THE LANGUAGE OF LIFE • CD Everything But The Girl Banco 7 mepo/WBA/BN121 |
| 18 | THIS SHOULD MOVE YA • CD Mentorix Capitol EST 7117 |
| 19 | CLUB CLASSICS VOL. ONE • CD Soul II Soul 10/Upgo D/R 82 |
| 20 | CARVED IN SAND • CD Mission Mercury/Phonogram B422511 |
| 21 | SYRIL • CD Syril PWL HR 10 |
| 22 | LOVE SONGS • CD Dionne Warwick BMG Int./Arista 21841 |
| 23 | A BIT OF WHAT YOU FANCY • CD The Queerboys Polygram PCS 7235 |
| 24 | THE SYNTHESIZER ALBUM • CD Project D Telco STAR 2271 |
| 25 | VIVALDI FOUR SEASONS • CD Nigel Kennedy/ECO EMI NCE 2 |
| 26 | THE RAW AND THE COOKED • CD Fine Young Cannibals London 2989811 |
| 27 | A COLLECTION - GREATEST HITS ... AND MORE • CD Boris Johnson Cap 408451 |
| 28 | ENJOY YOURSELF • CD Kylie Minogue PWL HR 9 |
| 29 | WE TOO ARE ONE • CD Enrymatics KCA HR 7251 |
| 30 | A NEW FLAME • CD Simply Red Epic/War/Belton/W/242 |
| 31 | BACK ON THE BLOCK • CD Queen Jones Queen/Woman Records/W/313 |
| 32 | THE STONE ROSES • CD The Stone Roses Sire/War/Chrysalis/252 |
| 33 | 3 FEET HIGH AND RISING • CD De La Soul Tommy Boy/Big Life/DUP 1 |
| 34 | PARADISE REMIXED • CD Inner City 10/Upgo D/R 81 |
| • | THREE FURTHER • COMPACT DIGITAL 1800 000 units |
| • | SILVER • COMPACT DIGITAL 1800 000 units |
| • | GOLD • COMPACT DIGITAL 1500 000 units |
| • | NEW ENTRY |
| • | RE ENTRY |

CD • CASSETTE • LP

TOP • 20 • COMPILATIONS

| | |
|-------------|--|
| No 1 | PURE SOFT METAL • CD Various Shirley WAB 96 |
| 2 | ALL BY MYSELF • CD Various Dwyer/Capitol AAD 12 |
| 3 | BODY & SOUL - HEART & SOUL II • CD Various Hearst/Sand 807261 |
| 4 | DEEP HEAT 5 - FEED THE FEVER • CD Various Telco STAR 2411 |
| 5 | THE AWARDS 1990 • CD Various Telco STAR 2298 |
| 6 | MILESTONES - 20 ROCK OPERAS • CD Various Telco STAR 2279 |
| 7 | ROCK OF AMERICA • CD Various Two Modern 1036 |
| 8 | THE BLUES BROTHERS (OST) • CD Various Aliconic K 50715 |
| 9 | PENNINES FROM HEAVEN • CD Various BAC BE 748 |
| 10 | DIRTY DANCING (OST) • CD Various KCA HR 8448 |
| 11 | WARE'S THE HOUSE? • CD Various Shirley WAB 977 |
| 12 | THE GREATEST LOVE 3 • CD Various Telco STAR 2284 |
| 13 | NOW 161 • CD Various EMI/Virgin/Polygram/NOVA 14 |
| 14 | MONSTER HITS • CD Various CBS/WEA/BMG HITS 11 |
| 15 | IS THIS LOVE • CD Various EMI EMIT 47 |
| 16 | DEEP HEAT 1989 • CD Various Telco STAR 2280 |
| 17 | THE CLASSIC EXPERIENCE • CD Various EMI UNRPO 45 |
| 18 | NEW TRADITIONS • CD Various Telco STAR 2299 |
| 19 | THE PREMIERE COLLECTION • CD Various Randy/Unidyn/Phonogram/ALAN 711 |
| 20 | NO 1'S OF THE 80'S • CD Various Telco STAR 2282 |

| | |
|-----------|--|
| 55 | DECADE • CD Dunordition EMI CDX 16 |
| 56 | LEVEL BEST • CD Level 42 Polygram 15711 |
| 57 | ADDITIONALS VOL 1 • CD Robert Palmer Island 119 944 |
| 58 | RUNAWAY HORSES • CD Behind Curdie Virgin V 259 |
| 59 | APPETITE FOR DESTRUCTION • CD Guns N' Roses Capitol WK 125 |
| 60 | THE REAL THING • CD Feisth No More Sire/Island 12811541 |
| 61 | ASPECTS OF LOVE • CD Original Cast Randy/Unidyn/Phonogram 841123 |
| 62 | STAY STICK! • CD Comps Epic/War/BVP 3031 |
| 63 | READ MY LIPS • CD Jimmy Somerville London 2981841 |
| 64 | ALL OR NOTHING 2 X 2 • CD Milli Vanilli Capitol/Capitol CTD 111 |
| 65 | STRONGER • CD Cliff Richard EMI EMD 1072 |
| 66 | THE SENSUAL WORLD • CD Kate Bush EMI EMD 1019 |
| 67 | THE SINGLES 1974-1978 • CD The Compenters AA&A/MCA 17948 |
| 68 | BUMMED • CD Happy Mondays Foxy FAC 220 |
| 69 | LIVE&DIRECT • CD Adamski MCA/MCS 6078 |
| 70 | NEW LIGHT THROUGH OLD WINDOWS • CD Chris Rea Capitol WK 126 |
| 71 | THE NEW PAVAROTTI COLLECTION LIVE! • CD Luciano Pavarotti Shirley WAB 857 |
| 72 | THE GREATEST HITS • CD Electric Light Orchestra Telco STAR 2270 |
| 73 | THE HEART OF CHICAGO • CD Chicago Epic/War/BVP WK 128 |
| 74 | PARADISE • CD Ricky Turner EMI HR 89 |
| 75 | FEELING FREE • CD Sydney Youngblood Capitol/Capitol CCA 7 |

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 • Released on Compact Disc



STEVE AND HEATHER Taylor: giving new life to the cover

Taylor-made for success

by Gerald Mahlowe

IT WAS no less an authority than Don Black who said within these pages last year that "the day of the cover is dead".

But by trying that to Shakin' Stevens whose Love Attack hit of last summer was a song sent direct to the artist by a writing duo who'd given up on the publishing fraternity altogether.

Weary and without relish, the husband and wife team of Steve and Heather Taylor will tell you about some of the publishers they have encountered since they started collaborating around '82. About the one who has doggedly held on to a handful of their songs years past the contract's reversion date. About the one who lured them from their Coventry home to London with promising noises and then merely asked Steve to sing on a demo of someone else's song. About the one who "phoned, telegrammed and pleaded for the copyright on one of their songs and then did nothing whatsoever with it."

Worst of all, they will tell you about the pair of songs which, cleverly disguised and re-arranged, turned up on an album by a well known act after being "rejected" by another of the industry's less than wonderful practitioners. "We came to the conclusion that music publishers were a waste of time," says Heather. "We realised we had to go it alone," echoes Steve.

The policy received heavy-duty endorsement when they wrote a song for their local Coventry football team: Coventry City fan Pete Waterman heard it and confirmed, "You've simply got to do it yourselves." "So we did," recalls Heather. "We had the whole team in our living room and recorded it on our home equipment."

Primal Scream therapy

by Andy Beevers

PRIMAL SCREAM on the dance pages! But aren't they those long-haired leather-did indie rockers? Well, yes. But they have just been in the studio with one of London's most innovative DJs, Andy Weatherall, and created the freshest and most talked about dance record for ages.

Loaded is a radical reworking of 'I'm Losing More Than I'll Ever Have', the strongest track on the group's recent eponymous LP. Barely recognisable, it is based around the ubiquitous Soul II Soul beat, but that is where the similarity with other current dance tracks ends. Kicking off in no uncertain terms with a great sample from Peter Fonda in *The Wild Angels*, it goes on to use the guitar, piano, horn and percussion from the original track to create a wonderfully organic and rootsy feel.

Bobby Gillespie, Primal Scream's lead singer, explains why Loaded is different. "Andy Weatherall had heard and liked our LP. He came down to see us play in Devon and wrote a review for the NME. We got to know each other through that, plus we had seen him at his Boys Own parties during the summer. Andrew (Innes) who plays guitar in the group had the idea that Andy could perhaps do something with one of our tracks. It was purely experimental — we gave Andy the tapes and suggested some ideas of our own."

Weatherall has made his name as a DJ through being open minded and playing much more than just house records; he claims that since the age of 14 he has never been able to make up his mind whether to be "a soul boy or a punk."

He says that he would not have worked with the group if he had not seen them around at parties last year and known that they enjoyed what he played: "If they had just turned up out of the blue asking for a dance remix, I would have told them where to go."

Loaded is only his second studio project — the first was the critically and commercially successful remix of Happy Mondays' *Hallelujah* which he created with Paul Oakenfold. Now, not surprisingly, offers of more work are coming in thick and fast.

He has just completed a remix of a West India Company track, which he added Melotica guitar samples to, and is planning to do similarly strange things to records by James and The Petrol Emotions. His aim is to create an "English" sound.

"Most remixers are only into dance music — their work is too safe and too influenced by America," he says, adding, "I want to shatter people's preconceptions — narrow-minded people are just full to the fire."



