

MUSIC WEEK

Brits boost album sales

ALBUM SALES went up by 100,000 during the week after the Brits Awards — but dealers say the impact within the stores was marginal.

Gallup figures for that week showed an increase of 100,000 album sales on the previous week. The chief gainers were Fine Young Cannibals and Menah Chery, but even nominees, particularly Bobby Brown, benefited from the TV broadcast.

"The knock-on effect on sales has been pretty good," says Gallup chart manager John Pinder. "The figure is in line with the increase last year. It is a particularly good increase when you consider that the week before sales were high

because of Valentine's Day."

Artists that did not pick up so much on sales, says Pinder, were Phil Collins and Lisa Stansfield, but that was because they were already selling large amounts. All artists that actually performed on the show saw an increase in album sales afterwards.

But some dealers say the show did not have such a profound effect this year. Andy Gray, of the Andy's Records chain, says: "The increase was marginal this year. Considering it was half-term anyway, we expected a bigger increase but that only happened for a few artists."

● What the dealers say — Front-line p.6.

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SWEET MUSIC

The chocolate-coated combination of Dave Stewart and Candy Dulfer

SOMETHING IN THE AIR

Is Radio One ready to face commercial competition?

MODERN-DAY CLASSIC

EMI comes up to date with Roger Saxton



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BPI pleads with judge: 'Make an example of this pirate'

'Gool him!'

THE OUTCOME of a decisive battle in the war against tape piracy is to be decided this month by the stroke of a judge's pen.

The BPI is imploring him to send a signal to the pirate community by handing an example of a man who has pleaded guilty in court to his involvement in what is said to be the UK's largest counterfeiting factory. However, anti-piracy investigators fear the judge might hand down a non-custodial sentence

which, they say, would open the floodgates for unlicensed product.

Martin McGuckin is now awaiting sentence by Glasgow Sheriff's Court after admitting offences under copyright legislation. His case was adjourned until March 21 while social inquiry reports on him are prepared. The judge said sentence would be deferred to allow time to assess whether McGuckin was suitable for community service. But, BPI anti-piracy co-ordinator

Tim Dabin states: "If he does that, it would give the green light to no end of small-time criminals to engage in producing counterfeit cassettes.

"The sentence that is handed down in this case is eagerly awaited by the rest of the pirate community. This was our biggest ever raid and it is extremely important, considering the size of the factory, that the sentence reflects the gravity with which the whole UK record industry views this. I believe a custodial sentence would be appropriate."

Dabin says it is of particular significance that this case is taking place in Scotland. McGuckin's premises were based just outside Glasgow and Dabin comments: "Scotland is geographically difficult for the BPI to police and the pirates in Scotland must have felt rather safe before this. We want to show them that they aren't safe no matter where they are."

MW understands that the BPI has already made representations to the public prosecutions office in Scotland, the Procurator Fiscal,

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Blessed are the pop makers

A WEEK after the BPI presented to the world its version of the best of British, one of the most influential figures on the independent scene has stood up to say: UK dominates the world and will continue to do so.

Factory Communications chairman Anthony Wilson, giving his keynote address to the Music Week awards luncheon, declared: "Pop music is the only — repeat only — industry in which we dominate the world market."

He suggested there were several significant factors in this success, one of them being the achievements in recent years of the independent sector. Wilson stated: "For me, 1989 was the year when the independents came of age. When the distribution system, thrown together in a hippy haze in the back room of a shop in London's Kensington Park Road in 1977, started out, it was a glove thrown down to the multi-nationals in the after-

heat of punk. It was 1989 when that glove became clearly for all to see a chain mail gauntlet.

"We got our act together and there are a lot of you out there who would like to buy that act. But I'm sure that in moments of quiet reflection we would all admit that the extraordinary success of the independent sector in the UK is a vital feature of a vital industry."

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Record Bunny?

JIVE BUNNY And The Mastermovers are aiming to make history this week — they intend to become the first artists to achieve four UK number one singles in a row.

Their new record, That Sounds Good To Me, is out this week and is being promoted to repeat the

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BBC drops country festival

THE BBC has pulled out of transmitting the Wembley country music festival after 18 consecutive years. The decision comes just eight weeks prior to this year's event which has been renamed the International Music Festival in a bid to attract new sponsors.

Michael Jackson, editor of BBC Two's The Late Show and responsible for the move, believes that footage of the Wembley event would not present country music in a contemporary way to viewers.

He says: "BBC Two was concerned that the approach of taking

an outside broadcast truck to Wembley and recording the artists playing to the audience there would remove TV viewers from enjoying the experience. Instead we want to bring country artists into the studio where they can be recorded and photographed."

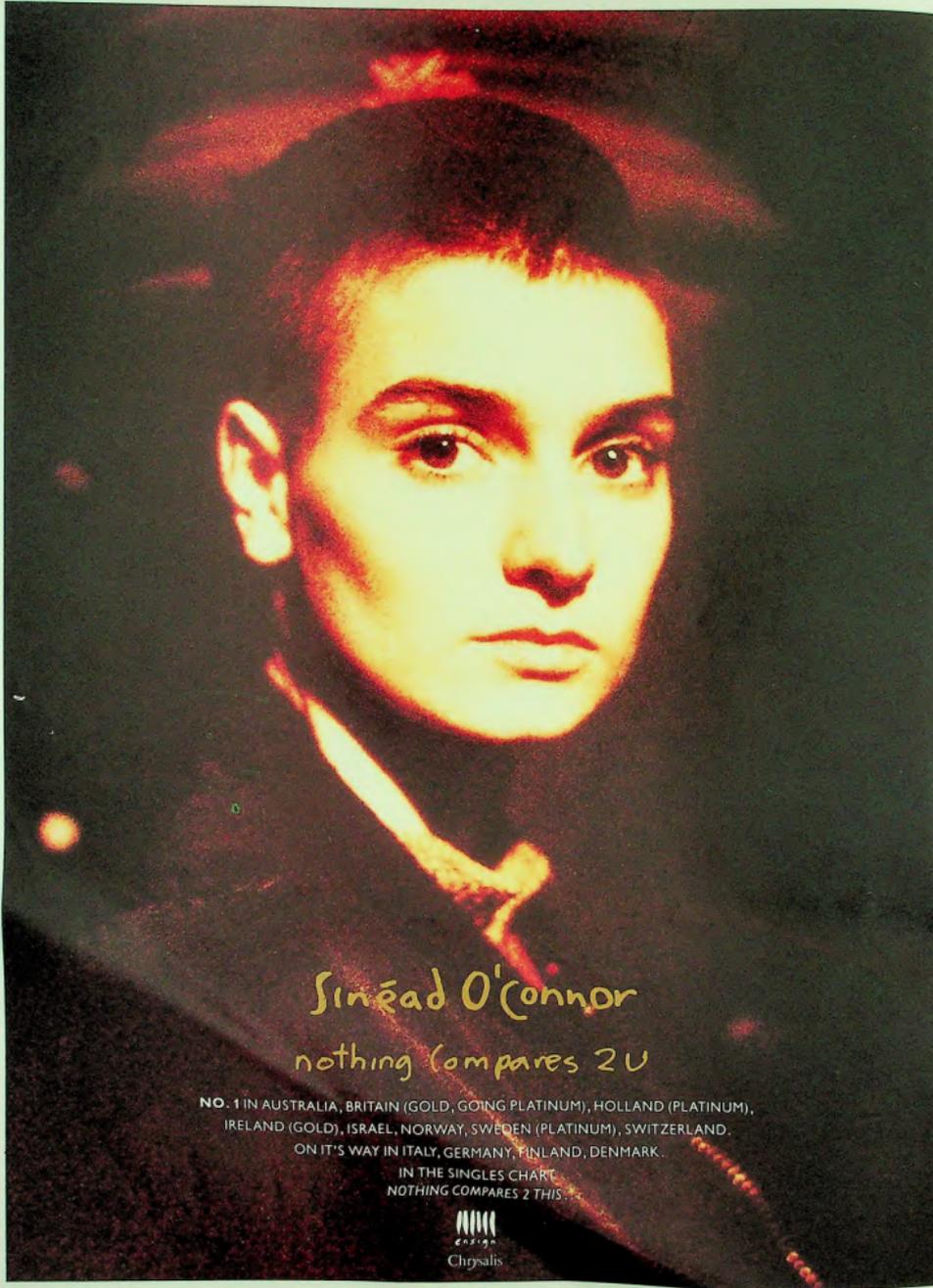
Organiser Mervyn Conn is currently in negotiation with the BBC about its contractual obligation to record the show even if it is not transmitted. In the past the BBC has been responsible for the staging and this is another problem Conn now has to address.



NOTHING COMPARES to you two. Chrisy founders Terry Ellis and Chris Wright embrace on receiving the Strat Award for exemplary service to the music industry. The honour was handed over by long-standing Chrisy artist Ian Anderson (right). MW editor David Dalton looks on

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7 MARCH 1990 10 MARCH 1990 10 MARCH 1990



Sinéad O'Connor
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IN THE SINGLES CHART
NOTHING COMPARES 2 THIS

design
Chrysalis

Question time: Wilson puts the bosses on the spot

IF YOU want to know the answers you have to ask the questions. The people who know the answers were assembled in unprecedented numbers at the *Music Week* awards luncheon, and it fell to keynote speaker Anthony Wilson to seek their opinion on the issues that most exercise the music industry.

Touring the room with a radio mic, the Factory Communications chairman asked some of the people most in the news what they make of last year, this year and next year. Here is a verbatim account of his conversations.

Wilson to de Construction's Pete Hadfield: "What did you learn about lawyers and how to make money from the block box experience?"

Hadfield: "Lawyers earn too much money by far; there are too many of them and Loletha Holloway did very well and we resent paying her a mink coat."

Wilson: "No, you gave her was a mink coat?"

Hadfield: "No, all but I did rent that bit being slightly into animal rights."

Wilson to EMI managing director Rupert Perry: "Perhaps you want us to straighten. Are you buying Geffens?"

Perry: "No today. But maybe tomorrow or maybe the week after next."

Wilson: "It was rumoured that David [Geffens] was asking for a billion. You're not going to pay him a billion are you?"

Perry: "My, my! It's only money after all and if we pay him a billion it just raises the price for everybody else."

Wilson: "You're staying in Manchester. I'm sorry, Manchester Square, when all the other orchards are moving west. Why do you think that is?"

Perry: "In the case of the PolyGram group, [chairman Maurice] Oberstein couldn't find a building tall enough to put his effigy on. Also, I think that he wanted to get as far away as possible from Chadwell Heath and closer to our manufacturing plant at Hayes."

Wilson to Virgin managing director Jon Webster: "Would it be correct to say that last year was the year when the concept of the discreet labels like Circa and Ten came to fruition?"

Webster: "I think it would."

Wilson: "The other point about Vir-

It's just nonsense that you guys (indies) have it all. You guys are just weaker than us and the only strength you have is to band together in your weakness'

Maurice Oberstein



PRESENTER JONATHAN Ross and guest of honour Anthony Wilson share a joke at the MW Awards

gin is what's happening in America. What is happening there with Virgin?"

Webster: "We have basically made the American record industry eat humble pie by doing what we said we would do which is make a successful record company in three years."

Wilson to CBS managing director Paul Russell: "How's your market share?"

Russell: "My market share's fine, thank you Tony."

Wilson: "Any news on DATs?"

Russell: "What's DAT? Ask Oberstein. He's got seven horses called DAT."

Wilson to PW's Tilly Rutherford: "Can you reveal to us the date when you will join the BPI?"

Rutherford: "2223."

Wilson to MCA managing director Tony Powell: "What's going to be the biggest record of the year?"

Powell: "Adamski."

Wilson: "A very good year for MCA — to what do you put down that great achievement?"

Powell: "I've got a very good bunch of people."

WEA chairman Rob Dickens, referring to comments made earlier by Wilson about the contrasting attitudes of the independent and major record companies: "I think independents are great but they shouldn't think that anybody who works in a corporate company doesn't love music, love going to work and love what we are doing."

Wilson to Pinnacle chairman Steve Mason: "A good year for the independents. What do you put it down to?"

Mason: "We are there with the kids. The majors are in their ivory towers. In Orpington, space is two pounds a square-foot. That's where music comes from."

Wilson: "At the end of last year's Pinnacle sales conference, you said 'Warner, Brothers, EMI, CBS and the rest, eat your fucking heart out.' What did you mean by that statement?"

'We are there with the kids. The majors are in their ivory towers. In Orpington, space is two pounds a square-foot. That's where music comes from'

Steve Mason

Mason: "I meant our rent was going to three pounds a square-foot and we are going to move into the West End. So look out boys — here we come."

Wilson to PolyGram chairman Maurice Oberstein: "Was it Ramon Lopez who said there are going to be five companies and that's it?"

Oberstein: "I prefer the 10 we already have. The more companies, the more creative PolyGram is. I think this crap about independents has to stop at the level Rob Dickens said. We are as musical, as musically involved, have as many of my breaking artists as any of this independent stuff. You'd love to have The Mission and maybe the next week's top 10 album, The House Of Love. Maybe you would've been happy to have broken Texas and Ruby Blue and Electric 101, and maybe this week's number one record with Gol Discs. It's just nonsense that you guys have it all. You guys are just weaker than us and the only strength you have is to band together in your weakness."

Wilson: "I think that you think we think that. We don't mind. But if you want to know the only group I can envy, it's The Beloved. You can keep Texas. Let me ask you: what are your hopes for the Nineties?"

Oberstein: "That you become more humble and you become Tony again rather than Anthony."



RAW TV is backing the release of The Soup Dragons single *Mother Universe* on March 12 with music press ads and hyping. An LP will be released in April followed by a national tour

Carpenters' yesterday today

A&M IS backing the release of a greatest hits album and video by The Carpenters on March 19 with a national TV advertising campaign.

The album is called Only Yesterday: Richard and Karen Carpenter's Greatest Hits and features 16 tracks (20 on the cassette and CD). The video, The Carpenters — Only Yesterday — Their Greatest Hits, is released by Channel 5 video in conjunction with A&M and fea-

tures 15 tracks.

The album and video will be advertised together for four weeks from the release date beginning in London, Central and TSW before rolling out nationally.

The campaign will be backed by national and music press ads and point-of-sale material.

Also on March 19, A&M is releasing a single *Close To You/Only Yesterday* to tie-in with the campaign.

BRIEFINGS

● THE RELEASE of the dance compilation *Warehouse Raves 3* on March 19 on Remour Records is being backed with two weeks of radio advertising on Capital Radio, ads in the dance music press and instore material.

● PHONOGRAM IS releasing the soundtrack to the film *Sea Of Love* this week to coincide with the theatrical release of the film.

● THE SOUNDTRACK to the film *Dancer* 'Thru The Dark is being released by Jive Records this week to tie-in with the film's release.

● ARTISTS ON tour this month to promote releases include:

Cud — album, When In Rome, Kill Me, out on Imaginary Records this week.

Thunder album, Backstreet Symphony, out on EMI this week.

Nana Mouskouri — double album, Classical, out on the Philips label — via Phonogram — this week.

Tony Bennett — album, Astoria, out on CBS this week.

Everyday People — single, *Headline News*, out on SBK Records on March 12.

The Katydids — debut single, *Lights Out (Read My Lips)*, out on Warner Bros this month.

Pacific Records

IN LAST week's Pacific Records advertorial several quotes were inadvertently attributed to Chris Parry. These statements should have been attributed to Pacific Records managing director Cliff Buckingham and *Music Week* apologises for any confusion or embarrassment this may have caused.

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Gaol him!

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asking for a hard line to be taken on counterfeiting.

Dabin, though, also makes a larger point: "What must be realized is that this factory was capable of producing 20,000 tapes a week during peak periods. That is a large proportion of the Scottish market and was doing incalculable harm to retailers in the country as well as publishers, artists and our member companies."

Blessed pop

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Wilson reckoned that a new wave revolution is emerging, fuelled by the current and next generations of British dance music. As evidence of it, he pointed to the Orbital Roves off the M25 and to acts such as his own Hacienda in Manchester.

He argued that it was fresh, exciting and idealistic as anything that had emerged in the past, and said: "What a fabulous art form it is that renews itself every dozen years. It's happening here and it will keep this industry dominant in its world market for years to come."

He concluded by referring to people from other art forms, such as film and theatre, and their sometimes despairing attitude to the music business. "I say bollocks to them. They have nothing like this. They do not take a whole generation; they are not taken by a whole generation and flung forward."

"Blessed are the purveyors of pop music for they will change their world a bit and they will make a bit of money."

● See also pages 3, 4, 6, 38, 39.

Mandy back at Soto Sound

STEVIE MANDY is rejoining Soto Sound after leaving the company two years ago.

Mandy, who spent six months as a partner with the company from the autumn of 1987, is rejoining as business development director. He leaves Parkfield where he was the managing director of the rental division.

Soto Sound has also recruited Parkfield's rental division sales director Gary Tabb as a consultant for its video business.

Directory

RECENT MOVES: Durac to 137 Heathston Road, London W12 0RD (01-749 3196; fax 01-740 1147) • **Wat Music And Films** to 3, 44 Mortimer Street, London WIN 7DG (01-323 5901; fax 01-323 59003) • **Stiletto Group** to 329-333 Latimer Road, North Kensington, London NW10 6EA (01-727 6776; fax 01-968 3111) • **Hard Times Productions** to PO Box 52, Oxted, Surrey RH9 9VJ (07374 5273).

IR stations condemn 'biased' PPL radio report

INDEPENDENT RADIO stations have launched a stinging attack on a report relating to needletime payments.

They claim that the document is just part of a propaganda campaign by the record industry against independent radio and that its findings are biased.

The document, commissioned from independent consultants by the needletime collection agency Phonographic Performance Limited, says radio programmes based

on PPL records are by the largest audiences and are the cheapest of broadcasting.

But Brian West, director of the Association of Independent Radio Contractors, has rubbished the report. "PPL are currently running a propaganda campaign against independent radio on a number of fronts and this report is just one aspect of it," he says.

"The methods of achieving improved financial results that the report claims are available to radio

managements are equally available to record companies, in order to contain or moderate their royalty demands on radio companies.

"All that PPL appear to have proved is that their potential for exploiting their monopoly in order to suck money out of radio is only limited by the victim's ability to pay," says West.

He describes PPL as "arrogant monopolists with no regard for what is fair or comparable with prevailing international practices."

PolyGram goes public on trade results

POLYGRAM IS going public on its annual trading results for the first time this week following the flotation of 20 per cent of company stock on world markets in December. The figures are due to be revealed by company president David Fine in London on Wednesday (7).

Marketing and buying gap closes at HMV

HMV IS re-structuring its buying department in what is said by the company to be a streamlining operation. The move comes at the same time as the departure of operations head Charles McIntyre.

Marketing director David Terrill says a replacement for McIntyre is being sought although Karen Ambrose, head of the public relations department who left at the same time, will not be replaced.

Terrill explains the restructuring with: "In the past, the buying department reported to the operations department and was, therefore, an independent function within the company. Now it is reporting to the marketing division which means that the marketing and buying functions will be much closer together." He argues that such a move will simplify matters for HMV's suppliers.

Record bunny?

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success of the last three live Bunny singles and take top five.

To date, no artist has achieved more than three consecutive number ones. The two groups to achieve that mark were The Yard and The Pacemakers in 1963 and Frankie Goes to Hollywood in 1983/4.

● CBS STUDIOS in London's West End is now trading as the Hit Factory London following a link-up with Ed Germano's Hit Factory New York.



THE PROCEEDS of sales and advertising revenue from the British Record Industry Awards brochure were handed over to Music Therapy at the MW awards luncheon. BPI chairman Terry Ellis (right) presented a cheque for £41,000 to Music Therapy chairman Dave Dee. That total includes a small contribution from the sale of Christmas greetings cards in MW, and Ellis emphasised that the final overall figure is set to be significantly more than the amount already presented.

Royalty respite raises hopes for agreement

BOTH SIDES in the negotiations on new mechanical royalty rates say they hope a two-month extension in the deadline for their introduction will allow time for agreement to be reached.

Says BPI chairman Terry Ellis: "I am very hopeful. It now depends on both sides listening very carefully to the position of the other side and recognising the strength and weaknesses of everybody else's arguments."

"We hope that everybody in the industry will be sensible — and we think they will be."

Bob Montgomery, managing director of the Mechanical Copyright Society, adds: "This is a very encouraging sign."

He points out that record companies now have a copy of the MCP's full proposals and that joint MCP-BPI working parties have been set up to discuss various aspects of them.

BPI uses civil law on pirate

CONVICTED TAPE pirates are set to face secondary legal action from the music industry as the BPI brings the full weight of British law to bear on them.

The organisation is warning counterfeiters — and potential recruits to the illicit trade — that, no matter what sentence a judge may hand down in a criminal court, civil proceedings are likely to follow.

The BPI's initiative has already secured its first success. A High Court judge in London decided that Douglas Burgoyne should pay £383,000 in damages to the BPI for infringement of its members' copyrights.

Burgoyne had previously pleaded guilty to offences under the Copyright Act and was fined by a

criminal court.

The action against him stemmed from a raid on his premises by the BPI's anti-piracy unit in which 3,000 counterfeit tapes, 260 master tapes, 180,000 pieces of artwork and four high-speed copiers were seized.

After the criminal proceedings were completed, the BPI issued a writ for damages under civil law.

Anti-piracy unit co-ordinator Tim Dubin comments: "As part of the BPI's anti-piracy activities, we will continue to utilise all legal remedies available to us, be it criminal or civil and sometimes both — in this case — in order to punish those responsible for piracy and to deter those who might consider involving themselves in it."

WORLD BRIEFING

NEW YORK: Industry fears over the proposed legislation in seven states that could see retailers becoming liable for selling unstickered product is spreading fast. One stop wholesaler Warwicks has decided to stop carrying music factor-stickered albums in its wholesale outlets and its 119-store Disc Jockey retail chain. Other chains are thinking about following suit on this issue with many employing an 18-and-over age group rule on some product.

NEW JERSEY: Censorship also features in the 1990 National Association of Recording Merchandisers convention on March 10-13. Two of the seminars included in the event are: To sticker or not to sticker: The censorship issue and DAT; What does it mean?

PALM SPRINGS: Concert promoters at Performance magazine's 10th annual summit for the touring industry were looking for the future as major acts increasingly license their tours to national promoters. Recently, both The Rolling Stones and Duran Duran assigned responsibility for their tours to Toronto-based CPI. Previously, local promoters were booked directly by an act's agent. Now the trend is toward using the promoter to do the entire tour with that promoter hiring local firms for a flat fee rather than on a percentage basis. "This is the beginning of the end of the bastardization of the industry," says promoter Bill Graham.

PARIS: The French record industry organisation SNEP claims sales in the country rose by 29 per cent over the past year to \$32.9m. But the increase is less than in 1988 when sales were up by 35.7 per cent. Individual format sales were: seven-inch vinyl down 16.5 per cent; vinyl cassettes up 16.5 per cent; cassettes up 29.4 per cent and CDs up 58.7 per cent.

WASHINGTON DC: The RIAA has been instrumental in the introduction of federal legislation "designed to enhance the protection of the music community by limiting home taping on digital audio tape recorders." The Bills proposed in that House of Representatives would require DAT recorders to include Serial Copy Management System copy protection. Whether Congress will enact the measure, or some variation on it, remains to be seen. The proposal as it stands is in keeping with the international agreements reached last June by Greece, who was president of record labels from around the world.



Sinéad O'Connor

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Chrysalis

Score draw

From the creator of one of rock's most famous sax solos to a leading light in film and TV music is the story of Raf Ravenscroft, as Dave Laing discovers

THE RECENT re-mix of Gerry Rafferty's Baker Street brought to the fore again the most familiar saxophone sound in British rock. Not of course that it had ever really been away — the 1978 original must be on every jukebox and every oldies playlist in the land, and it even cropped up on a recent adweiser commercial.

That majestic sound was created by Raf Ravenscroft, once a top session-man and now a leading figure in the film and TV music world. "I finally came off the road after touring with Pink Floyd in 1985," he explains. "It was a bit like being a footballer — I was past 30, I'd been a music gypsy and it was time to settle down."

What Ravenscroft wanted to do was to write and play music for film and after a lot of "banging on doors," he eventually formed a company with Guy Sinclair to provide a full service to film, TV and advertising companies. "With one company we can do the filming, the music, dubbing, editing, make copies and send them round the world," he says.

Ravenscroft claims that Sinclair Films "is now the market leader in what we do", pointing to a long



RAF RAVENSCROFT (centre) with Siobhan Cunningham of Sinclair Films and David Simmons, head of music publishing at Filmitrax

list of TV themes and idents, commercials and most recently music for feature films. One important connection for Ravenscroft is Filmitrax, which not only publishes his compositions but also "sub-contracts film work to us".

One area in which Ravenscroft and his associate Julian Littman specialise is "sound-alikes" of famous records. Two recent examples are the Bowie wace on Changes for a Hanson Trust commercial and the Johnny Nash/I Can See Clearly Now for Nasco. Both voices were created by Littman after computer analysis of the original record. "We put the music on computer and copy it note for note," he explains. "Sometimes it can take three weeks to do."

According to Ravenscroft, "the most lucrative thing is TV themes,

because of the PRS payments." He has created themes for the Channel 4 radio programme, for Capital Radio, such TV series as Bookmark and Open Space and he re-wrote the music for the last lap of the Crossroads soap opera. When he spoke, he was confident of winning the commission for some or all of British Satellite Broadcasting's themes. All his material is published by Filmitrax.

"Our long term goal is to do full scores for feature films," says Ravenscroft. He and Littman have contributed incidental music for Ridley Scott's Someone To Watch Over Me and the new Willy Russell film Dancing Through The Dark, but they haven't yet been given full control of a soundtrack. While they're waiting, the TV performance fees keep the cashflow healthy.

Brits: a blunt response from the sharp end

OK, SO what was the single biggest event in your life during the past couple of weeks?

For the music industry as a whole, it was the televised British Record Industry Awards show — an event which is the business's show window.

The BFI came away from it reasonably pleased that it had presented a favourable image to the world at large, but what did the people at the sharp end, the independent retailers, make of it all. Frontline asked them...

Andy Gray, head of Andy's Records and chairman of BARD, felt that it may not have said much about the industry of which the indie are a very significant part but it did bring a few extra bodies into his stores.

"I watched it on television and I thought it was OK," he says. "I can't say I saw anything particularly exciting about it but I suppose that's the difference between watching it on telly and being there. The problem with it is that the same people keep winning."

"I don't think it said anything negative about the industry but I don't think it said anything positive either. It was just like hundreds and hundreds of other awards programmes."

Gray adds, though, that he sold larger numbers of albums by Neneh Cherry, Soul II Soul and Phil Collins last week at his store than the week before. However, he points out that the show was broadcast during the school half-term holiday when sales traditionally rise anyway.

Mike Hargreaves, owner of the Lanchashire-based DMC chain, comments: "It was a lot better show than last year obviously. But, for me, there weren't enough awards. The show was on a long time for the amount of awards that were actually handed out."

"You could either be giving it down to an hour or give more awards for things like independent achievements."

Nell Pearce, managing director of the Rival Records chain in Bristol, comments, "What I saw of the Brits was quite good but I don't know if Cathy McGowan was the right person for the job. Everybody in this shop thought the programme was certainly better than last year," he says.

"But the overall opinion is that the awards were so predictable and in some cases not really justified — it is the same old people every year."

"In terms of sales after the show, I don't think it has had a net effect. Only Leo Stansfield and to a lesser extent Neneh Cherry and Eurythmics sold any more than usual."

There are a lot of new bands around that are selling well in this area and yet they were not even represented on the Brits."

Les Whitfield, retail operations manager at Alto, also says the

'I don't think it said anything negative about the industry but I don't think it said anything positive either'

show and the awards were unrepresentative of many acts. "The actual TV programme was pleasant to watch but I think it was poorly presented," he says.

"You might as well have had someone from a shop check out desk doing the presenting. But what effect it had they would have done better with someone like Michaela Strachan to make it a bit more lively."

Considering we are comparing time, press, sales and fashion factors that have been involved in the recent success of dance music.

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Awards: now it's time for the Ivors

TOSHIBA, MAXWELL House and Abbey National are among the names shortlisted for this year's Ivor Novello Awards.

Music appearing in advertisements for the three has been nominated in the Ivors, newest category, that for Best Theme From A TV or Radio Commercial. Elsewhere, Phil Collins, Cook and Newbery, Soul II Soul, Stock, Aitken and Waterman and Fine Young Cannibals have all received nominations in two categories.

The Ivor Novello Awards are organised by the British Association of Songwriters, Composers and Authors and sponsored by the Performing Right Society. The event is now in its 35th year. Presentations will take place at a gala lunch to be held on April 2 of the Grosvenor House Hotel in London.

The full list of nominations is: Best Contemporary Song: Back To Love (However You Want Me) by Romeo, Wheeler, Hooper and

Low; She Drives Me Crazy by Steele and Giff; All Around The World by Stanfield, Devany and Morris.

Best Song Musically and Lyrically: The Living Years by Rutherford and Robertson; Another Day In Paradise by Collins; Room In Your Heart by Vere, Dorsetshire and Hammond.

Best Theme from a TV/Radio Production: Sherlock Holmes by Gowers; Agatha Christie's Poirot by Gunning; Rill Rendell Mysteries by Bennett.

Best Film Theme or Song: Travelled East (from Homeboy) by Clapton and Karner; Henry V. No Nobs Domine by Doyle; Nothing Has Been Proved (from Scotland) by Tennant and Lowe.

Best Theme from a TV/Radio Commercial: Abbey Endings by Bart; Big Day (Maxwell House) by Mindel; Terry Keeps His Clips On (Toshiba) by Stanishill. Best Selling 'A' Side: Back To Love

(However You Want Me); Something's Gotten Hold Of My Heart by Cook and Greenway; Too Many Broken Hearts by Stock, Aitken and Waterman.

Most Performed Work: Something's Gotten Hold Of My Heart; Too Many Broken Hearts; This Time I Know It's For Real by Stock, Aitken, Waterman and Summer. International Hit Of The Year: Buffalo Stance by McVey, Ramoan, Cherry and Morgan; She Drives Me Crazy; Another Day In Paradise.

There will also be awards for: Best British Music; The Jimmy Kennedy Awards; Outstanding Services to British Music; Outstanding Contribution to British Music; and Songwriter(s) Of The Year.

● LAST WEEK'S commentary on the 1989 market shares incorrectly stated that in 1988 Warner Chappell came second. In fact it was first.

THE NOTTING HILLBILLIES



Steve Phillips Mark Knopfler Guy Fletcher Brendan Croker

missing...presumed having a good time

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ON TOUR

APRIL					
MON 2	ASSEMBLY ROOMS	SOLD OUT TUNBRIDGE WELLS	SUN 22	CITY HALL	SOLD OUT SHEFFIELD
TUE 3	CIVIC HALL	SOLD OUT GUILDFORD	WED 25	PAVILION THEATRE	SOLD OUT GLASGOW
WED 4	HEXAGON THEATRE	SOLD OUT READING	THU 26	PLAYHOUSE THEATRE	SOLD OUT EDINBURGH
THU 5	CIVIC HALL	SOLD OUT AYLESBURY	FRI 27	TOWN HALL	SOLD OUT MIDDLSEXBOURGH
FRI 6	CORN EXCHANGE	SOLD OUT CAMBRIDGE	SAT 28	THE UNIVERSITY	SOLD OUT NEWCASTLE
SAT 7	APOLLO THEATRE	SOLD OUT OXFORD	SUN 29	OPERA HOUSE	SOLD OUT YORK
SUN 8	HIPPODROME THEATRE	SOLD OUT BRISTOL	MON 30	CITY HALL	SOLD OUT HULL
MON 9	LEAR CLIFF HALL	SOLD OUT FOLKESTONE	MAY TUE 1	RITZ THEATRE	SOLD OUT LINCOLN
TUE 10	CONGRESS THEATRE	SOLD OUT EASTBOURNE	WED 2	ASTORIA BALLROOM	SOLD OUT LEEDS
WED 11	DOHR THEATRE	SOLD OUT BRIGHTON	THU 3	ASTORIA BALLROOM	SOLD OUT LEEDS
THU 12	GUILDHALL	SOLD OUT PORTSMOUTH	FRI 4	ASSEMBLY ROOMS	SOLD OUT DERBY
SAT 14	GUILDHALL	SOLD OUT SOUTHAMPTON	SAT 5	UNIV OF EAST ANGLIA	SOLD OUT BIRMINGHAM
SUN 15	ARTS CENTRE	SOLD OUT POOLE	SUN 6	TOWN HALL	SOLD OUT NORWICH
MON 16	THE ACADEMY	SOLD OUT PLYMOUTH	MON 7	FESTIVAL HALL	SOLD OUT CORBY
TUE 17	THE PLAZA LEISURE CENTRE	SOLD OUT EXETER	TUE 8	UNIV OF ESSEX	SOLD OUT COLCHESTER
WED 18	RIVERA CENTRE	SOLD OUT TORQUAY	THU 10	TOWN & COUNTRY CLUB	SOLD OUT LONDON
THU 19	LEISURE CENTRE	SOLD OUT NEWPORT	FRI 11	TOWN & COUNTRY CLUB	SOLD OUT LONDON
FRI 20	APOLLO THEATRE	SOLD OUT MANCHESTER	SAT 12	TOWN & COUNTRY CLUB	SOLD OUT LONDON
SAT 21	ROYAL COURT THEATRE	SOLD OUT LIVERPOOL	MON 14	DOMINION THEATRE	SOLD OUT LONDON

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R E V I E W



THE FALL: getting the Snub treatment

VARIOUS ARTISTS: Snub TV Volume One. PMI MPP 9912133. (Running time: 50 mins. Dealer price: £6.50).

Comment: A collection of highlights from the first series of Snub TV, this video cassette adequately displays the production qualities which has made the show such a success. As well as concentrating purely on underground bands, Snub TV broke new ground by not having a presenter, thus pushing the music to the fore. The editorial policy is strict yet intelligent; the bands featured are both varied and important and a lot of the

footage contained on the cassette is of an exclusive nature. Highlights include Ultra Vivid Scene's Mercy Seat, The Fall's Deadbeat Descendants, Happy Mondays' Do It Better and Momus's Hairstyle Of The Devil as well as various interview clips from, amongst others, New Order. In all an essential purchase from the home of essential viewing.

Sales Forecast: Considering the popularity of Snub TV (over 1m viewers for its first series) and the strong line up of bands featured, this cassette should do well. **1W**

Creating a new ambience

by Ian Watson

JETTISOUNDZ VIDEO is perhaps the embodiment of the self-sufficient underground philosophy. Started in the early Eighties by John Benham and his wife Karen, Jettisoundz has now expanded to embrace not only live longforms and promos but also sell through video projects of a more experimental nature. Based in Lytham-Si Annes, Lancashire, Jettisoundz has built its success on the relationships it has forged with other similarly independent record labels, bands and individuals.

"It's quite useful for small labels to have an involvement with us," says John Benham. "They haven't really got the money to put into making videos in any case, so we say 'do a video on the label and we'll make you a promo as part of the deal and you can have the rights to use it for promotion.' That kind of relationship tends to work."

Frustration with the lack of interesting, avant garde or street level music on network television led to Jettisoundz building a healthy relationship with MTV. The company produced and sponsored a series of programmes called Turmpike TV which featured alternative acts and programme styles. In fact one of TV's most popular characters, Dr Write, may well have been a forerunner of Jonathan Ross's Dr Scrote. Turmpike TV was a great success since it cost MTV nothing, gave exposure to unknown acts and served as an advert for the video label.

"Turmpike TV worked well for the label in terms of giving it some kind of European identity," agrees Benham. "We're now finding we're opening accounts in more of the territories in Europe and obviously we're thinking of 1992 when Europe will be our home market."

Distribution is where Jettisoundz scores over many of its independent contemporaries. Although it depends on individual rights, Jettisoundz product is received worldwide, going through Pinnacle and a plethora of exporters and smaller accounts. Having its own manufacturing facilities has helped but even so Benham stresses the importance of extensive distribution.

"When you're dealing in specialist product it really does help to sell it everywhere you can because you're selling in hundreds where major league people are selling things in thousands."

Tanita takes

WEA VIDEO is releasing Ancient Heart, an hour long film of Tanita Tikaram in concert, filmed last year on the Norwegian island of Bomo.

The film captures Tikaram performing 14 songs including Good Tradition, World Outside Your Window, Twist In My Sobriety and her new single Little Sister Leaving Town. It has a £6.95 dealer price. Tikaram's new promo has been shot in the West Yorkshire dales by Colin Welland, the man responsible for the screenplay to Charities Of Fire, and Alan Bell, who is best known as director of Last Of The Summer Wine.



CARRESSE P ORRIDGE'S Joy video

When tackling its concert films, Jettisoundz prefers the conceptual approach, mixing live footage with any number of auxiliary snippets. Although he's happy to produce a straight live concert video if the music warrants it, Benham believes the more involved pieces make for better viewing. In contrast, 25 per cent of Jettisoundz output is licensed from other sources, usually for historical value as opposed to production quality.

"Videos like Flipside Of LA don't sell very well but I believe they're important. They're historical documents of an era, a stage in a style

of music which if they hadn't been recorded would have been very difficult to buy records of."

The company is now diversifying further into ambient videos and cult movies. The latter was spawned from Jettisoundz' relationship with Psychic TV.

Four Kenneth Anger cassettes have already been released and two Derek Jarman are soon to follow.

Working with cult movies has prompted the company to consider moving into feature film production itself, although Benham believes this is still some way off.

MUSIC WEEK



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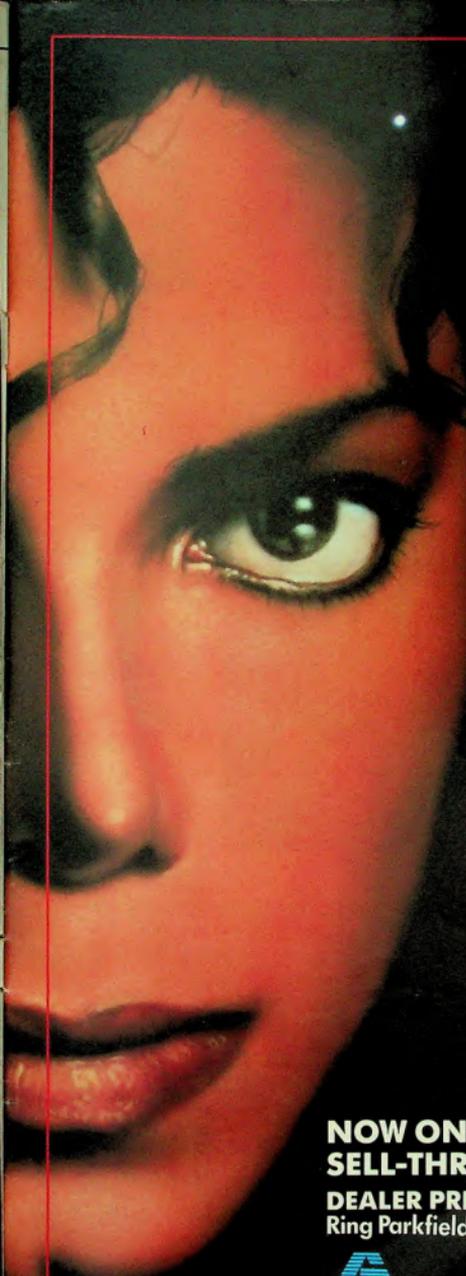
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MUSIC VIDEO

Description (tracks) Running Time Dealer Price		
1	18 PHIL COLLINS: Singles Collection Completion (14 tracks)/35min/£6.95	Virgin VD 594
2	4 14 KYLIE MINOGUE: Kylie The Videos 2 Completion (4 tracks)/22min/£6.25	PWL VHF 9
3	26 JASON DONOVAN: Jason The Videos Completion (4 tracks)/19min/£6.75	PWL VHF 7
4	14 UB40: Labour Of Love II Completion (14 tracks)/1hr/£6.95	Virgin VD 647
5	20 QUEEN: We Will Rock You Live (21 tracks)/1hr 30min/£6.47	Music Club/Video Col MC 2032
6	16 BARRY MANILOW: Live At The NEC Live (14 tracks)/55min/£6.95	Pickwick PCP 2127
7	3 POISON: Fight For Sure Ears Completion (8 tracks)/45min/£6.50	PMI MVP 99 1208 3
8	3 QUIREBOYS: A Bit Of What You Fancy Live (7 tracks)/30min/£5.21	PMI MVP 99 0085 2
9	2 THE MISSION: Waves Upon The Sand Completion 1 hr/£5.99	PMI/Channel 5 CFV 1022
10	13 WET WET WET: In The Park Live Live (11 tracks)/1hr/£6.95	PMV/Channel 5 CFV 10072
11	14 DANIEL O'DONNELL: Thoughts Of Home Completion (13 tracks)/52min/£6.95	Telstar TVE 1007
12	13 JEAN MICHEL JARRE: Destination... Live/52min/£5.99	PMV/Channel 5 CFV 10212
13	11 BON JOVI: New Jersey Completion (7 tracks)/25min/£6.95	PMV/Channel 5 CFV 08892
14	13 ERASURE: Innocents Live (14 tracks)/50min/£6.95	PMV VD 491
15	18 ERIC CLAPTON: The Cream Of... Completion (18 tracks)/1hr 25min/£7.04	PMV/Channel 5 CFV 08902
16	1 BOBBY BROWN: His Prerogative Completion (8 tracks)/1hr/£6.95	MCA/Channel 5 MCV 9001
17	1 QUEEN: Rare Live Live (18 tracks)/1hr 30min/£6.95	PMI MVP 99 1189 3
18	1 TINA TURNER: Nice 'N' Rough Live (12 tracks)/55min/£6.95	Music Club/Video Col MC 2014
19	66 KYLIE MINOGUE: Kylie The Videos Completion (5 tracks)/20min/£6.25	PWL VHF 3
20	12 PINK FLOYD: The Wall Completion (1hr 35min)/£6.95	PMV/Channel 5 CFV 08762

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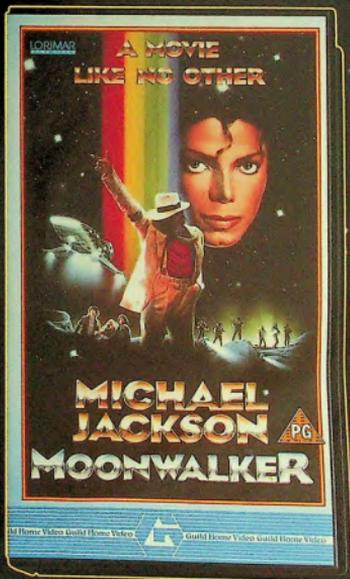
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RICHARD AND Karen Carpenter in happier times, their story is re-told in music

C5-A&M Carpenters link

FOLLOWING the huge interest in the Carpenters reawakened by the TV showing of the Karen Carpenter Story on New Year's Eve, Channel 5 is rushing releasing a greatest hits compilation from the brother and sister duo.

The title is the first A&M Video release to be distributed by Channel 5 following a deal between the companies.

Carpenters — Only Yesterday — Richard And Karen Carpenter's Greatest Hits is released on March 19 supported by national TV and press advertising, point-of-sale ma-

terial and a PR campaign built around interviews with Richard Carpenter. Simultaneously released with A&M's greatest hits album, the video runs for 55 minutes and has a £6.95 dealer price.

Channel 5 is also releasing six further titles on its budget Spectrum label with £4.17 dealer prices. They are: An American Werewolf In London starring David Naughton and Jenny Agutter; The Big Sleep starring Robert Mitchum; The Boys From Brazil with Gregory Peck, Laurence Olivier and Michael Caine; and The Lion Gillan Band.

Touchstone touches base with four blockbusters

by Selina Webb
TOUCHSTONE HOME Video is entering the sell through market with the release of a quartet of blockbusters on April 2.

Three Men And A Baby, Stakeout, The Color Of Money and Splash are all released with £6.95 dealer prices following high rental performance.

Three Men And A Baby is a chaotic comedy starring Tom Selleck, Steve Guttenberg and Ted Danson. It was directed by Leonard Nimoy (best known for his role as Spock in Star Trek) and enjoyed massive box office success in both the US and UK besides being voted Best Comedy Video and Best Family Video of 1989.

The second of the new releases, Stakeout, is a comedy thriller starring Richard Dreyfuss and Emilio

Estevez. In the film two detectives are assigned to a nightshift stakeout of the flat belonging to the girlfriend of an escaped violent criminal. The partners relieve the boredom of their task by bickering and laying traps for the dayshift until suddenly the girlfriend appears and turns out to be a seductive bombshell.

Directed by Martin Scorsese, The Color Of Money stars Hollywood hunk Paul Newman and Tom Cruise as an ageing pool hall hustler and brilliant pool whizz kid. Splash, the final film in the quartet, stars Daryl Hannah and Tom Hanks in a comic love story of a mermaid who comes ashore to find true love.

Building on the existing high awareness of the films, Touchstone's marketing support included cross advertising, cross promoting on wrap and a point-of-sale package. The

THREE MEN AND A Baby, on Touchstone

titles are distributed in the UK by Buena Vista Home Video.

Buena Vista is also distributing the first spring release package from Walt Disney. Going out on rental at £5.56, the new titles are Mickey And The Beantalk and The Reluctant Dragon, plus new adventures with Ducktales, The Chip 'N' Dale Rescue Rangers and Winnie The Pooh.