RAW UNTOLD: another winner from Liverpool

Pooling talent

by Selina Webb

BEYBEAT is back, this time in the MP5+theobis form of black dance music. Ever since the demise of *The Real Thing*, Liverpool has lagged behind in the dance scene, but things are set to change at the hand of Raw Untold.

Based around groove Doctors Dicky Rude and Stuart Kershaw and fronted by an enthusiastic DJ/vocalist Bianca Neve, Raw Untold hope to encourage their fellow Liverpoolian groove exponents to get on the streets and make some music. Their first record, released last month on Desire, is a commercial hip-hop version of Shakespeare's *Romeo And Juliet*. Cleverly produced and featuring snippets of something bizarrely reminiscent of Sige Sige Spunk! the record marks a departure from the outfit's early work.

"It's more accessible. Where we were coming from before was far more heavy and funkadelic. We were a big live band, lots of musicians, but now we're concentrating it down," explains Kershaw.

These days Raw Untold put their harder influences into action via local rappers Bony — "England's answer to Public Enemy," according to Kershaw.

Dicky Rude meanwhile is on the committee for a locally-organised Malcolm X day on February 23 "to give Liverpool back its roots of black awareness". The team has also been working with Last Post Joki and — just to prove their versatility — have contributed songs to the new, clearly more dance-orientated, OMD album.

"We're spearheading the new Liverpool dance scene," says Rude. "We don't need drugs, no hype, none of that shit — it's just good music."

Dutch courage

TONY SCOTT is not your average rap artist. Not only is he the first Dutch person to make an impact on the international dance scene, he is also the only successful rapper of red indian descent.

Last year his second single for Amsterdam's Rhythm Records,

That's How I'm Living/The Chief, was picked up by Champion in the UK, Next Plateau in the US and BCM in Germany. It was a long-running dancefloor favourite over here, but just failed to make the top 40.

Now Scott is back with a new single, Get Into It, and a debut LP, The Chief. What the latter lacks in variety, it makes up for in consistency. All of the tracks follow a similar groove, midway between hip hop and hip house, but all could stand up as singles in their own right.

The lively and catchy backing tracks are expertly created using plenty of rare groove samples by fellow Dutchman, Fabian Lenssen. Scott's raps are laid back and restrained: "I was inspired by Rakim of Eric B and Rakim — he introduced a new style of rap that I really liked and picked up on," says the 18 year old.

Both Scott and Lenssen are still at school, studying for final year exams. "It's difficult to fit in all the gigs, and TV and radio shows," says Scott, adding, "We had to record the LP during our summer holidays."

COMPACT

disc

DIGITAL AUDIO

| | | |
|----|---|------------------|
| 1 | ... BUT SERIOUSLY, Phil Collins | Meridian |
| 2 | BENNING PRODUCTIONS/CLUBNY, New Order | Def |
| 3 | JOURNATION, Eric Clapton | Duck/Digiprom |
| 4 | 5 AFFECTION, Lou Scanfield | Arts |
| 5 | MISS SAIKON, Dig. London | Cap |
| 6 | 3 PURE SONY MIXED, Various | Sony |
| 7 | ... MAKING MOVIES, Del Amitri | ABN |
| 8 | 14 ALL BY MYSELF, Various | Doveco/Chrysalis |
| 9 | 4 THE BEST OF CAL STEVENS, Cal Stevens | Meridian |
| 10 | 12 BODY & SOUL - HEART & SOUL II, Various | Heart & Soul |
| 11 | 10 HEART OF STONE, Cher | Capitol |
| 12 | 9 THE ROAD TO HELL, Chris Rea | WEA |
| 13 | 16 FOREIGN AFFAIR, The Turtles | Capitol |
| 14 | 11 PUMP UP THE JAM, Indianonesse | Sony |
| 15 | 16 THE SWEET KEPTER, Teasdale | WEA |
| 17 | 15 VIOLEUR, CHASONS | WEA |
| 18 | 10 COLOUR, Okeanos | Meridian |
| 19 | 17 DEPHALAS - FEED THE REVER, Various | EMI |
| 20 | 8 THE LANGUAGE OF LIFE, EBITO | Telstar |
| | | Meridian |

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Classical

- | | | | |
|----|---|---|-------------------------|
| 1 | VIVALDI FOUR SEASONS | EMI Nigel Kennedy/ECO | NIGEZ2/TCNIGEZ [E] |
| 2 | BEHNSTEIN IN BERLIN: BEETHOVEN... | Deutsche Grammophon Leonard Bernstein | 429861/142986 [E] |
| 3 | MENDELSSOHN/BRUCH/SCHUBERT | HMV Nigel Kennedy/Jeffrey Tate/ECO | EL749663/EL749663 [E] |
| 4 | ELGAR CELLO CONCERTO/SEA PICTURES | EMI Barbirolli/LSO/Baker/Du Pre | ASD655/TCASD655 [E] |
| 5 | ELGAR CELLO CONCERTO/ENIGMA VARIATIONS | CBS Masterworks D. Barenboim/PDO/J. Du Pre | CBS76529/4076529 [C] |
| 6 | VIVALDI FOUR SEASONS | Cloniseu Lyne Hagwood/Academy Ancient Music | 4101261/4101264 [F] |
| 7 | HOLST THE PLANETS | Deutsche Grammophon Herbert Von Karajan/BPO | 2532019/3302019 [F] |
| 8 | BIZET CARMEN HIGHLIGHTS | Philips Jessye Norman/Seijo Ozawa/ONDJF | 4260401/4260404 [E] |
| 9 | SIBELIUS SYMPHONY NO. 5/VIOLIN CONCERTO | HMV/Raffaele Nigel Kennedy/Simon Rattle/CBSO | EL749717/EL749717 [E] |
| 10 | ALBINONI ADAGIO/FACHBEL CANON | Deutsche Grammophon Herbert Von Karajan/BPO | 4133091/4133094 [E] |
| 11 | MAHLER RESURRECTION | Imp Classics Gilbert Kaplan | DPCCD910/CIMP910 [PK] |
| 12 | ESSENTIAL HIGHLIGHTS OF NUTCRACKER | Royal Opera House Mark Ermler/ROHO | ROHLP002/ROHMC002 [CON] |
| 13 | ESSENTIAL HIGHLIGHTS OF SWAN LAKE | Royal Opera House Mark Ermler/ROHO | ROHLP001/ROHMC001 [CON] |
| 14 | ANDREW LLOYD WEBBER REQUIEM | HMV Dominico/Brightman/Mazzoli/ECO | ALW1/TCALW1 [E] |
| 15 | BEETHOVEN SYMPHONY NO. 5 | Deutsche Grammophon Herbert Von Karajan/BPO | 4139322/4139324 [E] |
| 16 | ELGAR CELLO CONCERTO | Philips Mehruh/RPO/Webber | 4163541/4163544 [F] |
| 17 | PUCCHINI MADAME BUTTERFLY HIGHLIGHTS | Decca Opera Gala Herbert Von Karajan/VPO | 4212472 [F] |
| 18 | HOLST THE PLANETS | Philips Colin Davis/BPO | 4224031/4224034 [F] |
| 19 | BIZET CARMEN (HIGHLIGHTS) | Deutsche Grammophon Herbert Von Karajan/BPO | 4133221/4133224 [F] |
| 20 | CHOPIN NOCTURNES-SELECTION | Deutsche Grammophon Daniel Barenboim | 4151172 [F] |

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CLASSICAL

Nicolas Soames considers a new title and charts the stormy adolescence of Opera Now

New classical magazine offers an excerpts CD

A NEW monthly classical music review magazine, *Classic CD*, is being launched at the end of April with unique angles: attached to each copy will be a CD comprising excerpts from some of the best new recordings of the month.

With a cover price of £2.95, it hopes that the appeal of the CD sample and a populist approach to the reviews themselves will carve a niche for itself in an area which is already quite well covered.

The enterprise comes from Future Publishing, a magazine group that has done extremely well with computer magazines, many of which offer the monthly incentive of a computer disc containing new programs. It was by combining the expertise and experience in this area with an in-house enthusiasm for classical music that the idea for *Classic CD* was born.

Kevin Cox, publisher for *Classic CD*, is not ready to reveal full details of the magazine, but he says most record companies have agreed to participate in the ven-

ture by loaning master tapes for the free CD. However, one or two companies, including at least one major, have declined to become involved — until the magazine can provide a reliable quality of reproduction.

Each of the tracks will be closely cross-referenced with the reviews in the issue, so that the consumer can now hear an excerpt, read the review, and decide whether to buy.

It appears to offer direct competition in the bible of the classical

recording industry, *Gramophone*. But this is denied by Roger Mills, reviews editor: "We are not trying to take away sales from *Gramophone* because we intend to appeal to a new kind of reader, one who is interested in classical music but who doesn't know about it," says Mills. "We feel it is our mission to explain."

The magazine hopes for a circulation of around 50-60,000. The first copies will be available on April 26.

Change at top ensures Opera Now's survival

WITH ITS first ABC figures likely to show a worldwide circulation of about 27,000, *Opera Now*, the magazine launched with such pomp last year looks like surviving a rocky early period.

But to take a change of editorial policy and a change of editorship to do so: Mel Cooper, the ebullient Canadian whose limitless enthusiasm for opera got the scheme off the ground, now has no day-to-day control over the magazine's editorial activity.

Opera Now was seen as an important breakthrough from the traditional classical music magazine to editor, while Cooper's editorial policy that was a radical departure from the sober, academic approach in favour of an upmarket consumer character.