P R E S T O P L A Y



GRIPPING STUFF: Sumo in the comfort of your home

by Selina Webb
TO START with some culture, the widely acclaimed French film Jean De Florette and its sequel Manon De Source are now available through Palace Video with £10.43 dealer prices. Based on Marcel Pagnol's simple and tragic tale of innocence, evil, greed, envy and revenge in twelfth century Provence, the films carried off a clutch of awards when released theatrically in late 1988, besides netting more than £11m each of the box office.

Channel 5's March releases include two new titles from the unique talent of Gerry Anderson, Thunderbirds Volume 12 Cry Wolf/Danger At Ocean Deep and UFO Volume 5 Court Martial/Kill. Running for more than 90 minutes each with £5.56 dealer prices, both will whizz off the racks to Anderson fans. Equally attractive to a different audience are Spagrow Weaver and Michael Caine who star in Half Moon Street, also released by Channel 5 with a £6.95 dealer price. Weaver plays an academic who chooses to supplement her income by taking up the world's oldest profession. Caine is a high-ranking political trouble-shooter and client who gets her ton-

gled up with lemons.

There's more grappling in Sumo, released on the label at £6.95 for dealers to coincide with the climax of the hugely popular Channel Four Sumo series. If you fancy watching The Bulldog, The Giant Panda and The Dump Truck heading around their 75 stones, this one's for you and it also explains the rules and traditions of the ancient oriental sport.

With Easter fast approaching, Channel 5 is promoting Snoopy — It's The Easter Beagle Charlie Brown with a £5.56 dealer price. Toddler's Telly Treats, the other children's releases from the label, are likely to have wide appeal and could emulate the success of BBC's Watch With Mother series. These include The Amazing Adventures Of Morph, Roobarb And Custard and Noah And Nellie in Their Skylark, all going out at £5.56.

A star-studded package of feature films is due for release by CBS/Fox on March 15. The label's Screen Idol Collection features some of Hollywood's most popular leading men including Henry Fonda, Gregory Peck, Rock Hudson, Victor Mature and Tony Curtis. Here they are seen strutting their respective stuff in The Grapes of Wrath, The

Snows Of Kilimanjaro, A Farewell To Arms, The Big Circus and The Boston Strangler. Other Sun-day afternoon favourites not available on the label are The Robe — the first movie shot on Cinemascope, The Bible, Demetrius And The Gladiators, The Song Of Bernadette, Broadcast News, and The Boy Who Could Fly. All have £6.95 dealer prices, except The Robe which goes out at £8.35.

For those who prefer to spend their Friday afternoon on the race bonnet, K-tel is releasing five videos in its new Home Mechanic series on March 12. Each running for 90 minutes with £6.95 dealer prices, the titles tackle the problems individual to the Fiesta, Escort, Metro, Montego and Nova family motors.

A further three titles in Pickwick's Animated Classics series are released this month: Around The World In 80 Days, Hiawatha and The Odyssey each run for 50 minutes and £5.56 dealer prices. The first five titles in the series have enjoyed considerable success when released last year, with a zesty Peter Pan shifting more than 300,000 units.

The Fifties and Sixties equivalent of Neighbours has been given a new lease of life by Odyssey Video. Life In Emergency Ward 10 is a feature film based on the popular TV series and stars Michael Craig, Wilfred Hyde White and Joan Sims. It has a £5.56 dealer price. Odyssey is also releasing the psychological horror thriller The Legacy and Pure Steam featuring The Flying Scotsman in Australia, both with the usual £6.95 dealer prices.

Vintage comedy kicks off Vestron's Master sell through series. WC Fields Straight Up is the first comprehensive film tribute to a man who has been called the most inspired American comedian of the twentieth century. While The Nutt Brothers In A Nutshell is a full-length cinematic salute to the most celebrated comedy team in motion picture history, narrated by Gene Kelly. Sharing the March 7 release date are the second three volumes of The Dirty Dancing TV Series making the complete set of 12 episodes available in the High Street.

SELL THROUGH VIDEO

Description (Timing/Dealer Price)		
1	2 THE BLACK ADDER: The Queen Of Spain's Beard	BBC Comedy/96 min/£6.95
2	2 THE BLACK ADDER: The Foretelling	BBC Comedy/100 min/£6.95
3	1 THE BLUES BROTHERS	CIC Comedy/127 min/£9.04
4	8 THE SCOTT AND CHARLENE LOVE STORY	Virgin Drama/92 min/£6.95
5	6 CALLANETICS	CIC Special Interest/60 min/£6.95
6	5 PHIL COLLINS: The Singles Collections	Virgin Music/55 min/£6.95
7	10 ROBOCOP	Virgin Action/98 min/£6.95
8	4 DIRTY DANCING	Vestron Drama/100 min/£6.95
9	9 MIKE TYSON vs BUSTER DOUGLAS	Gaillard Sports/60 min/£6.95
10	7 PLANES, TRAINS AND AUTOMOBILES	CIC Comedy/89 min/£6.95
11	9 SLEEPING BEAUTY	Walt Disney Children/72 min/£9.04
12	4 WALL STREET	CBS/Fox Drama/132 min/£6.95
13	1 THE BLACK ADDER: Bells, Head And Potato	BBC Comedy/88 min/£6.95
14	1 JANE FONDA'S NEW WORKOUT	Video Collection Special Interest/90 min/£6.95
15	8 BEGINNING CALLANETICS	CIC Comedy/131 min/£6.95
16	2 TOP GUN	CIC Action/105 min/£6.95
17	13 PREDATOR	CBS/Fox Action/102 min/£6.95
18	9 BLACK ADDER II: Money, Beer And Chains	BBC Comedy/89 min/£6.95
19	5 THE SWORD IN THE STONE	Walt Disney Children/80 min/£9.04
20	2 ROBIN HOOD	Walt Disney Children/80 min/£9.04

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TOP DANCE SINGLES

TO MARCH 1990

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	
			MOMENTS IN SOUL 37 And The Big Family Champion CHAMP(12) 237 (BMG)
1	2	1	DUE BE GOOD TO ME 5 Beatz International Go Beat GOD(X) 39 (F)
2	1	2	NATURAL THING 10 Innocence Cooltemp/Chrysalis COOL(X) 201 (C)
3	10	2	INFINITY 4 Guru Joshide/Construction/RCA PB43475 (PT43476) (BMG)
4	2	3	THE BRITS 1990 18 Various RCA PB 43545 (12-PT 43546) (BMG)
5	3	4	TALKING WITH MYSELF (REMIX) 6 Electric 101 Mercury/Phonogram MER(X) 316 (F)
6	4	3	WARRIOR 30 2 MIC WIZARD Arista 112956 (12-612956) (BMG)
7	5	2	I DON'T KNOW ANYBODY ELSE 4 Black Box de Construction/RCA PB43479 (PT43480) (BMG)
8	4	3	JAILBREAK 9 3 Paradox Ronin 782 (12-82) (GAM)
9	6	2	GET UP (BEFORE THE NIGHT IS...) 6 Technocratz Inc. Yo Kid K Love 57(R) 8 (BMG)
10	7	2	GOT TO HAVE YOUR SWEARD 11 12 Mantranz (featuring Wondras) Capital (12)CL 559 (F)
11	15	2	GET BUSY 3 Mr Lee Jive Chicago JIVE(T) 231 (BMG)
12	9	3	DIRTY CASH 4 Adventures Of Shave V Mercury/Phonogram MER(X) 311 (F)
13	4	2	NOTHING HAS BEEN PROVED 2 Strang O' Love Breakout/AM USA(T) 688 (F)
14	19	2	COME TOGETHER AS ONE 11 3 Will Downing 4th + B'way/Island (12)BRW 159 (F)
15	16	2	LOADED 2 Primal Scream Creation CRE 070(T) (U/R/T)
16	17	NEW	AFTER THE RAIN Tito Arista 112722 (12-612722) (BMG)
17	18	NEW	BRING FORTH THE GUILLOTINE Silver Bullet Tom Tom 77(TT)13 (12-77(TT)13) (PAC)
18	19	NEW	SNAP 3 Power Logic - (612938) (IMP)
19	20	NEW	BLACK BETTY (Lieberman Remix) 3 Ram Jam Epic 655430 7 (12-655430) (C)

21	17	2	WALK ON BY 7 5ybil PWL PWL(T) 88 (P)
22	27	2	WALK ON THE WILD SIDE 4 Jamiro Morgan Tabu 655596 7 (12-655596) (C)
23	14	2	FEELIN'S GOOD 2 Pressure Drop Big World - (BW) 005 (PAC)
24	12	2	WALK ON THE WILD SIDE 2 Beat System 4th + B'way/Island (12)BRW 163 (F)
25	17	2	SO WHAT 3 Gilbert O' Sullivan Dover/Chrysalis 10R 3 (C)
26	9	2	TRAIN MACHINE 3 Man Machine Outer Rhythm - (MM) 21 (J)
27	23	2	THE HUMPTY DANCE 2 Digital Underground BCM BCM 346(X) (F)
28	13	2	TESTONE 3 Sweet Exorcist Warp/Outer Rhythm - (WAP) 3 (U/R/T)
29	16	2	SPACE SHUTTLE 3 GH Scott-Heran Castle Communication GILL(T)003 (BMG)

JET STAR RECORDS		ADVERTISMENT	
THIS WEEK	LAST WEEK	WEEKS ON CHART	
1	1	1	AMAZING GREGG BENSON Charm CRT 41
2	2	2	CHAKA ON THE MOVE Chaka Demile Parlophone PIR 032
3	16	2	TIME MY AGE Shabaz & Kyla Greenhouse GMB 258
4	3	3	STOP LOVING US Frankie & George Steady & Cheese SC 6
5	5	3	NEW TALK Sweetest Ice & Joe Roy Monte HIGMAN 206
6	14	2	HOLY WATER Admiral Bailey Stone 1351
7	11	2	BAD IN BED Goodie Johnson HIGMAN 206
8	7	3	HOW ABOUT US Frankie Paul Combed 380
9	11	2	NO MORE WALLS Roger Baker Scaun SHF 210
10	19	2	YOU GIVE ME HIC UP Ego and Gregory Techniques WET 41
11	13	2	LOVE IS ALL I HAVE Faye Brown Chase CRT 40
12	8	3	ZIG IT UP Fungus & Nigamon Pitbull PAK 35
13	12	2	THE HITS Various Island LING LING 110 253
14	18	2	MISTRI LADY Frankie Paul Big + Independent 184 204
15	20	2	FIGHT GOMDOTHER Awebe B Chase CRT 43
16	19	2	SHIR BING AND READY Lita Clarke Y&Y CRT 41 43
17	22	2	PAPER ROSES Sanchez Big + Independent 184 203
18	21	2	NO MORE WALLS Dennis Brown Greenhouse GMB 262
19	13	3	DOWN IN JAMAICA Full Face and Historical Chase CRT 39
20	14	2	NUMBER ONE GIBEL Barry Brown Free Style 15 008

30	14	5	LIVE TOGETHER Lisa Stansfield Arista 112914 (12-612914) (BMG)
31	18	5	PROBABLY A ROBBERY Kingsize Soundwave Mute (12)MUTE 102 (U/R/T)
32	7	2	HAPPENIN' ALL OVER AGAIN Lannie Gordon Supreme SUPE(T) 159 (P)
33	40	2	DEKTRIOUS 9 Nighmares On Wax Warp/Outer Rhythm - (WAP) 2 (BMG)
34	38	5	GET INTO IT/THAT'S HOW I'M... 5 Tony Scott Champion CHAMP(12) 232 (BMG)
35	NEW	1	TIME TO SAY PEACE Foxy Righteous Brothers Profile - (PROF) 280 (P)
36	NEW	1	NO MORE LIES Michelle Atoz/East West 8 91491 (W)
37	NEW	1	HEAT OF THE NIGHT Aber 7 Virgin America VUSIT 7 (W)
38	6	2	LET THERE BE HOUSE Big One VIV/BIG 19 (U/R/T)
39	27	3	PRINCIPAL'S OFFICE 3 Young MC Delicious/4th + B'way (12)BRW 161 (F)
40	NEW	1	WHAT ABOUT THIS LOVE Mr. Fingers Hrr/London F(X) 131 (F)
41	NEW	1	PARADISE LOVE Oh Well Parlophone (12)R 424 (E)
42	29	8	WELCOME Gino Latino Hrr/London F(X) 126 (F)
43	NEW	1	LOVE SHACK B52's Reprise/Warner Bros. W 9917 (T) (W)
44	NEW	1	DON'T MISS THE PARTY Bizz Nizz Bito - (BYTE 12002) (Imp)
45	NEW	1	ANOTHER DAY IN PARADISE Joan Tronik ZYX DEBT 3093 (12-ZYX 626512) (Imp)
46	34	2	SOMETIMES 3 Max Q Mercury/Phonogram MXQ 212 (F)
47	25	2	I'M NOT SATISFIED 3 Free Young Combs London LON(X) 252 (F)
48	31	5	(CHERRY LIPS) DER ERDBEERMUND Culture Beat Epic 655633 7 (12-655633) (C)
49	NEW	1	PAWNS IN THE GAME Professor Griff Skywalker 7GR13 (12-GR13) (CY)
50	24	3	YOU PLAYED YOURSELF Ice-T Sire/Warner Brothers W 9994(T) (W)

TOP 10 ALBUMS

1	14	Lisa Stansfield Arista 210379/410379 (BMG)
2	1	THIS SHOULD MOVE YA 4 Mantranz Capital EST 2117/TCST 2117 (E)
3	5	WALK ON BY 7 5ybil PWL HFD10/HFC10 (P)
4	6	BODY & SOUL-HEART & SOUL II 3 Various Heart & Soul 8407761/8407764 (F)
5	NEW	DOUG LAZY GETTIN' CRAZY Doogy Lazy Atlantic/East West 7567820661 (W)
6	10	PUMP UP THE JAM 10 Technocratz Swanyard 5YKLP 1/SYBMC 1 (BMG)
7	4	DEEP HEAT 5 - FEED THE FEVER 6 Various Telstar STAR 2411/STAC 2411 (BMG)
8	NEW	NOW DANCE 901 Various EMI/Virgin/Poly, Nod 4/TCNOD 4 (BMG)
9	NEW	A QUIET STORM Jeff Gadd MCA (USA) MCA 42299 (Imp)
10	NEW	ROBBIE MYCHALS Robbie Mychals Alpha D 170952 (Imp)

TOP 10 BUBBLERS

REGGAE ALBUM CHART		THIS WEEK	LAST WEEK	WEEKS ON CHART	
1	(1)	REGGAE HITS VOL 7	Various Artists	10	Jet Star JSP 2007
2	(3)	HOLDING ON	Home T/Case T/Shabaz B	12	Greenhouse GMB 142
3	(4)	MUSIC WORKS SHOWCASE '90	Various	12	Greenhouse GMB 129
4	(2)	DEBORAH OLUSOJU	W International Glasgow	12	Greenhouse GMB 125
5	(6)	LOWERS FOR LOVERS VOL 2	Various	10	Balance BLP 460
6	(5)	SCORE OF LOVE	Various	10	Summy HP 118
7	(7)	HITS OF SIR LLOYD	Various	9	3r United BNP 006
8	(7)	BEST BABY FATHER	Shabaz Bantz	8	Blue Mountain BMLP 31
9	(14)	PAST AND FUTURE	Gregory Isaacs	7	Technique WLP 25
10	(16)	SOUND WORKS	Various	7	Jet Star HPLAM 001
11	(12)	TWO FRIENDS PRESENTS GIRLS & GUTS	Various	7	Balance BMLP 028
12	(13)	NINJAMAN VS JOHNNY	Nigamon & Isahay P	7	Pickup PCKLP 023
13	(19)	SOUNDCLASH	Various	7	Pickup PCKLP 024
14	(17)	357 MAGNUM	Various	7	Steady & Cheese VPL 1068
15	(20)	JAMAICA LIVE	Various	7	Ling Ronin LALP 101
16	(12)	WIKEN KENNY LOVE	Carl St Clair	6	Kidzash KALP 001
17	(8)	MASSIVE 3	Various	6	Rh 7071131
18	(11)	NICKED IN BED	Various	6	Blue Mountain BMLP 237
19	(1)	IN THE COUNTRY	Travon Carter	6	Brown BROWN 2
20	(29)	HAVE A NICE WEEKEND	Beverly Hammond	6	WES Records VPL 1108

TOP 10 BUBBLERS

1	1	WANTED Princess Ivori Supreme SUPE(T) 163 (P)
2	1	LET THE WARRIORS DANCE Addis Passé Warriors Dance - (WART) 14 (SP)
3	1	MADLY IN LOVE 2 Various CBS AMT 10 (C)
4	1	HERITAGE Earth, Wind & Fire/Boys CBS EWFF(T) 31 (C)
5	1	I NEED YOUR LOVIN' Sharon Taylor & Scram Citybeat CRE 743 (CRE 1243) (W)
6	1	SHOW 'M THE BASS MC Meek G At 1 A 319 (12-12A1 319) (BMG)
7	1	HEARTBEAT Seduction Vendetta - (VE 7034) (Imp)
8	1	CAN YOU FEEL IT Champion Legend Champion CHAMP(12) 227 (BMG)
9	1	LET'S GET BUSY Clubland beat Quartet B-Tech - (HANG 1) (Imp)
10	1	I WANT YOU Billy Davis Got - (GOT) 101 (Imp)

ROMIN PRESENTS

DATA 101

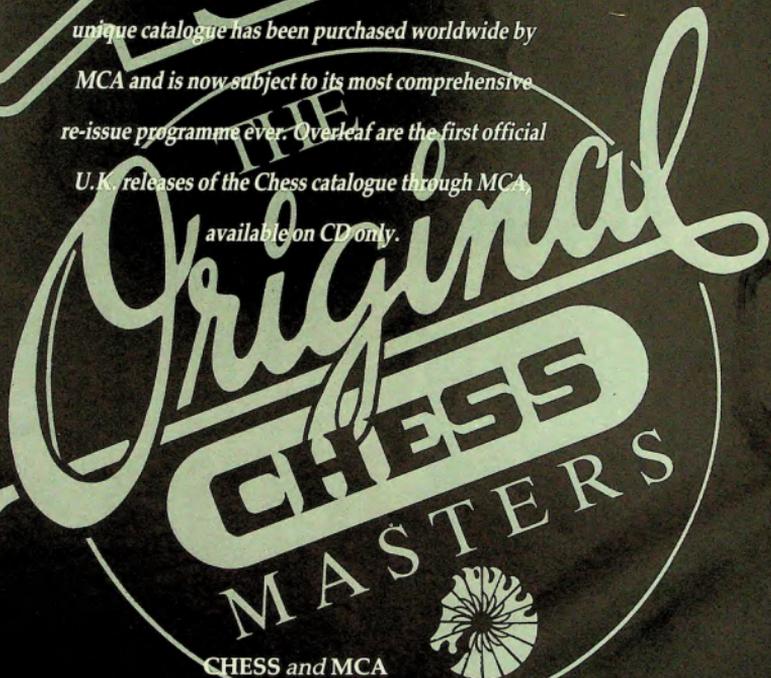
Soul feels free  Jailbreak
"The Funky Dope Remixes"

12" Catalogue No. R2R - 7" Catalogue No. 7R2
Distributed by G&M (01-509 2244)

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



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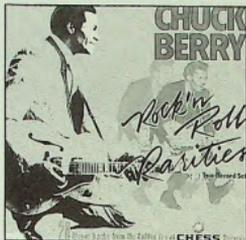
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EXCLUSIVE LICENSEES

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

No Particular Place To Go / Rock 'n' Roll Music / It Wasn't Me / Reelin' & Rockin' / Come On / Johnny B. Goode / Bye Bye Johnny / Little Marie / Time Was / Promised Land / Little Queenie / You Never Can Tell / Sweet Little 16 / County Line / Run Rudolph Run / Nadine / Betty Jean / I Want To Be Your Driver / Beautiful Delilah / Oh Yeah.

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



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

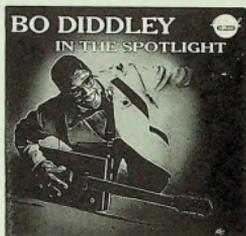
Road Runner / Story Of Bo Diddley / Scuttle Bug / Signifying Blues / Let Me In / Limber / Love Me / Craw-Dad / Walkin' And Talkin' / Travelin' West / Deed And Deed I Do / Live My Life.

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

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

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

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



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

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

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

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

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

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

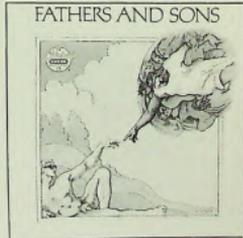
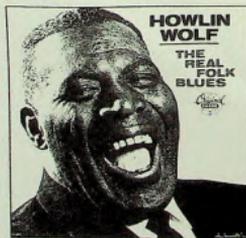


VARIOUS ARTISTS – Fathers & Sons. Cat. No: CHD-92522

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

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

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



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

Cat. No: CHD-9291

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

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



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

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

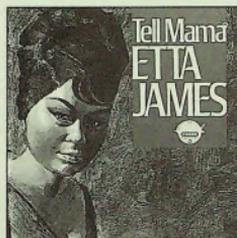
This collection from 1966 finds Hooker with love on his mind. Highlights include the randy ad libs and horny howls in Let's Go Out Tonight and the slow, night-stalking, rhythmic tension of I'm In The Mood.



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

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

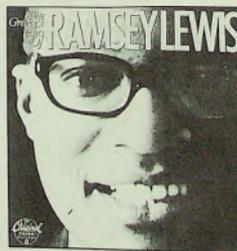
Tell Mama, both the album and track itself, are still Etta's signature. This album contains the genre classic 'I'd Rather Go Blind'. A track later covered by Rod Stewart and Chicken Shack.



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

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

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



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

Cat. No: CHD-31315

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

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

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

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

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



TOP 75 SINGLES

Tanita Tikaram

Little Sister Leaving Town

Limited edition special CD pack includes Twist In My Sobriety (live) previously unavailable. VZ 458 COP.