Cooper was convinced that the huge opera interest in the UK, and worldwide — evident from the tens of thousands that went to Olympia spectacular — indicated a demand for a bright opera magazine that did not presume an intimate knowledge of the genre. The aim was a circulation of 40,000 — the break-even figure — but it was clear by the summer of last year, just four months after the initial launch, that the circulation of *Opera Now* was falling far short of this.

Jon Brunskill, a 28-year-old former editor of *Artscribe*, a contemporary arts magazine, was promoted to editor, while Cooper's enthusiasm was diverted to running a variety of offshoots, including a mail order collection and elite opera tours.

Part of the problem, Brunskill reports, was that the first issues of the magazine tried to reach all sectors of the opera audience — from the committed regulars to those who just want to see Aida at Olympia. This, it was acknowledged, was a mistake.

"Tens of thousands of people may go to see an opera spectacular, but to get them to read about it is every month a very different matter," says Brunskill. "We have

to think about a core audience." After considerable research a number of changes were made. These included reviews of recent productions — not part of the original plan — and a definite policy to incorporate other aspects of the arts into opera articles.

"We wanted to broaden the approach because we feel that our readers are not interested in opera alone," explains Brunskill.

Commenting on Cooper's departure, Brunskill says: "It is very common for someone to set something up but then go on to develop other aspects rather than be involved in the day-to-day running."

The circulation of *Opera Now* is around 22,000 in the UK and some 5-7,000 abroad. It is Brunskill's goal to take the circulation reliable over the 30,000 mark during this year — partly by developing international sales. The US, he feels, is ripe for exploitation.



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CROSSOVER CLASSICS

- | | | | |
|----|--------------------------------------|---|-----------------------|
| 1 | THE CLASSIC EXPERIENCE | EMI Various | EMTC045/TCM06945 [E] |
| 2 | JORE CARREAS SINGS ALLICHO WEBER | EMI Jose Carreias | WAZ25/WAZ25C [M] |
| 3 | CLASSIC ROCK: THE LIVING YEARS | CBS London Symphony Or. / MCOON/ROOCDY [E] | |
| 4 | THE NEW PAVAROTTI COLLECTION - Sphä | Luciano Pavarotti | 584857/584857 [D] |
| 5 | THE PAVAROTTI COLLECTION - Sphä | Luciano Pavarotti | 584861/584861 [D] |
| 6 | THE ESSENTIAL... Deutsche Grammophon | Plácido Domingo | PDV1/05701 [E] |
| 7 | GREATEST LOVE SONGS | CBS Plácido Domingo | CBS4700/4244701 [E] |
| 8 | TUTTO PAVAROTTI | Decca Luciano Pavarotti | 425681/1425681 [F] |
| 9 | SONGS OF INSPIRATION | Decca The Kapany/Harmon Trio | 425401/1425401 [F] |
| 10 | OPERA VOL. 4 | Imp Classics Various | DPCCD910/3302019 [PK] |

High profile Pavarotti to shine bright in UK

by Nicolas Soames

LUIGIANO PAVAROTTI is coming to the UK next month and Decca, his record company, is gearing up for a major TV and newspaper campaign with a new compilation album.

The Italian super-tenor is appearing at the Royal Opera House, Covent Garden, in Donizetti's opera *L'Elisir d'Amore* in March in a new production conducted by Marcello Panni.

He then gives two recital programmes following a similar format to the massive success at the London Arena last year — he sings at the National Exhibition Centre, Birmingham, in April and then at the Scottish Exhibition Centre, Glasgow, in May.

It means high profile time for the world's most popular tenor. Decca's general manager Michael Letchford has put together a special album for the UK visit. Called *The Essential Pavarotti*, it runs for more than 70 minutes and comprises 18 tracks, nine opera and nine songs ranging from the recent hit *Corso to Funiculì-Funiculà* and the favourite Neapolitan song *O Sole Mio*.

The compilation is the third of its kind, after the Greatest Hits, which dates back over a decade and last year's *Tutti Pavarotti*, which sold in excess of 1m units worldwide just six months after its release.

"The *Essential Pavarotti* is a one-album set which I think will appeal to people who have not bought Pavarotti before and may hesitate to buy a double album like the pre-

the essential PAVAROTTI



A selection of his greatest recordings including *Nessun dorma*, *O sole mio*, *Volare* and *Caruso*

THE COVER of the third Decca Pavarotti compilation, *The Essential Pavarotti*

vious two compilations," says Letchford.

"With my compilation I tried to make not only a popular choice but to show the essence of him as a singer. He is a wonderful lyrical-dramatic tenor, with a tremendous control of breath and balance of phrasing. He never grabs at anything but sings the inside — and you never hear shout."

Decca's promotional campaign for *The Essential Pavarotti* (420 210-2/4/1) starts in March with TV advertising in London as well as Capital Radio and BBC. There will be nationwide displays, advertising on British Rail, and a front cover feature in the *Independent On Sunday*. Pavarotti is also expected to appear on Radio One and a leading TV chat show.

B R I E F S

● NIMBUS RECORDS is embarking on a project to record all the major orchestral and choral works of Sir Charles Hubert Parry, with the English Symphony Orchestra conducted by William Boughton.

Central to the project will be five symphonies — Nos 1, 2 and 4 — which have never been recorded before. But the symphonic poem *From Death To Life* and the choral work *Songs Of Forewell* will also be included. Though it will be released on individual CDs, the project will encompass six CDs in total, including one devoted to Parry's organ works played by Kevin Bowyer.

● THE LATEST recording by The Tallis Scholars directed by Peter Phillips couples Palestrina's *Missa Assumpta est Maria* with the premiere recording of *Missa Siculorum* (CDGIM 020, 1585-20 LP, 1585-20 tape). It will be followed in March by another Palestrina recording containing the most famous of his masses, *Missa Pope Marcellus* (CDGIM 339).

Two previous Gimell recordings, Josquin's *L'homme Arme Masses* and Lussus' *Missa Osculetur Me* have been awarded France's highest critical accolade, the *Diapason d'Or* 1989. It is rare for two recordings by the same artists to win the award in the same year.

● THE ENGLISH Guitar Quartet, the leading group of its kind in the UK, has made the first of a series

of projected recordings for Saydisc. The programme comprises arrangements of Mendelssohn's *Songs Without Words*, Chopin's *Mazurkas*, and Schubert's *Arpeggione Sonata* (CD-SDL 379) and an tape.

● MICHALA PETRI, the Danish-born recorder virtuoso signed exclusively to BMG/RCA, joins forces with 1 Soloist Vaneht for a programme of concertos by Vivaldi (RD/RK 87885) released in March. It is directed by Claudio Scimone.

Also in BMG/RCA's March release are the first solo recordings by the violinist Vladimir Spivakov and the Moscow Virtuosi, part of an 18-record project for the company. Spivakov plays Bach's *Concertos for violin and oboe*; violin, flute and harpsichord; the *Concerto for two violins in D minor*; and the *Concerto for three violins in D major* with members of the orchestra and the flautist Elena Duran as guest artist (RD/RK 87991). The second *Red Seal* album features Mozart, with *Eine Kleine Nachtmusik* and three *Divertimenti* (RD/RK 60066).

There are also a dozen titles in Deutsche Harmonia Mundi's mid-price reissue series *Edizio Classica*, with period performance recordings by La Petite bande (Bach/Rameau/Mozart and Bach's *Mass in B minor*), Collegium Aureum (Mozart) and Ely Ameling singing Schubert.

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REVIEWS

Flute Quartets Nos 1-4, Mozart, Philippo Davies, The Nash Ensemble. Virgin Classics VC 9 90740-2. And on tape. Rather belated notice of the Flute Quartets — one of two or three which came out last year — by Philippo Davies, one of the UK's leading flautists. As her previous recordings on IMP Classics showed, she has an impeccable technique and a beautiful sound, and here provides a gracious lift to Mozart's lines. She is well supported by members of The Nash Ensemble. My top recommendation for these works.

● General interest

Josef Suk Treasury. Triple Concerto/Archduke Trio, Beethoven. Czech Philharmonic, Kurt Masur, Suk Trio. Supraphon 11 0707-2. Piano Trio, Smetana/Dumky Trio, Dvorak. Suk Trio. Supraphon 11 0704-2. Mid Price. Distribution: Koch. The leading Czech violinist, Josef Suk is now 60 and this interesting compilation of recordings from the Supraphon back catalogue celebrates his talent. The Treasury stretches over the decades — Beethoven's Triple was recorded in 1971, the Trios in the Sixties — and so the sound quality is superb. But Suk is a violinist with a sweet sound but full tone with a positive musical commitment.

● Specialist. **MS**



IVOR POGORELICH: new attitude

Pogorelich returns with Chopin Preludes

AFTER A three-year break from the recording studio during which he has re-thought his approach, the controversial Yugoslavian pianist Ivor Pogorelich returns in March with Chopin's Preludes.

Pogorelich, 31, shot to fame in 1980 by failing to win a piano competition, and proved a stimulant if wayward musician over the following years both through his recitals and recordings for

Deutsche Grammophon. His frequent brushes with critics gave him extra notoriety.

Last year he gave a series of recitals in North America, Japan and Europe, performing Liszt's B minor Sonata and Chopin's Preludes Op 28. And it is this collection of short pieces with which he renews his association with Deutsche Grammophon (429 227-2). It is also available on LP and tape.