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The Week	Last Week	Artist (Producer) Publication	Label	7 (12)	Number (Distributors)
1	1	DUB BE GOOD TO ME	Cap	68	Beat Group (DDB) Pops
2	2	THE BRITS 1990	RCA	47	RCA PB 43565 (12-P) 43566 (BMG)
3	4	HOMASIM SUPPOSED TO LIVE WITHOUT YOU	CBS	65	6553977 (6553984) (C)
4	3	Michael Bolton (Michael Omartian)	Warner	41	Chrysalis
5	5	INFINITY	Cap	68	Beat Group (DDB) Pops
6	6	USE THE SILENCE	Mute	17	10780 (8) 10 (V)
7	7	I DON'T KNOW ANYBODY ELSE	Chrysalis	47	47348 (9) (BMG)
8	8	MOMENTS IN SOUL	Chrysalis	47	47348 (9) (BMG)
9	9	GET UP (BEFORE THE NIGHT IS OVER)	Sony	57	5718 (2) (BMG)
10	10	ELEPHANT STONE	Silverline	68	0981 (1) (P)
11	11	DOWNTOWN TRAIN	Warner	41	Brothers W 2647 (1) (C)
12	12	BLUE SAVANNAH	Mute	17	10780 (8) 10 (V)
13	13	BLACK BETTY (Ben Liebrand Rem)	Epic	45	45342 (7) (12-45546) (C)
14	14	LOSE SHACK	Cap	68	Beat Group (DDB) Pops
15	15	MADLY IN LOVE	CBS	65	6553977 (6553984) (C)
16	16	LYLY WAS HERE	Atlantic	78	42045 (12-42046) (BMG)
17	17	LIGHT	Epic	45	45342 (7) (12-45546) (C)
18	18	HAPPENIN' ALL OVER AGAIN	Sony	57	5718 (2) (BMG)
19	19	NATURAL THING	Chrysalis	47	47348 (9) (BMG)
20	20	ADELE LOOKS LIKE A LADY	Cap	68	Beat Group (DDB) Pops
21	21	STRONGER THAN THAT	EMI	120	120 (12) 129 (1) (C)
22	22	TALKING WITH MYSELF (Remix)	Mercury/Phonogram	48	48 (2) 314 (1) (P)
23	23	HERE WE ARE	Epic	45	45342 (7) (12-45546) (C)
24	24	WALK ON BY	Cap	68	Beat Group (DDB) Pops
25	25	STEAMY WINDOWS	Capitol	12	12 (2) 34 (1) (P)
26	26	TWO ON THE WILD SIDE	Telstar	45	45342 (7) (12-45546) (C)
27	27	JUST LIKE JESSE JAMES	Cap	68	Beat Group (DDB) Pops
28	28	A LOVER STRUCK	Sony	57	5718 (2) (BMG)
29	29	DELIVERANCE	Mercury/Phonogram	48	48 (2) 314 (1) (P)
30	30	96 TEARS	Epic	45	45342 (7) (12-45546) (C)
31	31	LOADED	Creative	47	47 (12) 10 (V)
32	32	GO TO GET YOUR LOVE	Capitol	12	12 (2) 34 (1) (P)
33	33	HONDA BROS (Featuring Westness)	Capitol	12	12 (2) 34 (1) (P)
34	34	THE DEEPER THE WELT	EMI	120	120 (12) 129 (1) (C)
35	35	ADVISE FOR THE YOUTH AT HEART	Fontana	45	45342 (7) (12-45546) (C)
36	36	I WISH IT WOULD RAIN DOWN	Cap	68	Beat Group (DDB) Pops

Records to be featured on this week's Top 75 of Pops
Panel sales compared to last week... %
WEEK 9

TITLES A-Z (WRITERS)

18 And I Love Her (Sobriety)	18	And I Love Her (Sobriety)	18	And I Love Her (Sobriety)
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75 And I Love Her (Sobriety)	75	And I Love Her (Sobriety)	75	And I Love Her (Sobriety)

JUNGLE BROTHERS

What "U" Waitin' 4?

The Remixes... Out Next Week W9865/1/CD

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38	24	TELL ME THERE'S A HEAVEN	East West	72	45541 (1) (C)
39	NEW	LOVE AND ANGER	EMI	120	120 (12) 129 (1) (C)
40	42	RUNAWAY HORSES	Virgin	95	95 (12) 124 (1) (P)
41	41	LOVE PAINS	Cap	68	Beat Group (DDB) Pops
42	25	LOVE TOGETHER	Atlantic	78	42045 (12-42046) (BMG)
43	43	SWEET SOUL SISTER	Cap	68	Beat Group (DDB) Pops
44	61	WITH A LITTLE LOVE	ADM	AMTY 539 (1) (C)	
45	54	BRING FORTH THE GUILLOTINE	Tem	77	77 (12) 111 (2) 111 (1) (P)
46	53	KICKING UP DUST	Polygram	112	112 (1) 51 (1) (P)
47	74	BIRDHOUSE IN YOUR SOUL	Cap	68	Beat Group (DDB) Pops
48	50	COME TOGETHER AS ONE	4th	4th 129 (12) 129 (1) (P)	
49	55	WARRIOR	Arnie	112	112 (1) 51 (1) (P)
50	78	TEARS ON MY PILLOW	PWL	107	107 (1) 47 (1) (P)
51	30	TOUCH ME	4th	4th 129 (12) 129 (1) (P)	
52	6	INSTANT REPLY	Fontana	12	12 (2) 34 (1) (P)
53	NEW	TRUST	Parade	12	12 (2) 34 (1) (P)
54	NEW	TREAT ME LIKE A LADY	Sony	57	5718 (2) (BMG)
55	NEW	RAGDOLL	Cap	68	Beat Group (DDB) Pops
56	NEW	HAD TO LOVE YOU	Cap	68	Beat Group (DDB) Pops
57	35	NOTHING EVER HAPPENS	ADM	AMTY 538 (1) (C)	
58	40	18 AND LIFE	Atlantic	78	42045 (12-42046) (BMG)
59	48	GET BUSY	Cap	68	Beat Group (DDB) Pops
60	NEW	BAKER STREET (Remix)	EMI	120	120 (12) 129 (1) (C)
61	45	DIRTY LOVE	EMI	120	120 (12) 129 (1) (C)
62	41	COME BACK TO ME	Brookland	12	12 (2) 34 (1) (P)
63	38	BAD LOVE	Cap	68	Beat Group (DDB) Pops
64	20	AFTER THE RAIN	Cap	68	Beat Group (DDB) Pops
65	39	HELLO	Cap	68	Beat Group (DDB) Pops
66	NEW	WALKING ON ICE	EMI	120	120 (12) 129 (1) (C)
67	50	NOTHING IS AS GOOD AS	Brookland	12	12 (2) 34 (1) (P)
68	42	HOW CAN I LOVE YOU SO	Cap	68	Beat Group (DDB) Pops
69	44	PROBABLY A ROBBERY	Mute	17	10780 (8) 10 (V)
70	NEW	IGO TO EXTREMES	Cap	68	Beat Group (DDB) Pops
71	NEW	DIRTY MIND	Brookland	12	12 (2) 34 (1) (P)
72	63	WALK ON THE WILD SIDE	4th	4th 129 (12) 129 (1) (P)	
73	51	I'M NOT SATISFIED	London	100	100 (12) 102 (1) (P)
74	NEW	ALL OR NOTHING	Cap	68	Beat Group (DDB) Pops
75	NEW	ROCK & ROLL IS GONNA SET	MCA	101	101 (1) 39 (1) (P)

THE NEXT 25

76	71	YOU MAKE ME FEEL...	Cap	68	Beat Group (DDB) Pops
77	72	CAPRI...	Cap	68	Beat Group (DDB) Pops
78	73	ADRIANO...	Cap	68	Beat Group (DDB) Pops
79	74	WHAT ABOUT THIS LOVE...	Cap	68	Beat Group (DDB) Pops
80	75	THE HUMPTY DANCE...	Cap	68	Beat Group (DDB) Pops
81	76	NO MORE...	Cap	68	Beat Group (DDB) Pops
82	77	EVERY BEAT OF THE HEART...	Cap	68	Beat Group (DDB) Pops
83	78	EVERY TIME...	Cap	68	Beat Group (DDB) Pops
84	79	YOUR OWN...	Cap	68	Beat Group (DDB) Pops
85	80	CORCUBIA...	Cap	68	Beat Group (DDB) Pops
86	81	HEAT OF THE MOMENT...	Cap	68	Beat Group (DDB) Pops
87	82	GOOD TOGETHER...	Cap	68	Beat Group (DDB) Pops
88	83	PIECE OF LOVE...	Cap	68	Beat Group (DDB) Pops
89	84	SUN COMES UP...	Cap	68	Beat Group (DDB) Pops
90	85	MYTA...	Cap	68	Beat Group (DDB) Pops
91	86	DIFFY...	Cap	68	Beat Group (DDB) Pops
92	87	ALL WE WANTNA...	Cap	68	Beat Group (DDB) Pops
93	88	EVERY WOMAN...	Cap	68	Beat Group (DDB) Pops
94	89	LITTLE SISTER...	Cap	68	Beat Group (DDB) Pops
95	90	RACKLETT...	Cap	68	Beat Group (DDB) Pops
96	91	OH BRIT...	Cap	68	Beat Group (DDB) Pops
97	92	NOT ONLY...	Cap	68	Beat Group (DDB) Pops
98	93	NOT ONLY...	Cap	68	Beat Group (DDB) Pops
99	94	NOT ONLY...	Cap	68	Beat Group (DDB) Pops
100	95	NOT ONLY...	Cap	68	Beat Group (DDB) Pops

101	96	NOT ONLY...	Cap	68	Beat Group (DDB) Pops
102	97	NOT ONLY...	Cap	68	Beat Group (DDB) Pops
103	98	NOT ONLY...	Cap	68	Beat Group (DDB) Pops
104	99	NOT ONLY...	Cap	68	Beat Group (DDB) Pops
105	100	NOT ONLY...	Cap	68	Beat Group (DDB) Pops
106	101	NOT ONLY...	Cap	68	Beat Group (DDB) Pops
107	102	NOT ONLY...	Cap	68	Beat Group (DDB) Pops
108	103	NOT ONLY...	Cap	68	Beat Group (DDB) Pops
109	104	NOT ONLY...	Cap	68	Beat Group (DDB) Pops
110	105	NOT ONLY...	Cap	68	Beat Group (DDB) Pops
111	106	NOT ONLY...	Cap	68	Beat Group (DDB) Pops
112	107	NOT ONLY...	Cap	68	Beat Group (DDB) Pops
113	108	NOT ONLY...	Cap	68	Beat Group (DDB) Pops
114	109	NOT ONLY...	Cap	68	Beat Group (DDB) Pops

TOP · 75 · ARTIST · ALBUMS

MUSIC WEEK

10 MARCH 1990

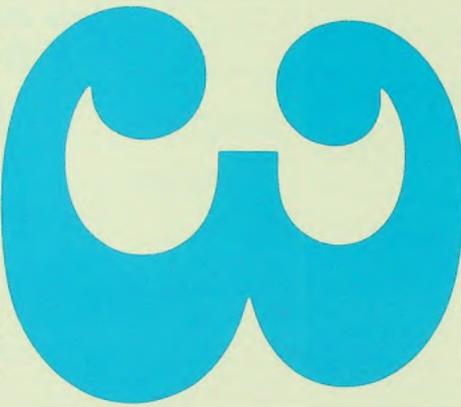
INCORPORATING LP, CASSETTE & CD SALES



No 1	1	...BUT SERIOUSLY ***** CD	Virgin V 2620
		Phil Collins	
2	3	PUMP UP THE JAM ● CD	Sire/Sireg STJMJ 1
		Technronic	
3	2	AFFECTION ** CD	Acorn 210279
		Elio Starfield	
4	5	THE ROAD TO HELL *** CD	East West WJ 317
		Chris Rea	
5	NEW	PURGATORY/MAIDEN JAPAN CD	EMI RN 3
		Iron Maiden	
6	8	FOREIGN AFFAIR *** CD	Capitol ESTU 2103
		Tim Turner	
7	12	THE BEST OF ROD STEWART ** CD	Werner Brothers WJ 314
		Rod Stewart	
8	NEW	HOUSE OF LOVE CD	Fonorex/Phonogram 6429211
		House Of Love	
9	7	HEART OF STONE *** CD	Carlin WJ 262
		Cher	
10	4	JOURNEYMAN * CD	Duck/Werner Brothers WJ 222
		Eric Clapton	
11	9	THE RAW AND THE COOKED *** CD	London 628697
		Fiona Young/Scamblidi	
12	12	WAKING HOURS ● CD	AAJ AAJ 5056
		Dad Amaril	
13	18	THE SYNTHESIZER ALBUM CD	Telarc ST1A 2071
		Project D	

BRITAIN'S NO 1 REGGAE ALBUM!

Massive



DOUBLE ALBUM FEATURING

35	24	ENJOY YOURSELF ***** CD	PAT HE 9
		Kylie Minogue	
36	51	WILD! * CD	Mercury 75
		Erasure	
37	23	3 FEET HIGH AND RISING * CD	Tommy Boy/Big Life 03151 7
		Del La Soul	
38	54	HOLDING BACK THE RIVER * CD	Fonorex/Phonogram 6420111
		Wet Wet Wet	
39	32	THIS SHOULD MOVE YA CD	Capitol EST 21217
		Marronix	
40	37	A BIT OF WHAT YOU FANCY ● CD	Parlophone PCS 7355
		The Cure/beyonds	
41	39	CARVED IN SAND ● CD	Mercury/Phonogram 6422311
		Mission	
42	34	SKID ROW ● CD	A&M/AIC 8119361
		Skid Row	
43	NEW	RESULTS ● CD	Epic 6455111
		Lizo Minnelli	
44	46	THE LION AND THE COBRA ● CD	Epic/Cryptic CHEN 7
		Sinned O' Connor	
45	40	BACK ON THE BLOCK ○ CD	Quant/Werner Brothers WJ 313
		Quincy Jones	
46	48	LABOUR OF LOVE II * CD	091 Int/Virgin 14029 14
		UB40	
47	10	WOMEN IN UNIFORM/TWILIGHT ZONE CD	EMI RN 2
		Iron Maiden	
48	43	JIVE BUNNY - THE ALBUM *** CD	Telarc STJX 2700
		Five Bunny & The Mostermixers	
49	41	PARADISE REMIXED CD	10/10graph 103 81
		Inner City	
50	44	WHEN THE WORLD KNOWS YOUR NAME ** CD	CSA 4452011
		Deacon Blue	
51	NEW	99ERS CD	44-14-14w/ BMJ 1540
		99ERS	
52	47	RUNAWAY HORSES * CD	Virgin V 2996
		Belinda Carlisle	
53	31	EXTRICATE CD	Cop/Sire/Phonogram 6420411
		The Fall	

Candy Candy

by Andy Beevers

"I WAS in Los Angeles, ready to start work with the Eurhythmics, when Prince phoned asking if I was free to record with him. I had sleepless nights deciding what to do." So speaks **Candy Dulfer**, the 20-year-old Dutch saxophonist who has suddenly found herself very much in demand.

Currently in the charts with *Lily Was Here*, the first studio playing saxophone at the age of eight. By the age of 11 she was recording with her father's jazz group, and three years later she formed a band of her own called *Funky Stuff*, they have toured extensively in Holland and neighbouring countries, building up a large following.

A tape of her work reached Dave Stewart via a Dutch film director who had commissioned him to write the soundtrack for *De Kastille* (The Cashier). Stewart liked what he heard and entrusted Dulfer's help on half of the tracks he created for the film.

Lily Was Here, the single taken from the soundtrack LP, reached the top of the Dutch charts and is now climbing our Top 40. An instrumental track built around a conversation between Stewart's restrained guitar and Dulfer's eloquent sax, it makes an unlikely but very different and refreshingly different hit.

"I was not sure about its chances," admits Dulfer, "but Dave has a theory that every four years or so, instruments and music becomes a short success. He reckoned that we were due for a hit to follow the last Jan Hammer one!"

The song has also become an unlikely candidate for an ambient house 12-inch remix of the Orb. A short snatch of the original is surrounded by all sorts of weird bits about UFOs. Dulfer is diplomatic about it: "It is so different. I am starting to get used to it, but if it helps the music reach people via the clubs, then I am glad."

Following on from the soundtrack collaboration, Dave Stewart invited Dulfer to play with Eurhythmics just as she was about to take up the offer, Prince was in touch — she had made a guest appearance at his Rotterdam show and had obviously made an impression. "Dave and Annie were so kind about it," she says. "They advised me to go and work with Prince because it was a one shot in a lifetime opportunity. They said that I could work with them another time."

At Paisley Park she played on Prince's *Ratty Man* on a session in the accompanying video. She also worked with Jill Jones and *Label* and played "almost all" the sax solos on the new *Time LP*.

Dulfer is now recording her first solo LP, which she describes as a blend of funk and jazz-rock. On paper it does not seem like the sort of thing that is going to make much of an impression on the UK charts, no matter how wonderful her playing is. However, it is being

mixed by Susan Rogers who has worked with Wendy and Lisa, so we may be pleasantly surprised.

Can someone who has recorded with Prince by the age of 20 have any musical ambitions? Dulfer sounds arrogant, but I would like to work with Miles Davis, the re-places without hesitation, before modestly adding, "but I'm not on anywhere near ready for it yet."

Somewhere over the Rainbow

by Anette Peterson

THE RAINBOW theatre in Finsbury Park was again in the limelight, if only for one day, when David Bowie held a press conference there to announce his forthcoming tour. It was also the prelude to the re-opening of the venue, scheduled for summer 1991.

When the Rainbow opened its doors in 1930 it was recognised as "the finest example of atmospheric cinema in England". Its interior structure is still unique today. Over the past 25 years and up until the closure in 1982 it was one of Britain's major rock venues. The Beatles, The Rolling Stones, Eric Clapton, The Beach Boys, Genesis, Frank Sinatra, Cliff Richard and many others all performed there.

Dave Matthews's company The Newbury Complex took over in December 1989 and restoration work to bring the venue back to its former glory is set to commence within the next couple of months. The theatre, then, and its interior with a restaurant, coffee lounge and wine bar will be running by the end of this year. Phase two, which will open some time in 1991 when the Rainbow will be fully operational.

Monologue, whose industry experience includes work as a television presenter and a radio presenter, says "Naturally we will be looking to work with all the major promoters to put major acts on there. Apart from the seating capacity of 3,500, we will increase our potential by engaging in satellite broadcasting. Also we have re-located facilities so people can do their own interviews. The venue has enabled lighting rigs etc to be put up. Video facilities will be available."

Monologue hopes to help break new bands to a larger public in Europe and other territories. "If we can get satellite companies to broadcast from here on a regular basis, artists and their record companies would benefit greatly."

Totally unknown bands will also be given the chance since Monologue has been approached by a North London cable station, wanting to broadcast shows from the theatre. The video then would be available to the bands in pursuit of record deals.

Monologue does not believe broadcasting will turn people away from live shows. He says: "Anyone who really loves music would always want to see the acts in the flesh. That is where it started and where it will finish. Also major acts wanting to play small venues again. Maybe five nights here would not compare financially to one stadium shows, but we can broadcast to the rest of Europe, and such deals can be made which would benefit as well."



STAGE DOLLS: a touch of Norwegian AOR

Mary's prayer Entering stage left

by Karen Faux

LIKE ANY artist with more than a breath of originality, Mary Magalhães has been relentlessly compared to others.

So far those comparisons have run the gamut of Billie Holiday to Janis Joplin and while the handling of a lyric is often reminiscent of Julie London or Peggy Lee, her voice is entirely her own.

On her new WEA LP *Uncertain Pleasures*, Coughlin blends slow burning ballads with more than a hint of kitsch, courtesy of Stephan Groppelli style strings.

"It is undoubtedly her most accomplished project, benefiting from funding a major label and given a commercial sheen by producer Peter Glenister, formerly musical director of Terence Trent D'Arby's band."

"People are saying it's different from what I've done before but I've always got gone for the songs like rather than a particular style," maintains Coughlin.

"I suppose there's more of an up-tempo side to her in the past there are still a lot of mean and moody songs."

Uncertain Pleasures boasts an impressive complement of musicians including bassist Danny Thompson, Prefab Sprout drummer Neil Conti and Fairground Attractions' Mark E Nevin who wrote and played on a *Leaf From A Tree* and *Red Ribbon*.

Coughlin, who has tried her hand of writing, still feels self conscious about her own material and "there's a lot of pressure on singers to write these days but really there's no reason why they should be able to. The greats like Billie Holiday and Frank Sinatra sang other people's songs."

Coughlin's current legion of fans are proving as diverse as the material her style embraces. "It's been interesting to watch the crowd change at a venue like the Mead Fiddler. There used to be a solid Irish contingent but now it's much more mixed."

"While the main audience is probably the 25-30 year old group, both younger and older people are now turning up at the gigs."

After a relatively quiet two years, Dublin based Coughlin is now caught up in a whirlwind of activity that includes appearances, promotions and preparations for tours in Europe and the US. Throughout it all her down-to-earth approach seems likely to endure and will continue to endow her music with a special power to charm.

by Kirk Blows

NORWAY'S STAGE DOLLS are indeed a rare commodity. It's not just their place of origin that stands them apart — their guitar-based brand of AOR displays remarkable power for a three piece while their songs are instant and hook-laden, a kind of melodic rock that has an infectious appeal without making compromises.

Formed in 1983, they're three albums under their belt, the debut *Soldier's Gun* (only released in Norway, via PolyGram). *Commandos*, which has reportedly clocked up American sales of 50,000 on the Big Time label, and finally the self-titled album, initially available in Norway through PolyGram in April 1988, but is now getting a full European and UK release.

Guitarist/vocalist/songwriter Torstein Flakne explains the story: "We came to the UK on the Magnum tour at Christmas 1988 and the plan was to release this album then but Chrysalis bought the rights for the States and Polydor UK decided to wait to see what happened, so we spent most of last year over in America."

Tours with Blue Murder, Faster Pussycat, Warrant and their own dates have encouraged some 150,000 sales in the US. "We consider ourselves more of a live band than a recording band," says Flakne. Bassist Terje Skarfi confirms the live experience: "We do 150 and 200 gigs a year back in Norway."

With the support of Norwegian PolyGram A&R men Per Alm, who took the band to Grappa Records and back again either side of the *Commandos* album, Stage Dolls have fared well in their homeland, where they break out internationally. European contracts are essential, says Torstein acknowledges. "You need support from people inside the business in the UK. We've been lucky with that. We have a manager one Keith Baker, the Magnum manager who on looking for another group found himself watching the band in his homeland. He's a big break out internationally."

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top." This they've managed to avoid thanks to remaining a three piece, using session players to add keyboards at the end of the songwriting.

Any doubters should listen to the Stage Dolls album, produced by Bjorn Niesjoe at NSL studios in their hometown of Trondheim.

Lone star state of mind

by Leo Chilton

ALEX FINLAY is the rock'n'roll equivalent of Dennis Hopper — not quite a household name but a legend to all who have come across him. His work with Big Star and numerous solo projects have earned him universal respect in the rock world, but he has yet to emulate the success he achieved with *The Box Top's* *The Letter* more than 20 years ago. "That wasn't something I planned, it just happened to me," says Chilton. "I've been trying to clear my name ever since."

Currently touring Europe in support of the splendid *Black List* mini-album, Chilton is well aware of his status. "There are a lot of kids out there who think I'm the wisest thing in the world, and I know I've influenced a hell of a lot of people. The Bangles's cover of *September* Girl made me more bread than anything I've done myself. I've never received a penny in royalties from a Big Star project." He has also had the honour of being immortalised in song by The Replacements' Alex Chilton ("I don't know what it meant, but it's a good rock 'n' roll song"). But Black List is such a gently swinging work that his fame could soon outgrow cult status.