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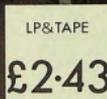
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PLAYERS

Top names line up for Jazz FM launch

by Bob Tyler
JAZZ FM, working feverishly since being granted the first London-wide incremental licence last July, has just announced its impressive presenter line-up — including some recruits from Radio Two and Capital.
 The impact of the new station will be monitored closely by industry pundits to see its effectiveness against a now stronger-than-ever Capital Radio. The station must deliver a viable audience within its first year. It will be joined in London by the end of the year by **KISS** and **Melody Radio**.
 The station will open on March 4 with a team of more than 20 presenters.

Radio Two presenter and musician Paul Jones will present two weekday shows including a Gospel Hour. Popular presenter Benny Green, who was recently dropped from Radio Two after a barrage of listener protest, joins the station as host of two-hour Tuesday evening slot. Former Capital Radio presenter Peter Young will host the afternoon show while Diana Luke joins from Country Sound to front the daily breakfast show.
 Musically, Jazz FM has a wide but difficult task. Its IBA remit shows 14 different styles of jazz music plus any other music that can be said to be influenced by jazz. To allow for such

a range, it is providing a wide variety of specialist shows. Until 9.00pm the schedules show a weekly policy of general programming. After 9.00 there are different specialist shows each evening. These include a soul show, latin show, live club recordings and a big band show presented by former Radio London producer Malcolm Laycock. From 2.00am until the breakfast show the output is automated. Using a computer to schedule the music, Jazz FM will play a mix between Afro and gospel, bebop, contemporary and swing, swing, big band, trad, free and latin, soul, blues and R&B.

London frequency freeze fears grow

FEARS are growing that there could be no more London-wide frequencies in the near future. This is the view of Lord Chalfont, chairman of the shadow radio authority, implied in a recent IBA publication.
 Writing in the current issue of the quarterly IBA journal, *Arrows*, he warns that "hundreds of new licences will be able to be potent". These are the hundreds of new local FM

stations which are anticipating being granted frequencies in the Nineties. However, "allocation in the 105 to 108 MHz band will not be available until 1996".
 There are, however, a few gaps within the existing band in certain areas. It is unclear at present where these frequencies are and whether they will be able to accommodate high-powered transmissions needed

for FM broadcasting for London.
 Bob Kennedy, managing director of Metropolitan Radio, an unsuccessful applicant for a London FM licence, comments that "London is 20 per cent of the UK to have 20 channels should be between 40 to 60 stations in the capital. The IBA are saying that the future is formal radio, but I've not going to have a free market, let there be... BT

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

RADIO 1 RADIO 2 REGIONAL LIST
 ACTUAL PLAYS PLAYS PER WEEK PERFORMING (3 WEEKS) CHART

| | | | | | | |
|--|-----------------|----|----|----|----|----|
| ADVENTURES: The Year Greatest Shows Of | Elektra | — | — | — | 22 | 17 |
| AEROSMITH Don't Do Me That Way (Lash) | Capitol | 10 | — | 8 | 15 | — |
| ALARM: The Love Don't Came Easy | IRS | 5 | — | — | 15 | — |
| ALMOND, MARC A Lover Spurned | Parlophone | 7 | — | — | 12 | — |
| AND WHY NOT? The Face | Island | 15 | 20 | B | 32 | 34 |
| ANT AND THE MUSIC EXPLOSION | MCA | 16 | — | — | 27 | 21 |
| BASH: Back To The Beat | Capitol | 5 | — | — | 30 | 84 |
| BEST INTERNATIONAL: Do Be Good To Me As Beat | 19 | 20 | A | 23 | 24 | 7 |
| BET: Live Show | Warner Brothers | 5 | — | — | — | — |
| BIEL: REGINA Baby Came To Me | CBS | — | — | — | 18 | 15 |
| BELOVED Hello | East West | 21 | 17 | A | 29 | 30 |
| BEYONCÉ: Don't Know Anybody Else's Construction | Capitol | 6 | — | — | 33 | 29 |
| BLUES AEROLANES: Jackson Kings | Capitol | — | — | — | — | — |
| BOLTON, MICHAEL: How Am I Supposed To Live | CBS | 7 | 7 | — | 42 | 39 |
| BROWN, SAM With A Little Love | A&M | — | — | — | 22 | — |
| CARLISLE, BELINDA Runaway Horses | Virgin | 14 | 6 | B | 37 | 30 |
| CHAPMAN, TRACY All That You Have | Elektra | 5 | — | — | 13 | — |
| CHERRY: Just In Case James | Geffrey | 20 | 18 | A | 42 | 47 |
| CLAYTON, Eric Bad Love | Duck | 13 | 14 | — | 42 | 25 |
| COLE: LLOYD No Blue Stars | Polygram | 13 | 8 | B | 21 | 33 |
| COUGHLIN, MARTI Happens To You | East West | — | — | — | 12 | — |
| DEL AMANTE: Nothing Ever Changes | A&M | 13 | 20 | B | 43 | 43 |
| DEPHEC: MODE Easy The Silence | Mute | 20 | 20 | A | 30 | 28 |
| DOWLING, WILL Come Together All One 4th & 9th | Mercury | 5 | 11 | — | 16 | — |
| ELECTRICE: 101 Telling Myself Goodbye | Mercury | 7 | — | — | 19 | — |
| ESTEFAN, GLORIA Here We Are | Capitol | 16 | 4 | — | 12 | — |
| FAITH NO MORE Epic | London | 5 | 7 | — | 8 | 37 |
| FINE YOUNG CANNIBALS: No Test Without Fear | London | 14 | 13 | A | 31 | 33 |
| GOODFATHERS: The Last And Not The Farthest | Epic | 4 | — | — | — | — |
| GORDON, LONNIE: Happen! All Over Again | Sygnema | 20 | 21 | A | 42 | 41 |
| GRANT WHITE: House Of Broken Love | Capitol | 4 | — | — | — | — |
| GUN: Talking On The Phone | A&M | 6 | — | — | 21 | 18 |
| HALO James Could Have Told You So | Epic | 16 | 17 | B | 40 | 45 |
| HOOVER, JOHN LEE: The Healer | Silvertones | 5 | — | — | — | — |
| IBBETS: Still Too Young To Remember | Virgin | 8 | 6 | B | 11 | 13 |
| JACKSON, JAMES: Come Back To Me | Capitol | 17 | 14 | A | 46 | 46 |
| JEFFERS, MICHAEL: Run This Thing | Warner Bros | — | — | — | 12 | — |
| JENNY: I'll Be In Love With You | CBS | 4 | — | — | — | — |
| KOHLERT, BRIAN Captured | ICCA | 6 | — | — | 12 | — |
| LAX: Love Together | Breakout | — | — | — | 17 | 14 |
| MANTONIS: I've WONDERED Got To Know... Capital | 9 | 8 | — | — | 33 | 38 |
| MARZ: Sometimes | Mercury | 5 | — | — | 7 | 59 |
| MAZZ: Soul | Warner Brothers | — | — | — | 16 | 16 |
| MCCARTNEY, PAUL: Put It Here | Parlophone | 9 | 8 | — | 44 | 32 |
| MIDNIGHT: Oil On My Skin | CBS | 8 | 11 | B | 23 | 26 |
| MORGAN, JAMIE: It Was On The Wild Side | Tabu | 4 | — | — | 16 | 17 |
| MORRISON, VAN: Have I Told You Yet | Polygram | 7 | — | — | 12 | — |
| MORRISON, VAN: Cowboy Rides Away | Polygram | 5 | 6 | — | — | — |
| MUSIC: THE MELLIES: You Can't Swear Myself | Vertigo | 10 | — | — | 16 | — |
| O'CONNOR, SINBAD: Nothing Compares 2 U | Erignis | 21 | 21 | A | 45 | 42 |
| PANDORA'S BOA: Good Gals Go To Heaven | Virgin | 10 | — | — | 13 | 13 |
| POP, IGGY: Love On The Edge Of The Night | Virgin USA | — | 7 | — | 13 | 6 |
| RICKY: A Bird Top Hat Show | London | 7 | 6 | — | 11 | 9 |
| RIAM JAM: Back Betty | Epic | 4 | 4 | — | 25 | 12 |
| RICKY: Out Loud | Blaze Note | — | — | — | 14 | — |
| IRA: CHRIS: Be There's A Heaven | East West | 12 | 17 | B | 21 | 21 |
| RINGO: SOUNDWAVE: Probably A Ribbony, Maybe | EMI | 8 | 5 | — | 8 | 29 |
| RICHARD: Cliff: Stronger Than That | EMI | 14 | 15 | B | 41 | 16 |
| RONASTO: NEVILLE: All My Love | Elektra | — | — | — | 32 | 26 |
| SCOTT: HERON: Oil Spill Shuffle | Peaktop | 4 | — | — | — | — |
| SOLUTION: You To Make Right | A&M | 5 | — | — | 23 | 25 |
| SHAKESPEARE: SISTER DUFF: The Best | Epic | — | — | — | 12 | — |
| SPANDALU: BROT: Cashed In On Love | CBS | — | — | — | 20 | — |
| STANFIELD: USA: Live Together | Arista | 23 | 24 | A | 48 | 46 |
| STEVENS, SHAKIN' I: Night | Capitol | — | — | — | 18 | — |
| STEWART, DAVID: A Day In My Life Here | Arista | — | — | — | 22 | 22 |
| STEWART: ROD: Downtown Train | Warner Bros | 12 | 16 | B | 46 | 40 |
| STRONG: THE: Only The Love | Clayton | — | — | — | 12 | — |
| STRANGERS: No Tears | Epic | 20 | 12 | A | 28 | 31 |
| STYLL: Walk On By | PWL | 19 | 19 | A | 38 | 38 |
| TAKES FOR FEARS: Advice For The Young At Heart | Fantasia | 17 | 13 | A | 44 | 28 |
| TECHNO: NICE: I've TAKED YOU AWAY | Sweeney | 16 | 16 | B | 20 | 28 |
| TERRY: BE: GIANTS: Be In Your Soul | Capitol | 4 | 7 | — | 9 | 9 |
| THURGOOD: Dry Eye | EMI | 8 | — | — | 10 | — |
| THURGOOD: The Best | Arista | 4 | — | — | 12 | — |
| TUNER: CAN: SANTIAGO: Obviously Crazy | Capitol | 4 | 4 | — | 11 | — |
| TRAINER: Tina: Steady Mood | Capitol | 23 | 22 | A | 47 | 44 |
| WATLEY: JODY: Everything | MCA | 5 | — | — | 30 | 26 |
| WEI: WEI: WEI: Back To The Future: Previews Organisation | — | — | — | — | 13 | — |