"If a song is good I'll cover it," says Chilton, explaining the inclusion of three versions on the LP. *Little GTO* and *I Will Turn Your Money Green* are classy treatments of the Beach Boys' and *Furry Lewis*' standards respectively. Yet it's the arrangement of *Nice And Easy* that steals the day. Based on the Charlie Rich treatment, it's a tempo swing that has already seen it Garner daytime radio-play and if released as a single could well see him back in chartland. Chilton is suitably unimpressed, "never play it on the radio. I'm going to do some work with a band called The Gories, they're going to do blues what The Gramps did for me. It's really excludes, "and I still believe in the power of music to change the world." Let's make this man a big star again.



DEL AMIRI: cracking the odd chestnut at Molet Hall

Smartie girl

WHO KNOWS the secret of the black, magic CD box that holds the delight of The Sweethearts, **Tanita Tikaram's** second sumptuous LP? Her four sponsors, a reputable hi-fi company, ought to, and so too do all the full houses at **Hammersmith Odeon** who revelled in the luxurious sound that Tanita and her band joyfully created. In fact, the revelry was a long way removed from the drab, introspective performer that we're inclined to believe Tikaram is. And all because the lady loves — Leonard Cohen, whose classic *Ain't No Cure For Love* was given an impressive airing early in the set. Later on, Tikaram would perform a Patii Lovelace number too, and with several unreleased tracks also featured, the evening was far from predictable.

The deft arrangements of the recording studio were never going to translate too easily to the stage, and even the most sophisticated synthesizer sampling is never, thankfully, going to emulate the reality of such instruments as bassoon, accordion, brass or woodwind. Thus it was left to Helen O'Hara's lovely violin flourishes to add the necessary human dimension.

In fact, the red show-stoppers, Valentine Heart and It All Came Back Today, benefitted from Tikaram's band adopting a low profile as the singer left her boss voice croon into every corner of the hall. Certainly her range is limited, but what voice she has is used to its fullest effect. Moreover, her sheer commitment to being a rock singer, regardless of anyone's opinion, is blatantly obvious.

The show closed with the hits from the first LP, and as the band struck up the first encore, Little Sister Leaving Town, the backdrop rose to reveal an 18-piece string section. The effect was remarkable,

but only one other number, the ordinary Harm In Your Hands, benefitted from this splendid supplement.

GARETH THOMSON

Relative values

THE NEXT Mancunians to crash into the Top 20 will be **Distant Cousins**, a jazz and soul-tinged trio with nothing but their roots in common with Happy Mondays and The Stone Roses. The exciting belligerence of their contemporaries has been honed down to friendly charisma and the smoothest pop around.

Doreen Edwards is blessed with a gilded larynx which, at **Ronnie Scott's**, she uses in turns to sing, rattle on about the songs and tell us what it was like to support Simply Red.

The audience was soon enamoured by her cheerfulness, and there was almost incredulous applause as she switched mood to share her most intimate emotions in songs about love, sex and jealousy. The accompaniment from Neil Fitzpatrick and Snuff was limited to discreet percussion and occasional guitar arpeggios. This minimalist approach had been swamped at Wembley but here, at Ronnie's Odeon's pride has found the perfect environment.

There were more strident moments when Fitzpatrick contributed some robust strums, but the energy of Edwards' voice was alone enough to keep the packed lobby rapt. Just once or twice her jazzy intonations slipped perilously close to a flat note, as in the much-orded debut single *You Use Ta*, but most of the ad-libbing was startlingly confident in these days of formless comedy as mostly misty.

The beautiful and very restrained *Bad Boo*; the free form jazz of *Bitter Sweet Love*; the new single *I'll Be With You*; and, in Doreen's words, the dead toasty *Wald You* were the highlights of a memorable set. They were all refined pop songs begging the widest exposure and the chance to be performed

with the fulsome strings and brass of the trio's eponymous debut LP. SELINA WEBB

No mean city

IT IS fitting that your reviewer should be decamped from his native London to see a Glasgow band in their home setting after a week when two other bands from this Scottish city made an impact in the capital.

Monday night saw the return of **Gun** to London. After a handful of dates at the Marquee, the shift some 50 yards up Charing Cross Road to the larger **Astoria** was something of an apogee for the hard-rock five-piece.

Gun, unlike many of their contemporaries, lack any pretensions and are unabashed about showing their influences. Gun chose to make their entrance to Thin Lizzy's lamenting *Cowboy Song*. This may set an incongruous pace for the danceable urgency of Gun's fit, but it did pinpoint where Gun sit into rock equation: the niche *Back in the Saddle* by the single Better Days and the quality of the band's debut album ensured a capacity audience, an avid response and a tally of encores which bravely included a raw rendition of Prince's *Let's Go Crazy*.

Thursday evening, and **del Amiri** took out **LU!** at Molet Hall. With a repackaged album and the high-charting single *Nothing Ever Happens* (the first protest song of the *Nineties!*), the Glasgow five-piece fronted by the engaging Justin Currie could have filled the place twice over.

Trenchant and articulate, del Amiri blend the willfulness of Ray Davies with the eloquent groove of the original Pretenders. This band will be huge.

And so to Saturday night on Sauchiehall Street and Glasgow's **Hayfeet** ballroom. The first of three nights the **Kevin McDermott Orchestra** were to perform in their native city.

Taking the eloquence of Bob

Dylan in acoustic mode and marrying it to the spite energy of indie guitar rock, **KMO's** debut LP *Mother Nature's Kitchen* was a personal favourite of 1989.

Homecomings are, after all, joyous occasions and Kevin and his crew were in determined mood. Taking the odd cover, basing up familiar tunes and introducing new material was the evening's agenda. Tell It Till It's True and Sweets On South Street suggest the next album will be in a more Sixties, beat mode.

In the meantime, may I recommend both the city of Glasgow and its siblings.

ANDREW MARTIN

Stage struck

ARTISTICALLY, IT'S favourable to review the pigeon-holed, commercially, however, it pays to come guttured, as **Bal** have found out. Not just jazz or avant-garde or classical or "indie", more the kind of contrary types who simply want to walk their way. Consequently, the group have had to concentrate on the fringe theatre circuit, such as north London's intimate **Kings Head** where they sound themselves sharing the Victorian sitting room with a stage production of Hedda Gabler.

The setting suited Bal who have far more in common with theatrical light and shade than leathery rock'n'roll.

A five piece created by vocalist Stewart Lane and percussionist Mark Waldman, with piano, cello and violin in support, comparisons are about as demeaning as categorising. But it's worth noting that Bal recall both the lush, classically romantic Shelleyan Orphan and the equally delicate colouring of David Sylvian, especially in their one obvious love song, *Desert Birds*.

Equally, Lane's acrobatic word-play, flecks of make-up, arch movements and costumes — black cossack and Napoleonic hat for *Torment Of Flies* and tribby and shades for *Afternoon Of A Dog* — head back toward David Bowie via Lindsay Kemp.

Given the spread of Eastern percussion, pianist Marc Fordy's sinuosity edge and Lane's uncanny if purposely absurd presence, Bal are a pigeon out of its box, fluttering around with their rarified

moods that go directly against the current back-to-roots ethics as well as a determinedly original streak that's invested with a rare beauty. Bal are more than brave to make their stand; they just need some courageous promoters and punters to join in.

MARTIN ASTON

All the old dudes

IT'S HARD to believe that **Ian Hunter** was actually born in Shrewsbury when confronted by his distinctly cockney tones. It's also just as ironic that the vocalist should declare "I love American music" (during the song *American Music*), when Hunter's work has always had a very definite Englishness.

Now, back in partnership with guitarist **Nick Ronson** and treading the boards once again at the **Hammersmith Odeon**, the task in hand is to prove that there's a place for their rock history in the *Nineties*.

Visually, little has changed with either character. Hunter still hides behind his shades (and occasionally keyboards) while Ronson remains the lonesome guitar hero, wandering off on his own little journey during *Don Gibson's Sweet Adventure*, one of several songs from the recent *Y U I Orta* album.

Elsewhere, they drew from Hunter's solo career, notably with the opening *One Bitten Twice Shy*, the slow-building *Bastard* and the raucous *Cleveland Rocks*, held back for the second encore. The surprises included a rendition of *White Light/White Heat* closed back from Ronson's association with David Bowie, and the guest appearance of Queen axe-hero Brian May (who seems to be making a habit of this) during the old chestnut *All The Way From Memphis*.

Although it's the new music that apparently drives the two of them on, it was the old *Matt The Hoople* songs that drew the biggest cheers of the night from a crowd that remained strangely still during the music but made their presence felt at the climax of each number.

Ronson, although not supported with the best of sound, played as diligently as always, while Hunter openly displayed his rock and roll heart. And for most, that was good enough.

KIRK BLOWS



PROPER SWEETIE: Tanita Tikaram shares her hoard of songs with the Hammy O' throng

TOP 75 SINGLES

10 MARCH 1990



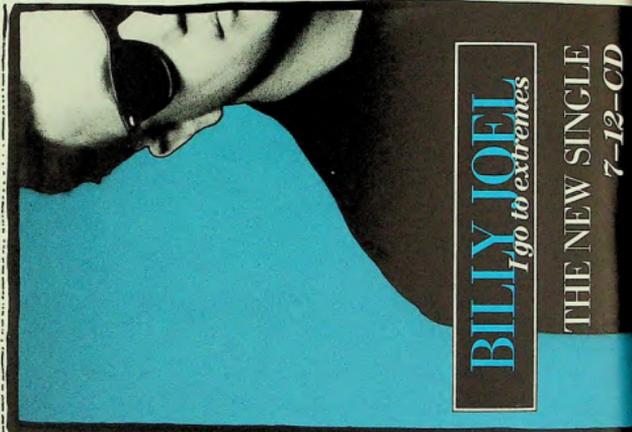
MUSIC WEEK



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- No 1** **DUB BE GOOD TO ME** **POPS** On her good 19 (P)
Beats International feat. Lindy Layton
- 2** **THE BRITS 1990**
Various Artists
RCA PB 43545 (12-P 43546) (BMG)
- 3** **HOW AM I SUPPOSED TO LIVE WITHOUT YOU**
Michael Bolton
CBS 655307 (12-P 655309) (C)
- 4** **NOTHING COMPARES 2 U** •
Sinead O'Connor
Epic/Capitol EN70 635 (C)
- 5** **INFINITELY DEEP** **POPS**
Guru Josh
deComm/Comstar/RCA PB 43455 (12-P 43456) (BMG)
- 6** **ENJOY THE SILENCE**
Depeche Mode
Mute 11280NG 18 (K4T)
- 7** **I DON'T KNOW ANYBODY ELSE**
Black Box
deComm/Comstar/RCA PB 43457 (12-P 43458) (BMG)
- 8** **MOMENTS IN SOUL** **POPS**
JT and The Big Family
Comstar/Charm 121 237 (BMG)
- 9** **GET UP BEFORE THE NIGHT IS OVER** •
Technronic featuring To Kid K
Scepter 519T 9 (BMG)
- 10** **ELEPHANT STONE**
The Stone Roses
Sire/Were ORET 1 (P)
- 11** **DOWNTOWN TRAIN**
Rod Stewart
Warner Brothers W 34771 (W)
- 12** **BLUE SAVANNAH** **POPS**
Encore
Mute 11260UTE 100 (K4T)
- 13** **BLACK BETTY (Ben Liebrand Remix)**
Roni James
Epic 65540 (12-P 65545) (C)
- 14** **LOVE SHACK** **POPS**
85%
Reprise/Warner Brothers W 91711 (W)
- 15** **MADLY IN LOVE** **POPS**
Bros
CBS ATOM 11 (C)
- 16** **ROOM AT THE TOP**
Adam Ant
MCA MCAAT 1387 (P)
- 17** **LILY WAS HERE** **POPS**
David A. Stewart/Candy Dulfer
Arista/RCA TR 43105 (12-P 43046) (BMG)
- 18** **I MIGHT**
Slade
Epic/SHAKTT 11 (C)
- 19** **HAPPENIN' ALL OVER AGAIN**
Lionel Gordon
Supreme SUPER 159 (P)
- 20** **NATURAL THING** **POPS**
Innocence
Columbia/Columbia COOL 101 (C)
- 21** **DUDE (LOOKS LIKE A LADY)**
Aerosmith
Gulfstream GET 7211 (W)
- 22** **STRONGER THAN THAT**
Cliff Richard
EMI 1258M 122 (P)

- 41** **LOVE TRAIN**
Liza Minnelli
Epic/EPC 4 (C)
- 42** **LIVE TOGETHER**
Lisa Stansfield
Arista 112914 (12-P 4179) (BMG)
- 43** **SWEET SOUL SISTER**
The Cult
Beggins Beggan - JEG 24111 (W)
- 44** **WITH A LITTLE LOVE**
Scan Brown
A&M AM 171534 (P)
- 45** **BRING FORTH THE GUILLOTINE**
Tom Tom 7777 012 (12-P 013) (PAC)
- 46** **KICKING UP DUST**
Little Angels
Fisher-LTD 5 (P)
- 47** **BIRDHOUSE IN YOUR SOUL**
They Might Be Giants
Elektra EKA 18411 (W)
- 48** **COME TOGETHER AS ONE**
Will Downing
4th & Wey/Island 1238W 151 (P)
- 49** **WARPRIOR**
MC Wikkid
Arista 112954 (12-P 41954) (BMG)
- 50** **TEARS ON MY PILLOW** •
Kylie Minogue
PMA PMA 11 (P)
- 51** **TOUCH ME**
4 Years
4th & Wey/Island 1238W 152 (P)
- 52** **INSTANT REPLAY**
Yell!
Fusion 1238A 22 (P)
- 53** **TRUST**
Brother Beyond
Pentaphone 128 6345 (P)
- 54** **TREAT ME LIKE A LADY**
5 Star
Ten/Ten/Ten/Ten 1 (C)
- 55** **MAD LOVE EP**
Lush
4AD - 1BAD 0003 (UKT)
- 56** **RAGGA HOUSE (ALL NIGHT LONG)**
Simon Harris starring Daddy Freddy
Living Dead 75MASH 9 (SMASH) (P)
- 57** **NOTHING EVER HAPPENS**
DeAmrit
A&M AM 171534 (P)
- 58** **18 AND LIFE**
Skeewau
Arista/Fontana 18831 (W)
- 59** **GET BUSY**
Mr Lee
Jaw Chicago JWC 01 231 (BMG)
- 60** **BAKER STREET (Remix)**
Gerry Rafferty
Arista/Fontana 18831 (W)
- 61** **DIRTY LOVE**
Thunder
EMI 1258M 122 (P)
- 62** **COME BACK TO ME**
Janet Jackson
A&M AM 171534 (P)



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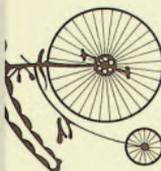
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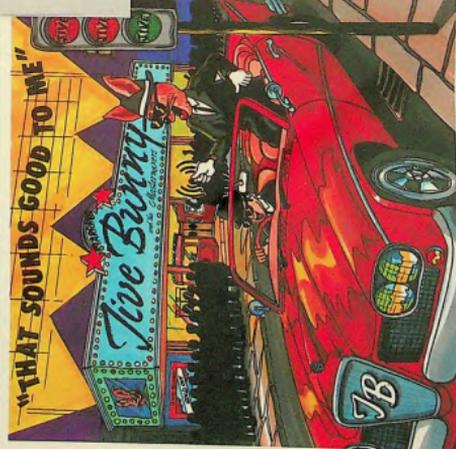
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1	NEW	ENJOY THE SILENCE	Donna Mills
2	NEW	BLUE SKYMANNAH	Black Box
3	NEW	I DON'T KNOW ANYBODY ELSE	Black Box
4	NEW	GET UP BEFORE THE NIGHT IS OVER	Black Box
5	NEW	NATURAL THING	Black Box
6	NEW	THE SILENT SONG	Black Box
7	NEW	NOTHING COMPARES 2 U	Black Box
8	NEW	HOW AM I SUPPOSED TO LIVE WITHOUT U	Black Box
9	NEW	TALKING WITH MYSELF (Part 1)	Black Box
10	NEW	MARIN IN LOVE	Black Box
11	NEW	BLACK BETTY (Remastered Remix)	Black Box
12	NEW	WALK ON BY	Black Box
13	NEW	GO TO HAVE YOUR LOVE	Black Box
14	NEW	THE DEEPER THE LOVE	Black Box
15	NEW	BEING WITH THE GUILTYONE	Black Box

23	TALKING WITH MYSELF (Remix)	Mercury/Phonogram HE23 34
24	HERE WE ARE	Epic 658793/112-658793
25	WALK ON BY	PWL PWK101
26	STEAMY WINDOWS	Capitol 112CL 54
27	WALK ON THE WILD SIDE	Topic 655598/712-655598
28	JUST LIKE JESSE JAMES	Celent GEF 007
29	A LOVER SPURNED	Sony Bizarre/Polygram 128 622
30	DELIVERANCE	Mercury/Phonogram WPHY 1
31	96 TEARS	Epic TRAKST1
32	LOADED	Captain CBE 07011
33	GOT TO HAVE YOUR LOVE	Capitol 112CL 58
34	HOLD BACK THE RIVER	Fonitone/Phonogram JEWEL 11E
35	THE DEEPER THE LOVE	EMI 128BM 12



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TOP 75 SINGLES

MUSIC WEEK



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41	LOVE PAINS Liza Minnelli	41	LIVE TOGETHER Lisa Stansfield	42	25	SWEET SOUL SISTER The Cult	43	WITH A LITTLE LOVE Sam Brown	44	61	BRING-FORTH THE GUILLOTINE Shirley Bassey	45	54	KICKING UP DUST Little Angels	46	53	BIRDHOUSE IN YOUR SOUL They Might Be Giants	47	74	COME TOGETHER AS ONE Will Downing	48	50
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Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 record outlets. Incorporating 7", 12", Cassettes & CD single sales.

1	DUB BE GOOD TO ME Beats International feat. Linley Eyton	2	THE BRITS 1990 Various Artists	3	HOW AM I SUPPOSED TO LIVE WITHOUT YOU Michael Bolton	4	NOTHING COMPARES 2 U Sinead O'Connor	5	ENJOY THE SILENCE Gene Jones	6	ENJOY THE SILENCE Despêche Mode	7	I DON'T KNOW ANYBODY ELSE Black Box	8	MOMENTS IN SOUL JT And The Big Family	9	GET UP [BEFORE THE NIGHT IS OVER] Technontronic featuring To Kid K	10	ELEPHANT STONE The Stone Roses	11	DOWNTOWN TRAIN Rod Stewart	12	BLUE SAVANNAH Erasure	13	BLACK BETTY (Ben Liebrand Remix) Ron Jone	14	LOVE SHACK B2K	15	MADLY IN LOVE Bros	16	ROOM AT THE TOP Adam Ant	17	LILY WAS HERE David A. Stewart/Candy Dulfer	18	I MIGHT Shaboo Stevens	19	HAPPENIN' ALL OVER AGAIN Lionel Lincoln	20	NATURAL THING Innocence	21	DUDE (LOOKS LIKE A LADY) Arro mith	22	STRONGER THAN THAT Gutter GFT 720
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- ★ Album tracks in alphabetical order

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Genre	Artist	Release
Genre (UK)	3	END OF THE RAINCE Diplo & Mad Cobra Epic
	4	REVER Epic
	7	DON'T KNOW ANYMORE Epic
	8	GET UP BEFORE THE NIGHT IS OVER Technique featuring The Roots Epic
	9	NATURAL THING Epic
	10	ELPHANT STONE The Stone Roses Epic
	11	THE SHINE Stereolab Epic
	12	HOW AM I SUPPOSED TO LIVE WITHOUT... Epic
	13	TALKING WITH MY MOUTH FULL Epic
	14	ADULT MILDO Epic
	15	LOADED Epic
	16	BLACK BETTY (Ben L'Oréal & Benji) Epic
	17	LET'S TAKE A TRIP Epic
	18	WALL ON BY Epic
19	BINGO BONGO THE GOLDFISH Epic	
Genre (US)	14	HAPPENING ALLOVER AGAIN Laurie Gordon Mercury
	15	THE RAINCE Laurie Gordon Mercury
	17	MAD LOVE EP Laurie Gordon Mercury
	18	FEEL GOOD (THE LADY) Laurie Gordon Mercury
	19	COME TOGETHER AS ONE Laurie Gordon Mercury
	21	LOVE AND ANGER Laurie Gordon Mercury
	22	BAGHOUSE ALL NIGHT (LONG) Laurie Gordon Mercury
	23	LOVE FANS Laurie Gordon Mercury
	24	THE NIGHT Laurie Gordon Mercury
	25	THE DEEPER THE LOVE Laurie Gordon Mercury
	26	DOWNTOWN TRAIN Laurie Gordon Mercury
	27	ROAD RACK THE RIVER Laurie Gordon Mercury
	28	RUNAWAY HOODS Laurie Gordon Mercury
	29	THE HUNTER DANCE Laurie Gordon Mercury
30	WHAT ABOUT THIS LOVE Laurie Gordon Mercury	

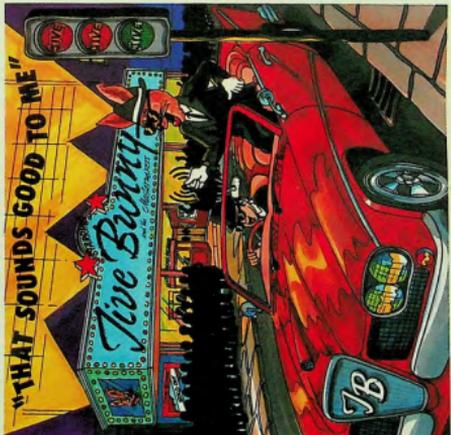
23	TALKING WITH MYSELF (Remix) Electric Blue 101	Mercury/Phonogram	MEXX 31
24	HERE WE ARE Glenn Eschkan	Mercury/Phonogram	POPS
25	WALK ON BY Sybil	PWL	PW107H
26	STEAMY WINDOWS Tina Turner	Capitol	1212C 54
27	WALK ON THE WILD SIDE Janet Jackson	Telstar	65519 712-455071
28	JUST LIKE JESSE JAMES Cher	Geffen	GFE 897
29	A LOVER SPURNED Marc Almond	Sony	8288 712-455984
30	DELIVERANCE The Mission	Mercury/Phonogram	WITHH
31	96 TEARS The Stranglers	Epic	TEARS1
32	LOADED Primal Scream	Creation	CRE0101
33	GO TO HAVE YOUR LOVE Montrox (featuring Wonderlic)	Capitol	1212C 9
34	HOLD BACK THE RIVER Wee Wee	Mercury/Phonogram	JEWEL 111
35	THE DEEPER THE LOVE Whitesnake	EMI	125EM