A more detailed playlist breakdown, tracking recording sources, is available from the Research Department. For details of this weekly service, call Lynn Foran on 01 583 9741 ext 363.
 Records are eligible for the grid if they are on the current Radio 1 playlist, or if had 4 or more plays on Radio 1 last week as monitored by Radio 1's Romex computer or if one featured on 10 or more current radio plays (A & B lists).

REVIEW B R I E F S

SIGNALS: Transmitted February 7, 1990. Director Sue Judy. Holmes Associates for Channel 5.
NEXT APRIL, radical changes in educational funding will seriously threaten music education in Britain. This was the message from programme presenter and leading conductor Jane Glover and speakers including Claudio Abbado and Victor Fox, the music adviser for Manchester where the youth orchestra has been shelved. The Government writers deserve commendation for the lucid arguments couched in fluid, well-crafted language made pleasurable listening.
 Orchestral and brass band music is particularly threatened because it will be funded from discretionary monies which the Government is committed to reducing. Discipline teachers cannot cope with the numerous diverse skills required for a large ensemble.
 As we followed Moxborough's Youth Brass Band from Saturday morning rehearsal to the Schools' Prom at the Albert Hall, the youngsters' parents reflected that they could never have afforded the kids' instruments or lessons themselves and urged the authorities to maintain this invaluable service. At the top of their proud faces was a more important testimonial to the commitment of the teachers and pupils.
 Angela Rumbold was given little time to defend the indefensible, but her responses were languid and apparently unconvincing. There is a crisis of belief in the principle of "music for all" — do we want our art and our passion to be worn out of the privilege of an elite?
STU LAMBERT

INDEPENDENT RADIO'S gross advertising revenue soared in 1989 reaching £142m, or just over 1.5 per cent up on the previous year. The AIRC/RMB found that in the final quarter of 1989 (the first quarter of the industry's financial year) gross advertising revenues reached a new record high of £38.1m — or 10.43 per cent higher than the equivalent quarter of 1988.
 ● THE AIRC/RMB has declared the AIRC/RMB listening figures issued for the Leeds-based station Radio Aire are invalid. The figures indicated that the station's performance had fallen drastically but it appears that the research company carrying out the survey omitted 36 per cent of Radio Aire's area.
 ● BABY FORD (pictured) looks set to hit our screens in September. Thames Television is filming a club night at Decadence at the Town and Country Club on March 10 with Baby Ford as headlining artist. Transmission date to be announced.
 ● THE ALARM were surprised by an unusual bootleg album in America recently: The Alarm Interview With BRYAN'S John Slater. The album comprised an illegally recorded interview from Slater's radio show plus two tracks recorded during the interview. Says Slater: "I'm innocent in show and yes... it was into one interview mic with no state of the art technology."
 ● RADIO THAMESMEAD is to launch on March 18 with a mix of general and special interest programming. A 24-hour station, RTM will cover a variety of interests and



cultures including Asian, Afro-Caribbean and Irish, and its music and talk shows will reflect this diversity.
 ● SPECTRUM RADIO, awarded an incremental licence last July, will begin broadcasting from its Brent Cross site in the summer. Spectrum will broadcast a mix of news, music and general entertainment to a range of ethnic minorities in London including Greek, Italian, Middle Eastern, Latin American, Asian and Afro-Caribbean. Programming will be in a variety of languages as well as English.
 ● THE BBC Big Band celebrated 10 years and 500 editions of Big Band Special, the Radio Two programme dedicated to the music of the Big Band, on February 12. There was an extra half hour of music featuring classics from Duke Ellington, Benny Goodman, Glenn Miller, Tommy Dorsey and others.
 ● CAPITAL RADIO's controller of promotions John Burrows has been appointed chairman of the Wren Orchestra, taking over from Captain managing director Nigel Walmsey who has held the post for seven years.

Boxing clever...

by Lorraine Butler

I DON'T think there are any good music or entertainment programmes on television today which the younger teenager will want to switch on and watch. There's shows like Janet Street-Porter's Def II which fit the bill for the older teenager, but the eight to 14-year-old audience is completely uncatered for in my opinion.

So says Kate Mundle, the managing director of Music Box, who has seen the television company expand beyond its wildest dreams since it started producing programmes just three years ago. She continues: "We are making great music programmes which fill that all-important gap between what the audience wants and what the producer wants. So often prime-time television slots go to programmes which are well produced — good ideas but they just aren't suitable for the viewers."

Mundle started her career as a

secretary at CBS Records and worked her way into marketing where 12 years ago she set up CBS's promotional video production unit, handling such names as Bruce Springsteen, The Clash, Judas Priest and Bob Dylan. She joined Music Box five years ago when it was a satellite service for Europe. After two years as the European marketing manager she was promoted to deputy managing director before finally taking the top spot nine months ago.

Under her direction, Music Box is now a production and distribution company employing 27 full-time staff. It supplies more than 50 hours of programming a week all over the world. Music Box sells and distributes programmes to NHK in Japan, BS5's Power Station, Super Channel, MTV and to companies in the States and China, as well as other European and Far Eastern stations. Its distribution operations have been a major success, helping pay for the rising costs of producing quality television. By the end of 1990 Music Box will be looking in its first ever profit.

Music Box has again won the rights to distribute the Brit Awards TV Show. Mundle says: "We distribute the Brit Awards around the world outside of the UK and US and this will be seen by over 800 million people in 57 countries, including China, Russia and Japan."

Mundle points out that the company can spend anything between £25,000 and £50,000 on producing its own programmes and will be developing new music and entertainment programmes in 1990, including specialised programmes aimed at dance/rap and heavy rock markets. Mundle says: "What MTV offers is tried and tested formula which has worked incredibly well but we can offer more specialised programmes which have their own audience as well as good shows to suit the mainstream viewer."

Music Box is in the business of discovering new bands with programmes like *Transmission* which explores the indie scene and featured The Stone Roses, House Of Love and Wondershuff before they made it to mainstream TV. *Transmission* goes out to nine local UK TV stations and some European



stations.

Music Box produces between four and six hours of music television every week, with extra programmes commissioned on top. So far the company has contributed to an impressive list of live programmes including the BBC's *Daytime Live*, ITV's (01) For London and programmes for the majority of local independent television companies around Britain.

Music Box's latest creations include *Raw Power*, a new rock programme which Mundle is keeping under wraps until its pilot is complete, and *Phew Rock N' Roll* a new format half-hour quiz show. Music Box has teamed up with publishers EMAP Metro to produce the quiz programme and the pilot is presented by Danny Baker and features Motorhead's Lemmy, Emma Freud, the Commurant's Richard Coles as well as big names from magazines and television. Mundle explains: "Without giving away any secrets I can say we have abandoned the worn-out pop quiz type format and come up with something completely new."

The company has also lined up some rock specials on four major artists, three American and one British, as well as a new series of programmes called *Foreplay* — these are 15-minute biographies of artists to accompany major international world tours.

This year glistanost has opened up a whole host of opportunities for Music Box in Eastern Bloc countries and it is also collaborating with the major American news syndicator WTN to produce a news and entertainments show to be sold worldwide. In fact the possibilities seem endless and Mundle is all set to capitalise on a year of success and change.



KATE MUNDELE, Music Box MD

STATION PROFILE

Severn Sound

DURING THE recent floods in the Southwest, Gloucestershire's IIR station Severn Sound confirmed its status as a "high-profile radio station", in the words of programme controller Eddie Vickers. This year marks the station's tenth anniversary and a charity gala ball is planned to celebrate.

MUSIC POLICY

Severn operates A, B, C and Gold playlists and, unusually, features C list album tracks in the daytime. Programming is about 60 per cent playlist, 40 per cent Gold. Cliff Richard and Tears For Fears have recently been added to the A list; Belinda Carlisle's new single goes straight on to the B list. Energy Orchard and Black Box are featured new releases. Highly rotated tracks receive 25 plays per week. Head of music Dove Wright endorses the Selector computer: "We very strongly believe in it — it's just an extension of my thoughts. We

use it 24 hours a day to give a set station sound," he says.

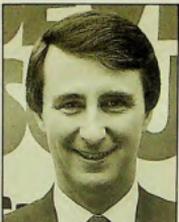
Specialist programmes include a dance show with Gerry Hopkins; Ivan Hoë Campbell's reggae programme and on Sundays religious music — including spiritual and gospel, country and theatre music.