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Ive Bunny

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23	TALKING WITH MYSELF (Remix) Electronic 10/1	MercyMe/Phonogram/MERCY 31 (P)
24	HERE WE ARE Gloria Estefan	WE CAN POP Epic/65547 1/17-45474 B (C)
25	WALK ON BY Sybil	PHILIPINO 4 (P)
26	STEAMY WINDOWS Tina Turner	Capitol 1 (D)CL 586 (E)
27	WALK ON THE WILD SIDE Janet Jackson	Elek 65594 2/17-46594 B (C)
28	JUST LIKE JESSE JAMES Clay Aiken	Capitol/GEE 4 (P) (W)
29	A LOVER SPURNED Marc Almond	Some Bizzare Productions 1 (2K 429) (E)
30	DELIVERANCE The Mission	MercyMe/Phonogram/MERCY 31 (P)
31	96 TEARS The Stranglers	Epic 75485 (1) (C)
32	LOADED Pamel Stepp	Crescendo CRE 20 (1) (W)
33	GOT TO HAVE YOUR LOVE Mannix (featuring Wordz)	Capitol 1 (D)CL 599 (C)
34	HOLD BACK THE RIVER Wet Wet Wet	Phonogram/Phonogram/BWE 111 (2) (P)
35	THE DEEPER THE LOVE Whitnase	Epic 1 (D)EM 128 (E)



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CBS

36	ADVICE FOR THE YOUNG AT HEART Tears For Fears	Festival Phonogram 1 (D) 64 (1) 14 (P)
37	I WISH IT WOULD RAIN DOWN Phil Collins	Virgin 1 (S) 1 (2) 124 (P)
38	TELL ME THERE'S A HEAVEN Chris Rea	Epic/War 1 (2) 45 (1) 10 (P)
39	LOVE AND ANGER Kore Rush	Epic 1 (2) 5EM 134 (E)
40	RUNAWAY HORSES Belinda Carlisle	Virgin 1 (S) 1 (2) 124 (P)

T W E L V E • I N C H

1	21	41	61	81	101
2	22	42	62	82	102
3	23	43	63	83	103
4	24	44	64	84	104
5	25	45	65	85	105
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7	27	47	67	87	107
8	28	48	68	88	108
9	29	49	69	89	109
10	30	50	70	90	110
11	31	51	71	91	111
12	32	52	72	92	112
13	33	53	73	93	113
14	34	54	74	94	114
15	35	55	75	95	115
16	36	56	76	96	116
17	37	57	77	97	117
18	38	58	78	98	118
19	39	59	79	99	119
20	40	60	80	100	120

63	BAD LOVE Eric Clapton	Duck/Dinner/Business 10 (S) 54 (1) (W)
64	AFTER THE RAIN Tina Turner	Atlantic 11 (2) 21 (1) 7 (2) 1 (S) (C)
65	HELLO The Beloved	Epic/War 1 (2) 45 (1) 10 (P)
66	WALKING ON ICE River City People	Epic 1 (2) 5EM 130 (E)
67	NOTHING HAS BEEN PROVED Strings Of Love	Breakout/ARM (P) 4 (P) 68 (P)
68	COULD HAVE TOLD YOU SO Hole James	Epic/HALO 1 (2) (C)
69	PROBABLY A ROBBERY Roughtrade SoundExchange	Mesa 11 (2) 5 (P) 1 (2) 1 (P) (W)
70	I GO TO EXTREMES Billy Joel	CBS JORDI 1 (2) (C)
71	DIRTY MIND Shakespears' Sister	Mer/London 1 (2) 28 (P)
72	WALK ON THE WILD SIDE Beast System	Elek 1 (2) 5EM 123 (W) 1 (S) (P)
73	I'M NOT SATISFIED Eim Young Camille	London 1 (2) 5EM 123 (P)
74	ALL OR NOTHING Milla Vanilli	Columbia/Capitol/Capitol 100 (P)
75	ROCK & ROLL (IS GONNA SET THE NIGHT ON FIRE) Pretty Boy Floyd	MCA/MCA 1 (2) 1 (2) (P)

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US TOP FORTIES

LP REVIEWS

SINGLES

1	ESCAPEE, Janet Jackson	ABM
2	DANGEROUS, Roxette	EMI
3	ROAM, The B-52's	Reprise
4*	BLACK VEIL, Alanis Morissette	Atlantic
5	PRICE OF LOVE, Soul English	Epic
6	OPPOSITE ATTRACTION, Paula Abdul & The Wild Pair	Virgin
7	NO MORE LIES, Michael	Ruffless
8	HERE WE ARE, Gloria Estefan	Epic
9*	I GO TO EXTREMES, Billy Joel	Columbia
10*	WILE WILL LEAD YOU BACK, Taylor Dayne	Capitol
11*	C'MON AND GET MY LOVE, D.O.B	FFRR
12	TOO LATE TO SAY GOODBYE, Richard Marx	EMI
13*	JUST A FRIEND, Sir Jackie	Cold Chilli
14	WE CAN'T GO WRONG, The Cover Girls	Capitol
15*	I WISH IT WOULD RAIN DOWN, Phil Collins	Atlantic
16	ALL OR NOTHING, Milli Vanilli	Atlantic
17	NO MTH, Michael Penn	RCA
18*	ALL AROUND THE WORLD, Lisa Stansfield	Arista
19*	GET UP (BEFORE THE NIGHT IS OVER), Technocrat	SBK
20	KEEP IT TOGETHER, Madonna	Columbia
21	SOMETIMES SHE CRIES, Warren	Columbia
22*	SACRIFICE, Elton John	MCA
23*	I'LL BE YOUR EVERYTHING, Tammy Page	Epic
24	HERE AND NOW, Linda Vandross	Sire
25*	ALL MY LIFE, Linda Ronstadt	Mercury
26*	FOREVER, Kiss	Mercury
27*	DON'T WANNA FALL IN LOVE, Jane Child	Warner Brothers
28*	THE DEEPER THE LOVE, Whitezinc	Geffen
29	16 TWO TO MAKE IT RIGHT, Seduction	Vendetta
30	SUMMER RAIN, Belinda Carlisle	MCA
31	PERSONAL JESUS, Depeche Mode	Sire
32	ANYTHING I WANT, Kevin Page	Chryslis
33*	WHOLE WIDE WORLD, A Fine Loran	RCA
34	WHAT KIND OF MAN WOULD I BE, Chicago	Reprise
35*	LOVE ME FOR LIFE, Steve B	UMG
36*	DIRTY DEEDS, David Lee	Blackboard
37*	I WANNA BE RICH, Callaway	Sire
38	JANIE'S GOT A GUN, Aerosmith	Geffen
39*	A GIRL LIKE YOU, The Smithereens	Enigma
40	HOW AM I SUPPOSED TO LIVE, Michael Bolton	Columbia

ALBUMS

1	FOREVER YOUR GIRL, Paula Abdul	Virgin
2	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	ABM
3	BUT SERIOUSLY, Phil Collins	Atlantic
4*	COSMIC THING, The B-52's	Reprise
5	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
6	STORM FRONT, Billy Joel	Columbia
7	FULL MOON FEVER, Tom Petty	MCA
8	PUMP, Aerosmith	Geffen
9*	SOUL PROVIDER, Michael Bolton	Quest
10*	CRY LIKE A BASTARD, Linda Ronstadt	Capitol
11	BACK ON THE BLOCK, Quincy Jones	MCA
12	DANCE... YA KNOW IT!, Bobby Brown	MCA
13	ALANAH MY LIES, Alanah Myles	Atlantic
14*	15 PUMP UP THE JAM, Technocrat	SBK
15	DR FOOLED, Malley Cove	Elektra
16	HANGIN' TOUGH, New Kids On The Block	Columbia
17	13 KING ROW, Sid Row	Atlantic
18	STONE COLD RHYM'N', Young MC	Delicious
19	14 TENDER LOVER, Babyface	Arista
20*	LIVE, Kenny G	Epic
21	CUTS BOTH WAYS, Gloria Estefan	Duck
22	NICK OF TIME, Boyz II Men	Capitol
23	JOURNEYMAN, Eric Clapton	EMI
24	LOOK SHARP!, Roxette	EMI
25	REPEAT OFFENDER, Richard Marx	EMI
26	SUP OF THE TONGUE, Whitesnake	Epic
27*	THE BEST OF LUTHER, Luther Vandross	Epic
28	KEEP ON MOVIN', Soul 2 Soul	Virgin
29	THE END OF THE INNOCEENCE, Don Henley	Capitol
30	STEE WHEELS, Evening Shade	Columbia
31	CANY FIGHT FATE, Evening Shade	Columbia
32	BORN ON THE FOURTH OF JULY, Original Soundtrack	Arista
33	80 BAD ENGLISH, Bad English	MCA
34	LONDON WALKS AWAAY NEW YORK, Boyz II Men	Epic
35*	MARCH, Michael Penn	Capitol
36	THE LITTLE MERMAID, Soundtrack	Walt Disney
37	THE HIT LIST!, Joan Jet	Blackboard
38	THE GREAT RATIO CONTROVERSY, Teled	Geffen
39	NOTHING MATTERS WITHOUT LOVE, Seduction	Vendetta
40	HEART OF STONE, Cher	Geffen

ALBUM OF THE WEEK

SINAEAD O'CONNOR: I Do Not Want What I Haven't Got. Ensign/Chrysalis. **CHEN 14.** This follow-up to the stunning debut *The Lion and the Cobra* finds O'Connell not reflecting on personal and political issues while maintaining an undercurrent of traditional Irish influences within the music. Before things get too intense, the songs switch effortlessly into another mood carrying the listener with them. Only the rather drawn-out title track mars an otherwise highly impressive set. **NR**

THE STRANGLERS: 10. Epic 4664831/CD-Z/C-4. It's the old-fashioned and unpretentious cover version of 96 Tears that sets the scene here. What with rolling organ, bursts of brass and the Beatles-y *Man Of The Earth*, 10 finds the boys roiling through some early influences and adding a few eerie strains of their own, such as the effective *In This Place*. Swayer's best-ever outing, but they're still curious enough to be experimenting to good effect. **GT**

SLY AND ROBBIE: Silent Assassin. Island Records. **BRP 537.** Riddim chameleons Sly and Robbie move from danceable night-club grooves to the meadows of New York City on this KR5-1 produced opus. The resulting fusion of rap and reggae seems a natural and obvious one considering the two roots of the latter form. Absent is the inebriated brogadic and banal monotony of many of raps' acolytes. The *Shah Of Brooklyn's* sinister *Adventures Of A Bullet* stands out from the posse of able rappers who grace this excellent platter. **AM**

THE ADVENTURES: Treasures With The Moon. Elektra 7559-60871-1/4-2. The exceptionally good songwriting of Pat Gribben is sure to gain wide recognition on this consistently strong offering. Stylistically it comes as no surprise to find Lloyd Cole credited on one song, but the infusion of traditional sounds on side one creates a limitless air. Side two's brassy, country and gospel tinged hint at a more Americanized influence, so if the superb single *Your Greatest Shade Of Blue* takes off, this LP could be among the year's heavyweights. **GT**

STOCK IT

JOHNNY CLEGG SAVUKA: Cruel, Crazy, Beautiful World. EMI/EMC 3549. A white South African musician with a multiracial band playing high-quality pop music with a wealth of black South African influences. If that's too much for the white music purists to stomach, it will be their loss because this is an accessible and intelligent album that deserves success. It shows a lot more convincing in as rock'n' roll and it comes six years in the same direction — after all, Johnny Clegg Savuka is an African. **AM**

MIDNIGHT OIL: Blue Sky Mining. CBS. 465653 1. Two years after the groundbreaking *Deisel And Dust* and shortly after the success of the single *Back in Black*, the Oils return with a fiercely parochial album. Yet their belligerent pop-rock remains oddly accessible to Northern Hemisphere ears. The Oils captivate and entertain and expect large sales. **AM**

THE SEERS: Psych Out. Cherry Red. **BRED 86.** Distribution: Pineapple. The Seers' debut LP for Cherry Red confirms their energized psychedelic garage-rock reputation, although Sydney, not Bristol, sounds like their spiritual home. Psych-Out uncannily sounds exactly like one of Australia's Sixties retro-rock wavers such as The Hoodoo Gurus — Sixties garage-gunge with Eighties-era metal and MTV pop appeal. **MA**

SUDDEN SUE: Ka-Opera. Rough Trade. **ROUGH 142.** Who remembers the box set game or the eight versions of the same single? Last hear of '87, The Swayers were in a field of one, arch conceptualists whose tactical if willfully obscure socio-political theories often mask their potential for simple, sophisticated pop. Indeed, the variety of lush keyboard sounds, subtle rhythmic and playful vocals that Ko-Opera refines so well predates those that turned up at the mellow end of the acid house spectrum. **MA**

THE HAVALINAS: The Havalinas. Elektra EKT 69. Re-recordings of Dylan covers, Europe, the trio's stripped-back sound, built on acoustic bass, guitar and drums with the odd harmonica and mandolin, comes on somewhere between the rockabilly of *The Stray Cats* and the darker blood colouring of *The Violent Femmes*. In other words, coming out of LA, home of metal, the Havalinas should be admonished for sticking to their roots. **MA**

DIANNE REEVES: Never Too Far. EMI Diante 1. Reeves' self-titled *Bleed* debut erupted via *Four de Force Better Days* and *That's All*. Instead of sustaining the marketing, this Geese Duke production shows Reeves to a safer middle ground where those slurring three and a half octaves still sing, but not out. *Best Eyes On The Prize*, *How Long* and *Take a Hello (Hallelujah I See You Before)*. **RK**

BABY FORD: Ooo — The World Of Baby Ford. Rhythm King BFORDS. Jumped the gun a little with this one by reviewing it in January, but it is now out and sure to follow the Beach Bump signal into the dance charts and beyond. It's the mix of dance and pop which continues to impress and as the profile grows, now's the chance for genuine crossover. **DH**

THE CRAMPS: Stay Sick! Enigma ENVP101. They're back, and once again, ride out of course sick as ever. The Cramps will always adhere to the winning formula, which is the way any fan would want it. Most importantly, they are

still the most fun around. The single, *Bikini Girls With Machine Guns* denied the charts, this will do some but expect good longterm sales too as the cult grows. **LF**

STOCK IT

THUNDER: Backstreet Symphony. EMI/EMC 357. Clean but powerful, classy but aggressive, that's the trademark of Thunder who with their Andy Taylor produced debut delving in dishing up a masterful serving of Great British rock. The *Mosley/Bowser/Jones* nucleus enjoy the full benefits of their long Terraplane apprenticeship together while obviously gleaming fresh impetus from a product that sees them with a meaner, bluesier curve full of dynamism and vitality. **KB**

MINOR THREAT: Complete Discography. DISCORD 40. Distribution: Southern. A CD-only compilation of the legendary *Minor Threat's* entire recorded output. From the angst-ridden blast of *Seeing Red* to the pop/punk of *Solid Days*, they were one of the US's most influential hardcore outfits. *Minor Threat's* entire recorded output. From the angst-ridden blast of *Seeing Red* to the pop/punk of *Solid Days*, they were one of the US's most influential hardcore outfits. From the angst-ridden blast of *Seeing Red* to the pop/punk of *Solid Days*, they were one of the US's most influential hardcore outfits. **LF**

STOCK IT

THE HENRY KAISER BAND: Hear's Desire. Reckless RECKD 19. Kaiser's guitar exploits are featured in many bands. In this context, a double live, he uses popular songs as a vehicle for guitar improvisation and group "interaction". Anyone who dissects aneddotic delights like *Grateful Dead's* *Dark Star*, *Neil Young's* *The Loner* — delivered in the style of an almost cabaret *Boo — Hendrix's* *Are You Experienced* — plus tracks by *Slackhousen*, *The Band* and *Bobbie Gentry* gets my vote every time. An obscure cult item that could just become essential. **DEH**

STOCK IT

COURAGE OF LASSIE: Sing Or Die. Amok Records LP528. Distribution: Third Mind/Play It Again Sam. An absolute delight from the same area that provided *The Cowboy Junkies*. This is Canadian folk at its most touching, a slurring, swaying sound, sometimes heard from Leonard Cohen, but always more rootsy than the Junkies. An absolute must for in-store play, aimed at the traditionalists, but with an ear bent towards the more adventurous rock fan. A triumph. **DH**

CROP CUTTERS: Martin Aston, Kirk Blows, Leo Finlay, Dave E Henderson, Mysie Hewitt, Duncan Holland, Robin Katz, Andrew Martin, Nick Robinson and Gareth Thompson.

Charts courtesy Billboard, 10 March, 1990 * Bullets are awarded to those courts demonstrating the greatest airplay and sales gain.

- 15 **VIVA! 10 HOUR SEASONS** • CD
Nigel Kennedy/ECG
EMI NCG2
- 16 **11 LLOYD COLE** ○ CD
Lloyd Cole
Polygram 811971
- 17 **CUTS BOTH WAYS** *** CD
Guns N' Roses
Epic 445151
- 18 **CLUB CLASSICS VOL ONE** ** CD
Soul II Soul
10/18y D12 82
- 19 **HAPPINESS** ○ CD
The Beloved
East West/WY29
- 20 **RAW LIKE SUSHI** * CD
Neneh Cherry
Globe/Finger CREEK 8
- 21 **LOVE SONGS** ○ CD
Dionne Warwick
BMG Int./Arista 21841
- 22 **MISS SAIGON** • CD
Original London Cast
Globe WY29
- 23 **HANGIN' TOUGH** * CD
New Kids-On-The-Block
CBS 448911
- 24 **MOVE YOUR SKIN** CD
And Why Not?
Island US 9915
- 25 **THE STONE ROSES** • CD
The Stone Roses
Shemone ODELS 592
- 26 **MARTIKA** * CD
Martika
CBS 443551
- 27 **THE SEEDS OF LOVE** * CD
Tears For Fears
Fonson/Phonogram 832701
- 28 **BLUE SKY MINING** CD
Mud
CBS 445351
- 29 **A NEW FLAME** ***** CD
Simply Red
East West/Belton WY 282
- 30 **WALK ON BY** CD
Sade
PML 16 19
- 31 **WE TOO ARE ONE** * CD
Eurythmics
KCAH N 12531
- 32 **THE SWEET KEEPER** • CD
Tina Turner
East West/WY 332
- 33 **COLOURS** ○ CD
The Colour
Island LP 9944
- 34 **THE LANGUAGE OF LIFE** ○ CD
Everything But The Girl
Islandy reprints WEA BVN21
- ★ ★ ★ **THIRD PLATINUM** ★ ★ ★ **DOUBLE PLATINUM** ★ **PLATINUM**
100,000 units 200,000 units 300,000 units 500,000 units
● **GOLD** ○ **SILVER** **NEW ENTRY** **RE ENTRY**
100,000 units 10,000 units

TOP • 20 • COMPILATIONS

- 1** **NOW DANCE 901** CD
Various
EMI/Virgin/Polystar N004
- 2** **RIGHT STUFF 2 - NOTHING BUT A HOUSE PARTY** CD
Various
Ships SM 18
- 3** **BODY & SOUL - HEART & SOUL II** • CD
Various
Heart & Soul 80271
- 4** **PURE SOFT METAL** • CD
Various
Ships SM 196
- 5** **ALL BY MYSELF** • CD
Various
Demos/Chrysalis 1002 12
- 6** **THE AWARDS 1990** • CD
Various
Telstar STAR 2388
- 7** **THAT LOVING FEELING VOL 2** CD
Various
Demos DINTV 7
- 8** **DEEP HEAT 5 - FEED THE FEVER** • CD
Various
Telstar STAR 2411
- 9** **MILESTONES - 20 ROCK OPERAS** CD
Various
Telstar STAR 2379
- 10** **PENNIES FROM HEAVEN** CD
Various
BEC BE 748
- 11** **THE BLUES BROTHERS (OST)** * CD
Various
Arista K 19715
- 12** **ROCK OF AMERICA** • CD
Various
Tina MOGEM 1036
- 13** **CAN U FEEL IT? - THE CHAMPION LEGEND** CD
Various
A&O ONE 1072
- 14** **DIRTY DANCING (OST)** ***** CD
Various
KCI EL 8408
- 15** **THE CLASSIC EXPERIENCE** * CD
Various
EMI LIND 16
- 16** **THE DELIQUENTS (OST)** CD
Various
PML LP 111
- 17** **THE PREMIERE COLLECTION** *** CD
Various
Keddy/Vulgar/Polystar 81171
- 18** **NO 1'S OF THE 80'S** * CD
Various
Telstar STAR 2382
- 19** **THE GREATEST LOVE 3** • CD
Various
Telstar STAR 2336
- 20** **DEEP HEAT 1989** • CD
Various
Telstar STAR 2328

55 **THE REAL THING** CD
Faith No More
Ships/London 828150

56 **A COLLECTION - GREATEST ... AND MORE** • CD
Barbra Streisand
CBS 449851

57 **TEN GOOD REASONS** ***** CD
Jason Donovan
PML 197

58 **RUNNING FREE/SANCTUARY** CD
Iron Maiden
EMI BEN 1

59 **STRONGER** * CD
Pump
EMI LIND 1012

60 **PUMP** • CD
Aerobically
Globe WY 304

61 **SPARK TO A FLAME - THE VERY BEST OF** ** CD
Chris De Burgh
A&M CD 102

62 **READING WRITING & ARITHMETIC** ○ CD
Sundays
Elegy Trade/DSP 146

63 **APPETITE FOR DESTRUCTION** ** CD
Guns N' Roses
Globe WY 125

64 **FINE YOUNG CANNIBALS** CD
Fine Young Cannibals
Island/LNP 18

65 **DOUG LAZY GETTIN' CRAZY** CD
Doug Lazy
Arista/Int'l West 2502841

66 **WELCOME TO THE BEAUTIFUL SOUTH** * CD
The Beautiful South
Cap Disc ACOR 18

67 **LIKE A PRAYER** *** CD
Madonna
S&W 9129

68 **THE SINGLES 1969-1973** CD
The Competers
A&M AMPL 5361

69 **QUEEN GREATEST HITS** ***** CD
Queen
EMI LIND 30

70 **THE SENSUAL WORLD** * CD
Kate Bush
EMI LIND 1019

71 **ASPECTS OF LOVE** * CD
Original Cast
Keddy/Vulgar/Polystar 81121

72 **STORM FRONT** * CD
Billy Joel
CBS 445891

73 **THE CREAM OF ERIC CLAPTON** ** CD
Eric Clapton/Cream
Polygram CECV 1

74 **VIGIL IN A WILDERNESS OF MIRRORS** ○ CD
Fish
EMI LIND 1015

75 **NEWLIGHT THROUGH OLD WINDOWS** ** CD
Chris Rea
East West/WY 320

54 **Thompson Twins** CD
Ships SM 1872

55 **THE REAL THING** CD
Faith No More
Ships/London 828150

56 **A COLLECTION - GREATEST ... AND MORE** • CD
Barbra Streisand
CBS 449851

57 **TEN GOOD REASONS** ***** CD
Jason Donovan
PML 197

58 **RUNNING FREE/SANCTUARY** CD
Iron Maiden
EMI BEN 1

59 **STRONGER** * CD
Pump
EMI LIND 1012

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Fish
EMI LIND 1015

75 **NEWLIGHT THROUGH OLD WINDOWS** ** CD
Chris Rea
East West/WY 320

CD: Released on Compact Disc

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Classical

- | | | |
|----|---|---|
| 1 | VIVALDI FOUR SEASONS
Virtuosi Of England | CFP
CFP40016/TCCFP4006 (E) |
| 2 | DUETS FROM FAMOUS OPERAS
Various | CFP
CFP4144981/CFP4144984 (E) |
| 3 | TCHAIKOVSKY 1812 OVERTURE
Charles Mackerras/LPO | CFP
CFP101/TCFPP101 (E) |
| 4 | TCHAIKOVSKY BALLET SUITES
Vladimir Petroschhoff/BSO | Conifer
DDD147/DDC147 (ECON) |
| 5 | HOLST THE PLANETS
James Loughran/HO | CFP
CFP40243/TCCFP40243 (E) |
| 6 | VIVALDI FOUR SEASONS
Anders Othman/DSE | Conifer
DDD109/DDC109 (ECON) |
| 7 | WARSAW CONCERTO
Kenneth Alwyn/BOS/OAdmi | CFP
CFP4144931/CFP4144934 (E) |
| 8 | HOLST PLANET SUITES
Richard Hickox/LSO | IMP Classics
CIMP890/CMP890 (PK) |
| 9 | A.S.M.F. 30TH ANNIVERSARY JUBILEE...
Neville Martin/GAMF | PHILIPS
4260512 (F) |
| 10 | DYORAK SYMPHONY 9 (NEW WORLD)
Zdenek Macal/LPO | CFP
CFP4382/TCFPP4382 (E) |
| 11 | ELGAR ENIGMA VARIATIONS ETC.
Norman Handley/LPO | Emotione
EMX2011/TCMX2011 (E) |
| 12 | ALBINONI/PACHELBEL
Herbert Von Karajan/BPO | D G Galleno
4190461/4190464 (F) |
| 13 | PUCCINI ARIAS AND DUETS
Various | EMI Laser
CD274625202/LZ74625204 (E) |
| 14 | RACHMANINOV PIANO CONCERTO 2
Marta Timpo/PO | CFP
CFP4383/TCFPP4383 (E) |
| 15 | GREAT CHORAL CLASSICS
Various | CFP
CFP4548/TCFPP4548 (E) |
| 16 | HOLST THE PLANETS
Simon Rattle/PO | Emotione
EMX2106/TCMX2106 (E) |
| 17 | PUCCINI MADAMA BUTTERFLY
Gabriele Santini/Ocohr | CFP
CFP24144463/CFP24144465 (F) |
| 18 | ALBINONI/CORELLI/VIVALDI/PACHELBEL
Various | D G Walker Classics
4131424 (F) |
| 19 | SACRED ARIAS
Various | CFP
CFP4532/TCFPP4532 (E) |
| 20 | BEETHOVEN SYMPHONY NO. 9
Herbert Von Karajan/BPO | D G Galleno
4158321/4158324 (F) |

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CLASSICAL

PolyGram turns to VHS after CD fails to grip

by Nicolas Soames

AFTER THE undeniable disappointment over the CDV enterprise, PolyGram has finally acknowledged the needs of dealers and has moved into classical videos in a determined way.