PRESENTERS

Gregg Upwards has moved from overnights to the breakfast show and, says head of presentation Roger Lovell, is attracting "an unprecedented audience". Lovell follows from 9am to noon, then Tony Peters, "Tone the Gnome", hosts until 4pm. Dave Wright presents from 4 to 7pm, then a new evening sequence starts with Nigel Snow till 10pm and Sally Low-Hurry from 10 to 2am. Steve Aspey and Andy Freeman take on overnights and act as swingers for the other presenters.

AUDIENCE

The station's core audience is aged 25-35; competition comes from Radio One and a new BBC local,



EDDIE VICKERS: in control at Severn BBC Gloucestershire. Audience reach is 46 per cent.

THE INDUSTRY

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Cottoning on to

The rise of the mega-stadia artist and the concert 'event' has been mirrored by the concentration of specialist merchandisers into a handful of companies who dominate this lucrative market. Martin Aston assesses the T-shirt-to-cloth-patch salesmen

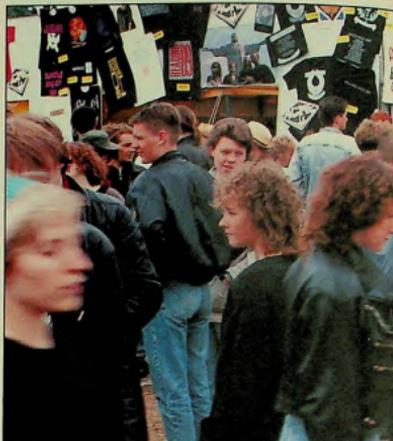


NOT SURPRISINGLY, the rise in the latter half of the Eighties of those eligible for megastadium rating — basically, your Madonnas, Michaels, Princes and Springsteens — has had a knock-on effect on festival and stadium concert events and those who merchandise the garments of the gods.

The concert 'event', as opposed to the string-of-dates tour, has become a trademark of achievement; you're nothing unless you've sold out five nights of Buckingham Palace, and the fans know it. They also want to remember it. Whether it's infrequent one-off occasions based at Roundhay Park, Wembley Stadium or Knebworth or festivals such as Donnington's Monsters Of Rock or the revamped weekend of Reading, event merchandisers have had to adapt themselves to another set of probabilities.

"Unlike tours where there's always another day, the fact is there's no on-going situation when it comes to one-off events — if you haven't sold it by 11 o'clock, then you're dead," Ray Anderson, of Action Hopkins Promotions reckons. "What you get is acute bellyache — it's all about 'shall we shan't we, oh my God we have', about pressing the button and being right. On a tour, you print x amount and then tell what your projected sales will be after three or four dates. For Cliff Richard's Wembley Stadium event, we printed 40,000 book programmes thinking we'd sell 20,000 a day, based on the artist's usual theatre sales, and sold 32,000 on the first day. We printed 20,000 T-shirts thinking we'd need 7-8,000 per day and reprinted 10,000 for the next day. Our printer kindly worked all through the night and the next morning With Cliff, we were lucky to have two days whereas with just one day at Knebworth or Milton Keynes, you have to be really clever."

And clever was contractor ACME, in handling Midem's official merchandising this year. ACME had time on its side but no previous experience, despite having bor-



ACME'S THREE vending marquees had to be re-merchandised each day's headlining and support acts

rowed Midem's logo for its own MIDEEM T-shirts since 1987. "Because it was such an unknown quantity, we had to take a posh at it, so after printing up some in advance, we decided to print on the site as we needed it," explains ACME sales director Mick Wright. "We were a bit revolutionary in that respect."

ACME's three-day Reading weekend dictated different conditions. The three vending marquees had to be re-merchandised each day reflecting that day's headlining and support acts, with all stock returning to a mobile warehouse. All stock movements were accounted for by both computerised invoice and physical counts, the money counted by bank tellers and whisked away by Securitor. Fifty staff, meanwhile, had to be fed and accommodated for the three days, 18 on-site in a touring bus with the rest holed up in a nearby hotel.



Forecasting the number of vendors for events can be tricky. Bravado's Keith Drinkwater works on the basis of one vendor per 1,000 people, plus programme sellers. ACME works the other way around by estimating how much money they'll take and the numbers needed to take it — adding reserves and relief period allowances. "We work it out scientifically," says Wright.

Giant North American merchandisers Brocum and Winterland argue the location itself is the deciding factor. "Some football clubs, for example, have areas where you can or can't sell," Winterland's Andy Burgess points out. "After working out the number of stands, it's four to five vendors per stand, then two security guards on each, barriers around the marquee tents

and tables plus one generator each for lighting."

Burgess's list of necessities illuminates the outdoor event's physical demands. Bad weather is the x factor, as Reading last year, although extra waterproof protection for humans, stock and stands alike is, in part, compensated by, as Drinkwater admits: "The fact people want to buy a dry sweatshirt to wear."

Polythene and halogen lights aside, the modern event stand, according to Drinkwater's measurements, stands 50 foot wide and 20 foot deep "around the perimeters or in the middle of fields" — and needs careful consideration about its design.

Mick Wright says: "A lot of work now goes into the setting up of stands to project an image as well as what is sold, as opposed to the old way when everyone was crowded round and you couldn't see a thing."

"Now we have floodlit stands 132 feet in the air which we first

'Unlike tours where there's always another day, the fact is there's no on-going situation when it comes to one-off events — if you haven't sold it by 11 o'clock, then you're dead'

The events boom



Cong the three-day festival, reflecting that

tried with U2 in 1984. Everything is clearly labelled to lessen confusion in the stockroom and on-site warehouse. It was like moving our whole Northampton operation down to Reading.

Gigantic stands naturally demand ultra-tight security — up to four staff apiece, reckons Keith Drinkwater — while more guards are needed to sweep the entrance roads to the sites of bootleggers and regularly patrol the perimeter. Walkie-talkies co-ordinate merchandisers, security, police and the local authorities so that the organisers don't break the law — not locating stands in fire lanes, for example.

Under the 1988 Copyright Act, the owners of trademarks and logos can now seize illegal pirate merchandising. But the police and local trading officer need to be kept informed in case of actual seizures or resistance. Brovado even has ex-paratroopers in the compound. The whole operation, says Brocum's Gerry Barad: "Is just a matter of everyone working together and knowing what the rules and regulations are. You shouldn't have problems on the day if you have done your homework and all your questions answered in ad-

vance. The only difference to running a concert is that it's a much longer day and everything starts up earlier."

It was Brocum, based on his US experiences, that struck back at the UK's mounting army of bootleggers when they opened their own concern in London in 1987 after years of subsidiaries and offshoots. Vice-president of international operations Gerry Barad used Michael Jackson's vast profit potential as reason enough to withstand the prohibitive cost of court action.

The legal breakthrough supports Barad's claim that UK merchandising lacked professionalism. "From the stories I heard and what I saw when I got here, it used to be a lot more fly-by-night with more a carnival atmosphere and with no concise plan regarding bootleggers or clearing European customs. But merchandising has grown up in the last few years and got a lot more professional. Record sales have just about stayed the same but merchandising has gotten a whole lot bigger because it's now being done properly."

The fact that the UK market is now dominated by Brocum and Winterland — owned by Toronto corporation BCL and MCA in Los

TO PAGE 36 ▶

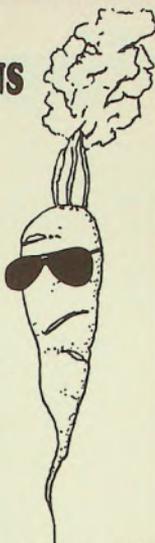
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▶ FROM PAGE 35

Angeles respectively — speaks volumes for the profits made at stake. Reflecting on the increasing part played by large advances, Barad concedes: "A lot of business is money-driven these days." This explains why the megastar merchandising is shared between the dynamic American duo and all concession rights to megastar events stay with them.

The size and scope of the North American operations at least means UK companies like Bravado, ACME and Adrian Hopkins still have ample room to take advantage of their local connections.

Hard rock/metal experts Bravado have the Donnington concession; the more "indie" band-orientated ACME — "the bands who would rather have a closer working relationship with their merchandiser than the large advance," suggests Mick Wright — now has Reading. ACME look over from Adrian Hopkins, which didn't seem to be unduly bothered as it is now with the sensitive singer-songwriter field, among them Janita Turner, Van Morrison and Suzanne Vega. "If one company regularly does something," says Wright, "and people are happy, then it's usually left like that."

According to Brocum and Bravado, Reading doesn't make commercial sense as the 25,000 threshold is not a large enough target audience. The weekend ticket price and camping costs are expensive and, besides, Reading's new "alternative" crowd aren't so product-crazy as Metal fans.

It seems that the decision to award a concession is influenced largely by the artist's current merchandiser. Brocum is handling Knebworth's Music Festival event this June because it represents Phil Collins, Tears For Fears, Paul McCartney, Status Quo and Pink Floyd. "By using the company who normally handles their merchandise, they know it's going to be handled properly by the people they're all with," Barad maintains.

Says Wright: "You're in a better position to strike a deal with the organisers if the bands are already under your licence because you've got one less cost involved — you wouldn't be charging yourself for percentages to the other merchandiser." This happened when Bravado played Winterland a percentage of Ozzy Osbourne's gross product sales at Donnington.



FROM VENDORS (above) to mail order (right) merchandisers are offering a better-quality product

ACME won the Midem contract because it had been the most regular merchandising exhibitor at Cannes and were "the most persistent over the years in trying to persuade us," says Midem UK manager Peter Rhodes.

Similarly, ACME was natural favourites for the Reading concession having already taken a stand there for more than 15 years, and it already represented 12 of the weekend's acts — including New Order, Voice Of The Beehive and Jesus Jones. But ACME was also able to meet the conditions.

"We wanted a decent quality T-shirt that reflected the mood of the change in the bill, that had to be fashionable but also wasn't too expensive," explains Dave Phillips of The Mean Fiddler, the festival's new booking agent. "A three-day ticket is quite a lot of money for the average 18-year-old so the price of event T-shirts does matter."

One significant development ushering in new merchandising

competitors is the opening of the Eastern bloc's music market. Eye Catcha Merchandise is one example of a new company quick to capitalise on its potential. It recently contracted to supply merchandise for the band Tallon, who played at Czechoslovakia's Ostrava Music Festival this month. Franchise director Paul Walker says: "Our merchandise accompanied the artists to Czechoslovakia and we are donating all profits from the extensive range of merchandising to the Romanian appeal."

"This festival has had high media coverage — including the whole concert going live on television to all Eastern bloc countries and West Germany, which is going to be of enormous benefit to us."

Increasingly important is the role of concert sponsors. Bravado worked with Harpo at Donnington, Brocum had TDK and Paul McCartney and Winterland had Adidas and the Run DMC/Beadie Boys package.

But isn't management, band,

'It used to be a lot more fly-by-night with more a carnival atmosphere and with no concise plan regarding bootleggers or clearing European customs. But merchandising has grown up in the last few years'

merchandiser and sponsor a case of too many choices?

Andy Burgess says: "The only problem is when the sponsor wants to put too much of their name on

the shirts. In the case of Adidas, they never cause any problems. In fact they never asked — the band did enough by wearing Adidas clothing 24-hours-a-day."

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How's that for a laugh?

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With the decline of communist dictatorships, the period in which Eastern Europe was seen as a 'novelty' marketplace is over and the time has come for serious business to begin. Valerie Potter reports

THE LAST decade saw the opening of East European live markets for Western music. The breakthrough started in countries such as Poland and Hungary and gradually extended to the USSR, culminating in last August's widely-publicised Moscow Music Peace Festival, which attracted a host of major rock acts, including Bon Jovi, Ozzy Osbourne and Motley Crue.

As the market developed in the early Eighties, East European audiences displayed an enthusiasm for live performances from bands which they may only have heard before on international radio services, like the BBC's World Service and the American Forces Network. Virtually any live show staged in the East was a guaranteed sell-out as much for its novelty value as a "special event", as for its musical content.

World Service popular music producer Nick Reynolds points out that in the west pop music is taken for granted, almost as background noise; when records and the attendant paraphernalia are hard to obtain, it assumes a far greater significance. An indication of Western music importance in the East, was when the BBC Russian Service staged a phone-in with Paul McCartney. He received five times as many calls as Margaret Thatcher had when she visited the studio. "Not to mention the response from East European audiences, two of the biggest drawbacks in promoting concerts there were the lack of state-of-the-art equipment for staging shows and the difficulty of obtaining hard currency to pay the Western bands.

When Laszlo Hegedus, of Multimix, one of the Eastern bloc's major promoters, first started to produce international shows, he found it necessary to make a massive investment in equipment, buying in everything from speakers and lights to trucks and buses from the west. And he is constantly updating stock, comparing it to a "marathon run" between equipment development in the West and the limited resources available in the East.

"As for payment, in the past artists who would afford to have often been prepared to sacrifice a fee for the kudos of playing behind the Iron Curtain.

"However, as live shows in East

Go East you go



RED SQUARES: vintage rockers Uriah Heap were among the first Western bands to perform in the Soviet Union

Europe have become more common, Western media interest has waned and the Eastern audiences themselves are becoming more selective. The market started to decline sharply in 1987, handicapped by inflation and currency problems. And Hegedus freely admits that had it not been for the recent dramatic political changes, leading to a more relaxed attitude towards rock music and a reduction in taxes and suppliers' prices, his business would have been in jeopardy.

But the East's enthusiasm for popular music as a symbol of an open society remains unabated. The Romanian government has already contacted Hegedus to ask for help in setting up a series of concerts.

Steve Parker of the Miracle Group of Companies, who has been booking acts into Eastern Europe for more than eight years, envisages the marketplace evolving rapidly in the next five years. And, provided they are given free access to radio and magazines, East European audiences' taste in music will mature in line with Western trends.

"As audiences become more sophisticated and have greater access to bands via the media and on record, their tastes will become more refined and will follow the pattern of Western audiences," he

says. "I've seen it happen in other countries which have started from scratch with live music, for example, Israel a few years ago."

But he also foresees teething problems within the next few years: "There are still many hurdles to overcome and the more commercial it becomes, the more potential commercial disasters there will be. They will have to go through all the problems that any new territory has to go through; many promoters will be defuncted by unscrupulous agents and managers over here and there will be disasters and bankruptcies as they learn the ropes."

Apart from the considerable logistical problems that have to be overcome, the most well-meaning of Eastern bloc promoters may be undermined by inexperience and alien entrepreneurial business methods. Lohar Dungs, public relations manager for ConConcert which replaced the GDR's Committee of Entertainment at the beginning of the year, ruefully admits that the relinquishing of government subsidies, along with state interference, has brought more problems than anticipated.

However, some efforts are being made in the West to extend a helping hand to Eastern promoters by sharing knowledge and experience. After he produced the Nelson Mandela 70th Birthday Tribute

Concert, which was televised in East Germany, Tribute director Tony Hollingsworth was approached by the former general director of East Germany's Committee of Entertainment, requesting information about the Western music industry. Realising that there were huge gaps in the East Europeans' knowledge of the business, Hollingsworth organised, with the backing of the East German Ministry of Culture, the Looking East Conference in East Berlin last November — dramatically coinciding with the breaching of the Berlin Wall. It was decided to promote the exchange of ideas between both sides of the European music business, East and West. The event was such a success that plans are underway to hold a similar conference in Prague or Budapest in late October or early November this year.

One of the speakers at the conference, Martin Hopewell of World Service Agency, comments: "I came back from it so moved by the enthusiasm of the young people; they are the people that are going to be the Harvey Goldsmiths and Bill Grahams of the next decade and they are so hungry for information."

With one eye on the rapidly changing political situation, promoters are also cautiously starting to expand their operations into Eastern Europe. Many West German promoters have been involved in staging shows in East Germany in the past and their activities look likely to become more widespread as the two halves of the divided country move closer together.

Marcel Avram of Mama Concerts/Lippman-Rau, who promoted Bruce Springsteen's back-to-back concerts in East and West Berlin, is hoping to be the first Western promoter to open an office in East Berlin. He believes the town will acquire great prominence as the gateway to Eastern Europe.

Peter Rieger, of Peter Rieger Concerts, who promoted open-air shows with Bryan Adams and Joe Cocker in East Germany, is carefully researching specifications and facilities for indoor and outdoor venues in the GDR. Since the political changes there, he now finds it even more difficult to find which state officials have the authority to take and implement policy decisions about live shows. And he counsels the importance of groundwork and patience for those hoping to move into the new market.

"I think we're living in a fantastic time, maybe only comparative with the Twenties, but we shouldn't be too euphoric, because it's not easy. Part of the evolution is that, suddenly, tons of promoters and agents are growing up out of the earth who offer you insane things and you have to check and be very careful about the material people want to go to East Germany. I think it will be a big, big market, but you have to be patient."

However, it is wryly echoed by Laszlo Hegedus: "I do not advise anyone to go into the Eastern market to make a rush kill, because you can just as easily kill yourself."

Mark Lieberberg, of Mark Lieberberg Konzertagentur, also makes a plea for restraint, pointing out that it is better from both the economic and East Germany's humanitarian point of view for Western promoters to forgo profits in the short-term in order to establish a solid market base for the future.

"I don't think their most essential necessity right now is an exploding live market! At this point, the people need bread, places to live and a developing political system. And if we can supply them with some fantasy — meaning some music — then we should do it because we want to back this change. Then the market will develop. But in the meantime, we should do it for as little cost as possible."

It certainly does not make sense to strangle this infant market of birth. And idealistic as it may sound, critics and promoters may find that a cut in earnings is compensated by more intrinsic, less tangible rewards.

Lohar Dungs comments: "I think that for the musicians that have played here (in the GDR) like Carlos Santana and Joe Cocker, the most interesting thing was the reactions and the emotions of this special kind of audience, which people who were very hungry for that kind of music and not sick and tired of hearing rock music and seeing concerts every day."

The answer seems to be investing the long-term view and taking any early profits back into the East's burgeoning music industry. A case in point is the way in which the international hard rock/heavy metal magazine *Metal Hammer* set up its Soviet operation after a successful launch in Hungary in 1989. Recognising that it was dealing with a more conservative readership, *MH* broadened the appeal of the Russian edition by calling it *OK/Metal Hammer* and including pop as well as rock music. But *Metal Hammer* plans to eventually split the titles. Features are split between East and West contributions. And although it sells for five roubles (£5), compared with the domestic music magazines, which cost about 25 kopeks (25p), its superior quality of production and editorial content ensured that the first issue was being sold for 50 roubles on the black market within three days of its appearance on the streets!