A total of 30 titles — opera, documentary, concert and showpiece — have been prepared for the initial release this month on VHS video carrying a suggested retail price of £14.99.

This amounts to 10 titles per label spread over PolyGram's three classical markets: Deutsche Grammophon, Decca and Philips.

It is no secret that, though aware of the huge penetration and potential of the VHS market in the UK, PolyGram Classics hoped to hold off for long enough to see the development of compact disc video.

But the delays over hardware and the problems with PAL pressings along with cautious projections over the next few years, forced the company to take note of VHS. The impetus came especially from the UK market with its massive VHS penetration factor, far above all other European countries.

This has been partly acknowl-

edged by the fact that the PolyGram videos are being pressed in the UK and will be shipped abroad to serve the rest of Europe.

The company is releasing its videos simultaneously in all the main markets, including the US.

"We simply couldn't ignore the fact that there was a ready-made market for VHS, while it was clear that though CDV will happen, it is going to take time," says Peter Russell, divisional director, UK, PolyGram Classics. "We had very many requests from dealers and the response from the initial sell-in period has been very good."

PolyGram had a taste of the VHS market last year with the release of the New Year's Day Concert conducted by Carlos Kleiber, scooping CBS/Sony Classics on the video rights. According to Russell the sales were "quite good, but not overwhelming".

"But as it was just a one-off release, we couldn't expect it to have the impact that will come from a proper release, backed with brochures and advertising and the proper marketing," he adds.

PolyGram Classics are concerned to make its VHS release a regular feature from now on. After an initial 30, it is hoped to bring out another collection in May, and then at similar intervals during the year. Much of the material that is coming out on VHS will be the available — nationally at any rate — on CDV.

Deutsche Grammophon not surprisingly concentrates on its principal conductors. There are four releases — conducted by Karajan, including two operas: Verdi's Otello with Jon Vickers in the title role (072 401-3) and Puccini's La Bohème in the Zeffirelli production with Freni and Raimondi (072 105-3). There is also a documentary, Karajan in Salzburg and Beethoven's

Symphony No. 9.

Plácido Domingo sings arias in Mommage a Sevilla (072 110-3), Levine conducts Bizet's Carmen (072 409-3) and The Making Of The Recording Of West Side Story which made the Berstein recording into a best-seller is also on the first release (072 106-3).

Kiri Te Kanawa has two videos to her name, Cantelero's Chants d'Auvergne (071-112-2) and An Evening With Kiri Te Kanawa (071 108-3) in which she sings arias from Mozart, Puccini and My Fair Lady. Christopher Hogwood directs his Academy of Ancient Music in Vivaldi's Four Seasons (071 116-3) and Thomas Willbrandt the German electronic realist presides here. His circuitry interest of the same work on The Electric V (071 117-3).

For the keen classical collector is Kiri Te Kanawa's intense opera Elektra directed by Bohm (071 400-3) and Humperdinck's Hansel Und Gretel (071 102-3).

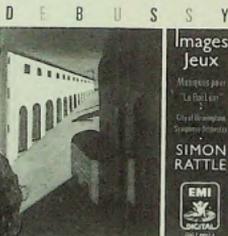
Philips heads its release with the latest top selling-singer, Jessye Norman. Jessye Norman Sings Carmen — The Making Of The Recording (070 118-3) locks up the highlights audio release which proves one of the most successful albums of 1989.

Some of the best opera video sales may come from Philips with the film versions of Leoncavallo's Pagliacci (070 104-3) and Mascagni's Cavalleria Rusticana (070 103-3) both of which star Domingo and were directed by Franco Zeffirelli. There is also Mozart's The Magic Flute, staged version conducted by Wolfgang Sawallisch (070 405-3).

Philips is the only one of the three to offer ballet — Adam's Giselle danced by the American Ballet Theatre (070 101-3) and Nureyev and Fonteyn coupled in Swan Lake (070 101-3).

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R E V I E W S

A Tapestry Of English Cathedral Music... Worcester Cathedral Choir, directed by Donald Hunt. IMP Classics PCD 937. Symphonies Nos 4 and 6, Schubert. Orchestra of St John's Smith Square, conducted by Oliver Gilmour. IMP Classics PCD 936.

English String Music. Scottish Chamber Orchestra, conducted by Wilfried Foltzheim. IMP Classics PCD 935. Three new titles by Pickwick's IMP Classics series. None are potentially runaway sellers like Mahler's Symphony No 2 but show the steady commitment this label is making to the mid-price and classical market. A Tapestry Of English Cathedral Music is exactly that — largely unaccompanied pieces from the sixteenth century.

Williams Mundy and Thomas Tomkins to twentieth century figures such as Percy Whitlock and Herbert Howells who kept the Anglican polyphonic tradition alive. The Orchestra of St John's Smith Square has made some fine recordings of Schubert in the past for Pickwick, but here the players are conducted for the first time by the young conductor Oliver Gilmour. He produces a lively musical presence, with clean string playing and a controlled intensity.

English String music has Elgar's Introduction and Allegro, the Serenade, and Vaughan Williams's Thomas Tallis and Greensleeves Fantasia. It has long sold well with its timings — under 44 minutes — show its 1982 origins.

• General interest
String Quartets Op 59 Nos 2, 3, Razumovsky's, Beethoven, Medici String Quartet. Nimbus Records NI 5225. Part of a series of Beethoven's String Quartets being recorded by the Medici for Nimbus. As always with this ensemble, the emphasis is on energy, a vibrancy, rather than perfection or smoothness of line. One of the leading English quartets, but the competition is extremely strong.

• General interest

En's light shines on 'mystica' Saxton

by Nicolas Soames
ENGLISH COMPOSER Robert Saxton receives the important boost of an album devoted entirely to his music released by EMI on its UK recording budget.

Now in his mid-thirties, Saxton is one of the most respected composers of his generation. He had a remarkable start when, aged nine, he wrote to Benjamin Britten asking for his advice — and received an encouraging reply, and some guidance.

By 12, Saxton had written his first opera, and after studying with Elisabeth Lutyens, and later with Luciano Berio, found himself still committed to the difficult path of the composer.

The four works on the EMI debut album all date from the mid-Eighties, and were based in some way on literary, religious or mystical texts.

The Ring of Emernity, premiered at the BBC Proms in 1983, was based on a poem by the seventeenth century Welsh poet Henry Vaughan, though the music doesn't use the words directly, using only chamber orchestra.

Concerto For Orchestra was also first performed at the Proms



ROGER SAXTON: an album devoted to one of the most respected composers of his generation

in 1984, and was inspired by the Kabbala, the collection of Jewish mystical texts. The Sentinel Of The Rainbow, based on Teutonic myth, was first toured by the Fires of London in 1984, and is scored for a small chamber band.

The last pieces, Chamber Symphony: The Circles Of Light, refers to Dante's Paradise in The Divine Comedy. It was commissioned by

the London Sinfonietta and premiered in 1986.

The recordings were made by the London Sinfonietta and the BBC Symphony Orchestra, conducted by Oliver Knussen.

● CONTEMPORARY MUSIC becomes the centre of attention on Channel Four on Sunday nights until April 8. When the pianist and musical scholar Paul Crossley puts the spotlight on a varied series of leading composers. He opened on March 4 with Sir Malcolm Tippett, and continues with Toru Takemitsu (Japan) on Mar 11; Hans Werner Henze (West Germany) March 18; Witold Lutoslawski (Poland) March 25; John Adams (USA) April 1; and Alfred Schnittke (Soviet Union) April 8.

The series was filmed on location with excerpts from important works by the composers featured in the programmes. Crossley's previous series on modern music was widely acclaimed.

A three-disc set of the complete solo piano music by Poulenc was recently issued by CBS Masterworks, and an album devoted to music by Stravinsky is scheduled for release later this spring.

Accord's desire to be first

ACCORD, THE French classical label which is gradually establishing itself in the UK classical market, has a rigorous recording policy. "We want to bring to the market things that have not been recorded before, or things that have not been recorded properly," declares Francois Grandchamp, president of Musidisc, owners of Accord. "We don't want to do what everybody else is doing."

Although the classical catalogue amounts to just 15 per cent of Musidisc, the company is committed to expanding this sector — and decided, in 1983, and let Accord's and Musidisc jazz labels, lead the way when the company first opened its

offices in London last autumn.

Grandchamp maintains that its recording policy — where repertoire comes first, not hyped artists — has not prevented good sales in France and Germany and now hopes to match this in the UK. Certainly, the Accord attitude is reflected in the latest releases which include a number of world premier recordings, of both old music and new music.

It introduces to the CD catalogue the vocal music of Bartolomeo Piskel, a Polish composer who lived at the time of Monteverdi — Audite Martales, 3 Motets and Missa Brevis are sung by the Bonus Consort (Accord 200692

CD only). And the French music of Andre Coullier, a French Baroque composer is championed by the lutenist Louis Pernot on a two-CD set (Accord 200702).

Accord is equally active in twentieth century music. It has released two volumes of chamber music by the German composer Hans Eisler, a world premiere recording (Volcans 2 Accord 200637) is now out; and the chamber works of Albanis Magnard (Accord 200752) on a five-CD set — another world premiere recording. And it continues its strong support for the Italian composer Giancinto Scelsi. Volume Two of the 'Orchestra Works' includes Anchi and Uaxutum and was recorded by French and Polish musicians in Poland (Accord 200612).

But Accord does make forays into central classical repertoire. The Vienna-based Aris Quartet has recorded all Mendelssohn's music for string quartet on three CDs (Accord 200342; 200672; 200682), and Schubert's Piano Music by played by Jean Joel Barbier (Accord 200722).

With the recording programme directed by Samuel Muller and Gerard Pesson, Accord is now increasing its number of new albums to around 20 a year, though it intends to release around eight titles a month in the UK in order to make back catalogue available.

Accord marketing in the UK is being directed by Jeremy Thomas (01 602 1124) and distribution is by Finnocle. **NS**

Dance
AND DISCO



HAPPY FAMILIES: Five Star return after a 'quiet' year recording their debut CBS album

Five alive

by Barry Lazell

FIVE STAR, notable absentees from the scene in the last year by comparison with their almost continuous high profile on record and TV through most of the late Eighties are returning with a bang — with new label, single, album and world tour.

The group and their Tent label are now signed to Epic, after a successful run via RCA. Their father and mentor Buster Pearson sees the move as a question of evolution: "CBS/Epic has always been the company I've known best, back to my own recording days in the late Sixties and Seventies; I'm very aware of the strengths the company has, given the appropriate artists."

However, I never thought it was the right place for Five Star in the years when they were growing, learning and finding their first successes. Our time with RCA was a good one because the relationship was such that it gave the group and their music the facilities to grow. I have no complaints about the RCA years, but you know, sometimes have to move to evolve, and I do think the timing is right now for Five Star and CBS.

The group's Lorraine Pearson says the last "quiet" year has, in fact, been anything but inactive. "Most of it has been spent preparing our new album, the major difference between this and the previous ones being that, either individually or collectively, we've written every song on it ourselves."

"It wasn't really that the original plan was to have a self-written album or bust, but when it became clear that we were all coming up with worthwhile material, our father said 'Go ahead and write it all', and it's gone from there."

Five Star now have a state-of-the-art studio facility at the family home. And all recording was done on their own doorstep. The group and Buster also produced the new

fire album. Almost a cottage industry, though "cottage" is something of a misnomer at the Five Star mansion.

"Having decided to write all the songs, we took it on as a challenge to handle every other aspect of the album ourselves. It's actually been a wonderful way to work, when you're feeling inspired, it's easy to get straight into the studio. We've got more freedom in every sense."

The first taster from the album is the group's debut Epic single, Treat Me Like A Lady (FVET 1 on 12-inch), as Doris & Delroy Pearson co-composition in a strong pop/dance genre. Buster is immensely proud of the production, a three-way effort between himself, Delroy and John Barnes. After initial promotion work on the single, the group begin a month-long UK tour on April 9 to coincide with the LP release.

After this they go overseas — and keep on going.

"We're likely to be on tour for over 18 months altogether," says Lorraine, "with the odd break here and there. We'll be doing Europe, Africa, the USSR, Japan, the US, Australia ... everywhere."

Mint julep

by Selina Webb

CURRENTLY STIRRING feet across the Atlantic are DJ Renegade and MC Mint, a duo from Tottenham whose debut single has been played by all the leading New York dance stations. It's My Thing, a classically-crafted, hip-hop groove, is out here on Body Rock Records.

"We sent some copies over to the States and they really liked it. It's being played on all the stations like Kiss and WBLB as well as in the clubs," says Renegade. "We're going over there to do some promotion and I haven't even got a passport yet!"

DJ Renegade first took to the studio after tiring of the bulk of home-grown UK hip-hop. "Things are getting better now," he believes. Together with former schoolfriend MC Mint, Renegade has been working as Clubland Productions in the now-famous Nonesuch Studios, the home of Double Trouble. It's My Thing has hard beats but amiable sentiments. That, according to Renegade, may well be a one-off. "There's some really hardcore hip-hop in the pipeline," he says.

B R I E F S

● ROGER NORRINGTON, one of the most exciting of period performance conductors, takes the genre another step with the release of Early Romantic Overtures (Vega/Mendelssohn, Beethoven, Schumann, Schubert and Wagner) with his orchestra, the London Concert Players (CDC 7498892 and on tape/LP).

It is one of three strong issues from him this month. The others are Schubert's Symphony No 9 (CDC 74994492 and on tape/LP) and Coupled with the Choral Fantasy, with Melvyn Tan (CDC 7499652 and on tape/LP).

● ASVS' MARCH release sees the first recording in a new series the company is making with the Scottish Chamber Orchestra. Jose Serberber conducts the Scottish and Italian Symphonies and it is released on all three formats (CDDCA/ZCDCA/DCA 700).

Also this month is a compilation of the best pieces from the four volumes of nineteenth century clarinet music by Colin Bradbury and Oliver Davies (piano). Called The Virtuoso Clarinet, it includes Weber's Variations, Kalliedia's Morceau de Salon and various arrangements from operas. It runs for 74 minutes (CDDAZCDCA 701).

Hitting out

by Sarah Davis

HIT STUDIO International is a unique concept in music programming. It is a live-by-satellite weekly show screened simultaneously to 21 countries in Europe and to Japan. Radio One DJ and Top Of The Pops host Bruno Brookes presents the show with Paula Yates and he says broadcasting to such a wide audience is "almost unbelievable — you can't imagine it! Broadcasting to countries you've never been to and don't know what they're like. I feel guilty sometimes I don't speak another language — it would be nice to say something in French, German or Japanese! It's very different to Top Of The Pops because the show does pull so many people."

Hit Studio International (HSI) grew out of the enormous success of Hit Studio Deluxe, Japan's most popular TV show. Made by Fuji TV, Hit Studio Deluxe ran for 21 years, but in October 1989 it was changed from a once-a-week, two-hour format to four one-hour shows, one of which is Hit Studio International. The show is recorded and broadcast live from the UK, and transmitted to Japan and Europe by satellite. It also incorporates live satellite inserts of artists from Japan and other countries and gives European artists the chance to be seen on Japanese television (which can often be extremely difficult to arrange) and Japanese artists exposure on European television.

Executive producer Toru Uehara says the "live show by satellite is unique in Japan". Hit Studio Deluxe was broadcast in Japanese but the new show is in English. Uehara says that although they don't understand all of it, "Japanese people are always looking for a new thing, it's trendy to speak English so no problems there."

The London studio set is a sushi bar lounge where the artists are interviewed by the presenters on the latest in pop and rock gossip. Brookes says: "The music industry has welcomed the programme with open arms and bands like taking part — when they're not performing they're sitting round the sushi bar eating sushi or drinking china tea." However, Uehara says that "Japanese artists are people to control — here some people

refuse to stand next to each other."

The basics are there all day which Brookes likes as it gives the opportunity to have a "chirwag". He says "The show is slightly more scheduled and formatted than Top Of The Pops. There's a quick script so the director knows the cues for ad breaks and backing tracks, otherwise it's off the cuff with the opportunity to make the odd mistake that makes live TV engaging."

Uehara has a long career in the music and television industries. He was a singer in successful band The Four Saints and has been with Fuji TV for 15 years where he has produced and directed many music programmes. He became involved with Hit Studio Deluxe seven years ago, producing and directing the international sanctions on artists including Whitney Houston, Rod Stewart and Paul McCartney, and is presently directing McCartney's Japanese show. He's been working on the 26-week series of HSI since June 1989. Uehara says lots of people find Japanese people inscrutable but he finds Europeans the same, they "say one thing and mean another". He adds: "In Japan almost all business is done by verbal agreements. Here things are written down and even then...!"

Uehara knows what goes down well in Japan but in Europe there is a different culture and lifestyle. He says there have been many compromises in the transfer to such a large international market. At first he wanted longer interviews in the show as Japanese audiences like to get more familiar with the act. Hit Studio Deluxe had long interviews before the music but they will be cut down for the European market. HSI is more music-oriented although informed US distribution sources feel there is still too much talk.

There are eight acts per show, one of which is Japanese. Uehara says: "Satellite feeds come in from the US and elsewhere — we'll chase artists to the end of the earth if we want to broadcast them!" The show has an eclectic approach to artists, showing some interesting and unusual acts that would be unlikely to appear on British TV. Brand new acts are not included, any new talent must be record



HIT STUDIO International co-presenters Bruno Brookes and Paula Yates and the show's executive producer Toru Uehara

company signings; though Uehara would like to present unsigned acts he needs "guarantees of a professional business approach". Each show boasts a wide range of musical styles — anything from The Pogues to African music. One week's show included the Stereo MC's, the River Detectives, the Jesus And Mary Chain and Ian Dury.

Uehara and Brookes say the response from Europe to this country. Especially towards 1992 and the single market. That kind of thing will have to be sorted out."

hopes to get the show on a terrestrial channel in the UK. "The UK is very important to the industry, the show is made in the UK and UK audiences must be reached. At present that means terrestrial distribution." An HSI representative will attend NATV in April to look for a buyer. Uehara continues: "Unless the UK government encourage development, TV culture will fall behind in this country. Especially towards 1992 and the single market. That kind of thing will have to be sorted out."



There is a limited amount of audience tickets for each show. To check on availability contact Hunky Dory on 01-943 3006.

STATION PROFILE



BBC RADIO Oxford opened in 1970 and has been in its new building on the Banbury Road for a year.

MUSIC POLICY

Acting programme organiser John Simpson describes BBC Oxford's music policy as "wide-ranging", though he looks for music compatible with a 70 per cent speech output. This covers the Sixties to the

Eighties and includes light classical and band music, with one instrumental track played per hour. Specialist music is broadcast between 8-10pm each evening; Monday's "serious" music programme Music Notes; Jazz with blind presenter Tony Borringer; Country with Lee Williams; Folk with Roger Watson and Blues on a Friday with David Freeman. Radio Oxford co-sponsors the Oxford Music Festival, orientated towards young adult players likely to become professionals. For local bands the station mounted Talent Search '89 with Chipping Norton Studios; entry fees went to leukemia research and Mr Kile won three days in the studio.

PRESENTERS

Gilly Panton hosts the breakfast show from 6 to 9am, with Erika Barnes following till noon. You've probably seen pictures of lunchtime phone-in host Bill Heine's house — he's the guy with the fibreglass shark coming out of his roof! David Freeman presents from 2 to 4pm. Phil Ropps takes over till 6. Heine's back from 6 to 7pm, then Yannis Daras presents classical music from 7 to 8pm.