Circulation of the magazine is restricted by the Soviet Union's paper shortage. But the *Metal Hammer* organisation is diversifying into the Russian market, planning to invest its roubles in a diet merchandising plant to manufacture T-shirts for the West. It also helped promote the first Russian Monsters Of Rock concert last September, featuring all Russian bands, and intend to introduce more joint Western rock acts onto the bill sheets of a projected series of similar shows in the future.

Metal Hammer also recently won a contract in conjunction with the radio communications series of 26, one-minute, Western and future plans include pop shows involvement in records as well, in-

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APPOINTMENTS

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Following our recent re-organisation, CBS is preparing for major growth on both our Epic and CBS labels. An opportunity has arisen for an International Promotions Manager on the CBS label, reporting to the International Marketing Manager.

Candidates should ideally have international promotions experience. We are looking for a dynamic and outgoing individual who is familiar with the music business and who has the confidence to establish and maintain worldwide contacts. For this reason, we would expect you to be in your mid 20's and have a proven track record in the field of promotions.

Most activities will revolve around close liaison with our international affiliates. The role involves providing information about artist availability for promotion, co-ordinating promotion diaries, and prioritising promotion requests to optimise artist exposure internationally.

This requires excellent verbal and written communication skills; to work closely with the Marketing Department on campaign planning, and to keep artists' management informed of promotion activities.

If you feel you satisfy these criteria, and would like to work for the most prestigious record company in the UK, please forward your CV to: Sharon Mulrooney, Recruitment & Training Officer, CBS Records, 17-19 Soho Square, London W1D 4BS.

CBS RECORDS

Billboard Communications Ltd, the world's premier publisher of trade publications in the entertainment field (Billboard, The Hollywood Reporter, Music & Media) is seeking a

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to head our new Entertainment Marketing Group (EMG) in Europe

Applicants must have extensive sales experience in dealing with major marketing companies and a good knowledge of the entertainment industry. In this capacity the chosen candidate will be responsible for this European division dealing with the new opportunities in charts, licensing, contract publishing, wall media, custom promotion and interactive telecommunications.

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| ACCOUNTANT — MAJOR LABEL | 10K AAE |
| RECEPTIONIST/TYPIST | 10K |
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A dynamic personality is a must with an aggressive and organised approach to maximising sales through the sales team.

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To apply send CV stating current salary to: T A McDonnell, Managing Director, Spartan Records, Wembley, Middlesex HA9 7HQ.

TERRITORY SALES MANAGERS

This is an exciting opportunity to join the sales team of an innovative and successful company specialising in retail display systems, storage equipment and home accessories for all music, audio and video stores.

Applicants must have at least 2 years sales and negotiation experience in the retail sector and possess more than the average amount of flair, enthusiasm and determination.

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THE PACKAGE

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DISCOGRAPHER VACANCIES

National Discography is a computer database which is Britain's most comprehensive source of recording and copyright information. It will be marketed in the UK later on this year. We are looking for more staff to verify and input details of recorded music.

Applicants need to be familiar with recorded repertoire in one or more areas of music. We particularly need somebody with a very good knowledge of the indie market. The sort of people we are looking for are probably young people and will have had a year or two in record retailing, copyright or a related area. The ability to adapt to using a computer keyboard is obviously required.

Salary begins at £7,900, though candidates with higher expectations because of their qualifications and experience may be considered for posts at a senior grade.

Please write with CV to: Pauline Chadd, Personnel Manager, MCPS Ltd, Elgar House, 41 Streatham High Road, London SW16 1ER.

MARKETPLACE

CLASSIFIED ADVERTISEMENT RATES

Music Week Classified Advertisement rates at £11.00 per single column centimetre + VAT.
Recruitment £15.00 per single column centimetre + VAT.

Spot colour — prices available on request.

Box number charge £7.00. 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3cms. Artwork Thursday 5pm, 9 days before issue publication date. Advertisements may be submitted as flat artwork or typed copy for typesetting.

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Further information contact: **Tim Jones** Tel: 583-9199 Ext. 331 — 23-27 Tudor Street, London EC4Y 0HR

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WANTED

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SONIC BOOM SPECTRUM

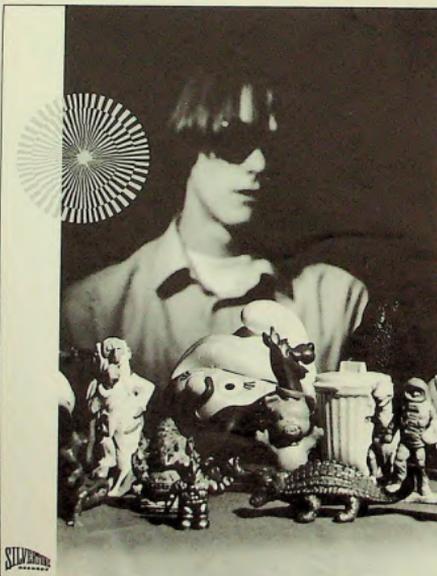
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LP / ORE 506 - CASSETTE / ORE C506 - CD / ORE CD506

INITIAL COPIES OF LP ONLY FEATURE SPECIAL OPTI-KINETIC SLEEVE WITH REVOLVING GRAPHICS AND SPECIAL 10 INCH COLOURED VINYL OFFER OF NON-LP MATERIAL!

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Dooley's

DIARY

"YOU JUST can't pretend it didn't happen." Not a reflection on last year's Brits show, in fact, but **Pete Waterman's** latest lament that SAW's achievements over recent years have been ignored again... By the time you read this you will almost certainly have heard how this year's awards event went, but it was interesting to witness last week relative calm which had descended on those involved with the Brits... Two of the many Valentines Dooley received last week (cough, splutter) came from BSB and WEA. With a diet-busting heart-shaped chocolate BSB wanted to get the message across that **The Power Station** will be "putting the heart back into music" (goddit?)... WEA's red rose accompanied an invitation to the launch of the **Miss Saigon** cast recording and WEA chairman **Rob Dickins** — who described the company's first foray into the musical theatre as a "a baptism of fire" — was happy to report to the assembled cast, writers and show producer **Cameron Mackintosh** that the album had gone gold "within three days"... **David Geffen** likes to win, Dickins also said and was referring to the show's box office triumph in the face of mixed initial reviews, yet the comment could equally apply to Geffen's plans for the future of his company (see p1). WEA and even senior Geffen execs seem as much in the dark about the mercenary maestro's next move as outside observers, but those at Warner who feel they fostered Geffen Records' success will feel bitter if he deserts them. One thing is for certain: he doesn't need the money, so if he takes a junior partnership in EMI, he won't expect it to remain junior for long...

LIKE GEFFEN, natural modesty has overtaken **Irving Azoff** in giving his new music venture his own name. The man himself will be in London next month to line up staff and arrange office accommodation... If **Steve Mason** is serious about selling **Pinnacle**, will Virgin take a second bite at the cherry if almost plucked a few years ago for around £7m? The price would be much higher now but it would provide Virgin with a ready way of controlling its own distribution destiny... What's like to have friends; over a period of six days last week MCPS had meetings with independent manufacturers, the BPI and distributors and does not appear to have reached agreement with any of them. However, they are still smiling in **Streatham**... The CBS deal with Renaissance Films looks all the better this week following principal **Kenneth Branagh's** Oscar nominations as best actor and best director... EMI is keeping its eyes peeled for bootleg **Beatles** CDs — highlighted in MW — which it reckons may have slipped into the UK... Sad to record the death of Runoway singer **Del Shannon**... Our own awards luncheon will be the last outing in **Music Week** colours, sad to say, for commercial manager **Kathy Leopard** but she will be aiming to maintain close links with all her music business contacts in her new career path in radio at Jazz FM.



LIFE IN their hands: Everything But The Girl help staff at HMV Records in London's Trocadero promote the group's new album *The Language Of Life*.



FOR PETE'S sake: Quincy Jones and New York DJ Frankie Crocker visit Capital Radio DJ Pete Tong.



KNIFE TO see you: David Hamilton helps Tony Blackburn celebrate his birthday.



A GREAT deal to dance to: IRS Records signs a licensing agreement with new dance label VII Litany.



A MISS and a hit: Leo Salonga, star of the West End musical *Miss Saigon* meets senior WEA sales force staff.



FANCY THAT: The Quireboys visit HMV Oxford Circus to sign copies of their album *A Bit Of What You Fancy*.



CULT STARS: Members of the San Francisco 49ers join The Cult backstage.



SUCCESSFUL JOURNEY: WEA sales force staff congratulate Eric Clapton on the success of his *Journeyman* album.

Innocence
NATURAL THING
10 minutes of elevation
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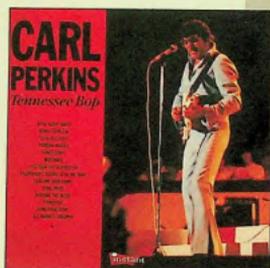
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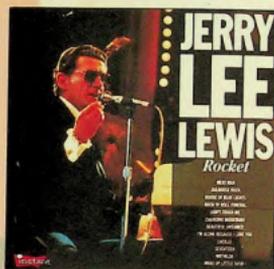
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THAT
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Album: INS 5019 Cass: TC INS 5019
CD: CD INS 5019



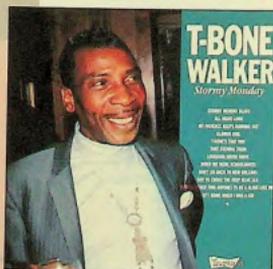
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Album: INS 5023 Cass: TC INS 5023
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