AUDIENCE

Simpson says the main appeal is to listeners aged 40 plus; reach is 23 per cent. Commercial station Fox FM opened in Cowley last September; Simpson wonders "how will look in six months." **SL**

KOOL KAT

HEESE

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EXCLUSIVE REMIX BY BAD BOY BILL
PLUS ON THE 12" THE DETROIT MONSTER...

"THE HEAVENS"

MIXES BY MAY DAY - DAVID MORALES

7"-12" OUT NEXT WEEK



TOP INDIE
TOP 40 SINGLES

1	3	ENJOY THE SILENCE Sagebrush Music	Male 12/28/90 18 (U)
2	NEW	ELEPHANT STONE The Stone Roses	Silverstone CREX 01 (1 P)
3	6	WALK ON BY PML	PML PML 18 (P)
4	6	HAPPENIN' ALL OVER AGAIN James Carr	Suburban SUPRO 12 (P)
5	4	PROBABLY A ROBERTY Soprano	Male 12/24/90 12 (U)
6	NEW	LOADED Creative	Creative CREX 36 (U)
7	NEW	BRING FORTH THE GUILLOTINE Tee Team	777 01 (1 P)
8	5	INSTANT REPLY Ball	Factory FACT 12 (P)
9	6	TEARS ON MY PILLOW PML	PML PML 17 (P)
10	7	JAILBREAK Roxie	Roxie 782 12 (1) - 62 (AM)
11	9	MADCHESTER RAVE ON E.P. Huggy Bear	Factory FACT 24 (P)
12	2	THE HUMPTY DANCE Digital Underground	ECM BCB 34 (U)
13	NEW	FEELING GOOD Roxie	Roxie 782 12 (1) - 62 (AM)
14	8	BEACH BUMP Roxie	Roxie 782 12 (1) - 62 (AM)
15	10	FOOLS GOOD/WHAT THE WORLD... The Jesus Boys	Silverstone CREX 01 (1 P)
16	11	GOING BACK TO MY ROOTS 700 Project	Benmar BMMR 07 (P)
17	14	INDIAN ROPE The Roots	Dead Dead Good - GOODDUNE 10 (P)
18	17	20 SECONDS TO COMPLY The Roots	Benmar BMMR 07 (P)
19	22	THE MAGIC NUMBER Chis	Benmar BMMR 07 (P)
20	NEW	PLANET The Sings	Male 12/18/90 12 (U)
21	16	THE DICKS EP Lula	Oneless CREX 22 77 (P) (AM)
22	13	LET THERE BE HOUSE Lush	Big One WYBOS 19 (U)
23	10	WFL Rough Trade	Factory FACT 12 (P)
24	9	LIGHTNING MAN The Roots	Male 12/18/90 12 (U)
25	NEW	TIME TO SAY PEACE Roxie	Profile PROFI 28 (P)
26	18	SLEEP WITH ME Lush	Long LASH 17 (U)
27	15	TESTONE Ways	Ways/Chris/Rebel/INAP 21 (U)
28	3	MAN MACHINE Cutter	Rebel/Music/Man - JMAN 11 (U)
29	12	YOU SURROUND ME Lush	Male 12/18/90 12 (U)
30	NEW	PEACE AND UNITY K1CK	Suburban SUPRO 12 (P)
31	17	DEKROCK Suburban	Male 12/18/90 12 (U)
32	3	ALL NIGHT LONG Alibi & Lulu	Ways/Chris/Rebel/WAY 2 (U)
33	26	BOUNTY KILLERS Rough Trade	Male 12/18/90 12 (U)
34	28	GETTING AWAY WITH IT Lush	Virgin/Solace - STORM 11 (U)
35	32	FRESH TUFF Rebel/MC & Double Trouble	Devin WANTU 01 (P)
36	30	TURN IT OUT (GO BASH) Roxie	Profile PROFI 27 (P)
37	NEW	WROTE FOR LUCK Factory	Factory FACT 21 (P)
38	24	BLUE THUNDER/CEREMONY Coffins	Rough Trade (RT) 246 (U)
39	29	4, 5, 7, 8 Start Up And Dream	G31 - G31 00 (U)
40	31	THE TREASURE OF THE MUSIC SAM/Savage	12/24/90 15 (P)

TOP 20 ALBUMS

1	3	49	3 FEET HIGH AND RISING On 12	Tommy Boy/Isa Lisa DISIP 1 (U)
2	2	42	THE STONE ROSES The Stone Roses	Silverstone CREX 02 (P)
3	1	2	WALK ON BY PML	PML HF 18 (P)
4	6	3	PENNIES FROM HEAVEN Roxie	8BC 882 744 (P)
5	5	6	READING, WRITING & ARITHMETIC The Beatles	Rough Trade ROUGH 148 (U)
6	8	19	ENJOY YOURSELF Lulu	PML HF 18 (P)
7	4	2	THE COMFORTS OF MADNESS Lulu	CAD 9003 (U)
8	17	1	BUMMED Huggy Bear	Factory FACT 226 (P)
9	17	1	WILDI Lulu	Factory FACT 226 (P)
10	15	1	THE HEALER John Lee Hooker & Friends	Male STUMM 75 (U)
11	9	3	THE INNOCENTS The Innocents	Silverstone CREX 1 508 (P)
12	12	4	TEN GOOD REASONS James Carr	Male STUMM 75 (U)
13	14	1	CLOUDCLOCKOOLAND The Lightning Bolt	PML HF 17 (P)
14	16	10	21 MIXES Roxie	Ghatsi GHAT 21 (U)
15	14	1	FLYING IN A BLUE DREAM Joe Satriani	Devin WANTU 01 (P)
16	15	129	THE CIRCUS Lulu	Food For Thought GIBR 19 (U)
17	18	5	A GILDED ETERNITY Lulu	Male STUMM 75 (U)
18	5	1	SQUIRE AND G MAN Huggy Bear	Silverstone DIS STU 27 (U)
19	17	3	CLUB IT 90 VOL 1 Soprano	Factory FACT 179 (P)
20	9	1	DODDLE Pines	Soprano CLUB 19 (P)

Compiled by Music Week from Gallup Data

A & R INDIES

T R A C K I N G

by Dave Henderson
DEVINE AND Shenton release their version of New Order's Bizarre Love Triangle on Les Disques Du Crepuscule through APT. The release comes in a tasteful blue sleeve with three additional tracks no less. **Murrah!** have their 1985 album *Boxed* reissued on Kitchenware through APT due to public demand, while over there in the States the first rumblings of the next two releases on the tape-only ROIR label arrive. Available in the UK soon through Pinnacle import service, look out for **Richard Hell And The Voidoids'** *Funhouse* - collected mental live versions of Hell's prime period - and **Sanchez's** *Mark One Dub* - a dance hall dub version of the Jamaican singer's hit album.

LOOK OUT for God! Signed to Situation Two, this London-based seven piece play frantic through music but have a pristine production to make it really cut. Their four-track debut for the label, through Rough Trade and the Cartel, is called *Breach Birth*. Expect another thrash-core revival to start any minute. At Revolver, Arizona band **Last Option** have an album called *Burning on In*. **Force and The Kings of Oblivion** (from Nottingham, actually) have an album called *All This Madness on the very same label*. Also from Revolver, **The Snopceps** have a cover-ed popularity for a flickering moment last year, release a new seven and 12-inch on Native Records and that's called *The Eternal Of The Moment*.

THE UK Snubs have a Greatest Hits LP on Registered Emotion through Southern Record Distribution and the group's whole back catalogue is also now available from the same place as are all Released Emotions back catalogue. More die-hard punky types yet, **Rubella Ballet** release two things on One Little Incline subsidiary *Brave* through the Cartel. At The End Of The Rainbow is released an album and CD, while **Rubeal Ballet's** Greatest Hits is on CD only (hey, trippy man!).

THE SMALL but sweet Sarah Label, through Revolver and the Cartel, have three current pieces of tasteful small vinyl. **The Orchids'** fourth single is *Something For The Longing*, **Brighter**, from *Worthing*, have their second EP *Noah's Ark and Action Painting* bring you the sound of teenage Gaspar on the double *Aside These Things Happen/Boy Meets World*. And there's more pop of a pleasant persuasion on the horizon from the label, with the debut release from **Heavenly** - who are in fact four ex-members of the much mentioned Talulah Gosh. And, that's called *I Fell In Love Last Night*.

BRIGHTON'S Blow UP release a new album/CD on Cherry Red called in Watermelon Sugar and **The Seers** offer an excellent loud and aggressive set of anthems called *Psych Out* also for Cherry Red. Both releases are available through Pinnacle. **Died**

Pretty have a new single on Beggar's Banquet called *Whitlam Square*, while **The Brigades** offer a CD on Danterla called *Till Life Do Us Part* through Revolver. There's a cassette release from **Christian Booth's** called *Catastrophic Ballet* on Contempo through Revolver and **The 14 led Beers** release Precision, Singles 1986-1989 on Thunderbolt.

BILL PRITCHARD - he's big in France - releases a new single this week on the Play It Again Sam label, called *Tommy And Co* it's available on both seven and 12-inch and Bill will be playing a handful of London dates to celebrate its release. **Keith Leblanc** takes a single from his Yellow Album *Stranger Than Fiction* - through Southern - and that's called *Enthroned*. **DJ Spike's** *Stateless Cuts* on Leblanc's Blanc label. **Dave Bank A** release a new album/CD called *Sad Days* on the Livey Art Label through APT.

THE OYSTER BAND have a new album/cassette/CD called *Little Rock To Leipzig* on the Cooking Vinyl Label through Revolver and the Cartel. It's mid-price release and the Oysters have a riot of live, TV and press coverage to promote it. Also at Revolver, **Hawknick** have an album called *Acid Jazz Volume One* on the Receiver label, and that's previously unavailable on vinyl featuring previously unreleased and rare material. And, from Pinnacle, **Deviated Instinct** have an album/cassette/CD called *Global Breath*, also through Revolver.

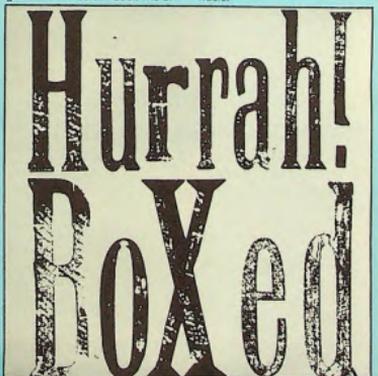
KIT RELEASE a new single on Play Hard through Nine Mile and the Cartel and that's called *Overshadowing Me*. **The Playthings** have an EP called *Sugar And Spice* on Corvise Records through the Cartel. **The Rain** from very near London (Tadley) release their debut album after years of not quite getting it together with Medium Cool. The al-

bum is released on the Orangewood label through Revolver and the Cartel.

THE FAMOUS ROYS have an album in the Curs/Banhaus vein called *Ending Beginning on the Blue Dot Label* through Backs and **The Instigators** release a post-humous LP called *Requiem Session* on both vinyl and CD on Full Circle through Backs. **Plastichead**, through Backs again, offer a new album from North London's **Karlo Parks** and that's called *Sea Of Air*, and there's an album from the Thames Valley combo **Justice League Of America** called *Cupid In Reverse*.

THE ACID JAZZ label releases an album by **What's That?** called *Open Channel D* with all the usual Man From UNCLE connotations and there's a compilation of thrashy noise from Pathological called *The Pathological Compilation*, with tracks from **Cereass**, **Terminal Cheeseako**, **Stretch Heads**, **God**, **Godfathers**, **Headlin**, **Death** and loads more. It's an album cassette and CD and both releases are available through Revolver and the Cartel. There's more noisy stuff expected from the Peaceville with **Paradise Lost's** in Dub 12-inch, **Minister Of Noise's** *Hell In Heaven* album and CD and **Autopsy's** *Severed Survival* album, cassette and CD all set for March through APT.

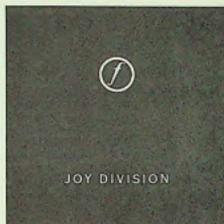
BEST FROM recent time include *Creole* gravel from the gumbo label, with **Charles Mann's** *Walk Of Life* and a compilation set called *Zydeco*, **Bans And Boogie**. **Lush** have a new four track EP called *Mad Love* on A4D through the Cartel. **Sudan Sway** offer a new album called *Ko-Opera* on Rough Trade through the Cartel. **KLF** go ambient house on *Chill Out* on KLF through Rough Trade. **The Wood Children** have the excellent *Sweets For The Blind* EP on *Demon* through Pinnacle.



HIP-HIP Murrah! Boxed is reissued

fac 248

Joy Division
Fact 40
Happy Mondays
Fact 170



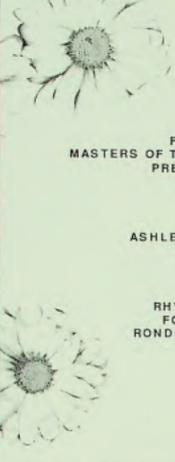
on **cd** at last
on **dat** already



Joy Division
Fact 250d
The Duran Duran Column
Fact 244d
New Order
Fact 200d
Happy Mondays
Fact 220d
New Order
Fact 275d

Kreier String Orchestra
Fact 226d
Robin Williams
Fact 236d
Duke String Quartet
Fact 246d
Roll Hind
Fact 256d
Steve Merfand
Fact 266d

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C O L U M N

Sammy Milton

WHITE LABELLED last autumn but hard to find until recent wider circulation, one of the best ever dubiously legal remixes was considered so good by the label whose act was featured that, instead of its creators being sued, it is about to come out commercially on that label! Previously credited to those creators, **Olinex & DJ Shepps** (real names, as they can now admit, **Oliver Maxwell** and **André Shepps**), and latterly billed as 'Feel'n' Love, the remix synchronizes the cappella of the now credited **CHERRELLE** (featuring **ALEXANDER O'NEAL**) Saturday Love (Tabo 655 800, via CBS) to a jaunty linking Tubular Bells-ish backing accented by bursts of **Pigbag** and **Spondau Ballet** percussion, so bright that it should easily do as well as **Ben Librand's** commissioned remixes when released next week.

There has been no room recently to list fully the flood of current imports, though those getting sustained attention include the instantly massive **Chill Rob G** - shy rapped and declamatory girl prodded sombre lurching **SNAP** The Power (German Logic Records 612 938) — due here next week, however, with its rap re-recorded (Arista 613 133); house-ish six track EP, hottest for its **Benjamin Zephiah** ball poetry started The Poem **BOBBY KONDERS' HOUSE RHYTHMS** (US Nugroove NG 038); basically instrumental New York house five track EP **VANDAL** The Laws Of Chants, Volume One (US Nugroove NG 040); **Rheji Burrell** created instrumental house four track EP **METRO S1** 15 Please (US Nugroove NG 035) — released here though with two more tracks as Journey Thru The N.Y. Underground (RePublic Records LICMLP 036, via Rough Trade); aggressively rapped by the controversial **Public Enemy** member with some militant new colleagues, **PROFESSOR**

GRIF and THE LAST ASIATIC DISCIPLES Pawns In The Game (US Luke Skywalker GR 131); dilly rapped insistent (with a sinker **James Dave Darrell & CJ Mackintosh** jazz-funk remix); **YOUNG M.C.** I Come Off (US Delicious Vinyl 0-96499); **Andrew (Komis) Komis** created smoothly scurrying girl wailed **PAWDELLA** Don't Stop (Your Love) (US New Jersey Sounds NJ 07631); cheering audience backed simple synth naggad and corny rap prodded **BIZZ BIZZ** Don't Miss The Party (Belgian BYTE Records BYTE 12002); moaning girl chanted sturdily pounding episodic **CLUBLAND** feat **QUARTZ** Let's Get Busy (Pump It Up) (Swedish BTECH HANG 1); familiar 10 years old-type bubbly bass and girl group chants driven jaunty infectious **DREAMHOUSE** I Can Feel It (US United States Of America USA 915); baritone moaned cantering house-ish soul **HUNTER HAYES** What Goes Down (US Columbia 44 69205); brass funk jugged warty rap (hotter perhaps for the flip's faster though unburely striding **Make It!** **CHILL ROB G** Let Me Show You (US Wild Pitch Records WP 1017); Danish DJ **Kenneth Baker** created pounding scratchy cut-up house **Dr. Baker** Kaus (Danish Come Records COMA 127001); selling for weeks on mysterious Swedish white label though now properly released, piano plonked and jazz organ counter-pointed **Soul II Soul**-ish instrumental **STONEBRIDGE** Jazzy John's Freestyle (German SWEMIX SWE 3); calmly crooned smoothly bounding **KATE B** Free (Belgian Music Man MMT 8944); unison rapped funkily bumping **KID 'N' PLAY** Funhouse (The House We Dance In) (US Select FMS 62356).

A couple of albums selling well are, on import, the varied soul and funk styles (plus a remake of **Fatback's** 'Found A New Way') containing **JEFF REDD** A Quiet Storm (US Uptown Records MCA-42299), and the Let It Roll

formula repeating **DOUG LAZY** Doug Lazy Gettin' Crazy (Atlantic 7567 82066-1).

Three rap releases due here on 12-inch and sure to be huge are the **CJ Mackintosh & John Waddell** remixed beefily chugging **QUEEN LATIFAH & DE LA SOUL** Mama Goe Birth 2 The Soul Children (The Infant Mix) (Gee Street GEE 126), likewise **CJ Mackintosh** remixed (in various interesting different styles) **JUNGLE BROTHERS** 'Whol 'U' Waitin' 4 U' (Eternal W96361, via WEA), and — hot already though hard to find on promo and now **Mantronix** remixed — **Honey Cone** Want Ads, inspired fully chanted **PRINCESS IVORI** Wanted (Supreme Records SUPET 163).

Other types of UK released single getting attention include the birds chirruped and girl groaned **Sueño Latino**-ish cheerfully centering instrumental **CASA NERO** The Dawn (Breakout USAT 687); originally autumn 1988 imported but here belatedly in extra mixes, pulsing and burbling **CENTREFIELD ASSIGNMENT** Mi Casa (XL Recordings XLT 10); ambient introed then Italo house-ish **PARADISE 10** featuring **LESS STRESS 2** Much (W.A.U. Recordings MW5 0197); dotedly galloping Italo house **MAGIC CONCEPT** Unstopable (Rumour Records RUMAT 10, via Pacific); lovingly jugged mellow soul **SHABAZZ** Glad You're In My Life (RCA PT 49292); **Dennis Edwards** Don't Look Further banded weaving soul raggamuffin soul **JUNIOR REID** One Blood (Big Life JR 1), while in pop style are the **Blues Brothers** Everybody Needs Somebody To Love based (plus **Little Richard, Chuck Berry, Champs** and **Ernie Hammer** mixing) **Illicit Frantic JIVE BUNNY & THE MASTERMIXERS** That Sounds Good To Me (Music Factory Dance MFD1 004); **Paul Oakenfold** produced pounding dance rock the **SHAMEN** Progen Land Of Oz Mix (2).

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by Phil Hardy

THE MONTH's most intriguing re-issue is Pennies From Heaven (BBC RF 7687), a collection of the 48 songs by British dance bands featured in Dennis Potter's teleseries of the same name which is enjoying a repeat showing on BBC2. It's bound to do well — the collection of songs featured in Potter's The Singing Detective was one of the BBC's biggest hits of recent years — but what is really fascinating is how affecting the songs are collectively. It's almost as though he repressed, yet bright, sweet sounds of British dance bands and their ever-so enunciated vocals are the main text, rather than the accompaniment to Potter's teleseries. Equally affecting, but definitely far superior is EMI's series of classic MGM soundtrack recordings which includes The Wizard Of Oz (CDP 7933032), Singin' In The Rain and Easter Parade (CDP 7933002), Show Boat and The Band Wagon (CDP 7933062) and Gigi and An American In Paris (CDP 7932962). Oz and Singin' are the best, brash yet sentimental, the songs performed with a verve by the likes of **Judy Garland** and **Gene Kelly** unavailable to UK vocalists of the period. A further bonus in the case of Oz is that there's enough of the dialogue to rerun the movie in your mind.

With Sequel's initial ridding of the Pev archives, it's back to the bright sounds of British pop. Thirty years on from the dance band

R E I S S U E S

era, these early Sixties offerings for the most part share the same failings. That said, and even without Potter in support, it's wonderful to wallow in them for a while. Neatly packaged, the 20-plus CDs should do well in the collector's market and beyond. Watch Your Step (NEXCD 107) features their best groups. Quick Before They Catch Us (NEXCD 108) the poppier side of **Fye (The Ivy League, The Rockin' Berries)**, the wonderfully titled Youth Club Classics (NEXCD 103) takes us back to the plain charms of **The Brook Brothers, Joe Brown, Jimmy Justice** and **Mark Wynter**, while the Soul Era (NEXCD 109) features a slew of covers of soul songs from the likes of **Jimmy James** and **The Vagabonds, Petula Clark** and **Long John Baldry**. Best of all is **A Shot Of Rhythm & Blues (NEXCD 104)**, which kicks off with **Cybil Davies's** glorious version of **Country Line Special**. Nothing else is as good but the urgency and enthusiasm of most of the groups still sound fresh to this day.

From Old Gold there's a six set of Greatest Hits, **Sugarin**e (OCG3201), Fifies pop hits from the likes of **Terese Brewer** and **Al Hibbler**, Rock With The Caveman (OG302), **Fifies rock'n'roll**. Here Comes Summer (OG3203), early Sixties pop

from **Roy Orbison, Neil Sedaka** and company, Something In The Air (OG3204), Sixties rock, and a pair of Seventies collections, **The Greatest Love Of All (OG 3205)** and **Rockin' All Over The World (OG 3206)**, the most varied and interesting offering. With 24 tracks, very reasonable artist selection and even better sound quality the Old Gold outings represent good value for money.

CBS has put out a best of mid-price CD releases. The slew of these are **Prefab Sprout's** **Steve McQueen (CDCBS 265522)** from the period of **When Love Breaks Down** which captures the group's anxious, reflexive pop sensibilities perfectly, **Sade's** very cool, very Eighties **Promiscue (CD 86318)**, the jaunty harmonies of **The Bongles on Different Light (CBS 4655582)**, probably their best album to date, **Luther Vandross** hit-packed **The Night I Fell In Love (CD EPC 4624892)** and **Spandau Ballet's** surprising dive into social commentary **Through The Barricades (CBS 4502592)**.

From EMI there's a superior pair of Best Of's, **Rev It Up (CDP 93632)** a 20-track celebration of the raucous delights of **Mitch Ryder** and **The Detroit Wheels**, and **Anthology (CDP 7936352)** a history of **Tommy James** and **The Shondells**

which includes all the hits, several of which have recently been smashes for other artists, notably **Many Many 1**. They We're Alone **New and Crimson And Clover: People Get Ready (Essential ESMCD 003)** is a live set from **Curtis Mayfield** which sees him re-interpreting past hits. Similar, but even better, is **Big Blues (ESMCD 002)** on which **Taj Mahal** transforms **Staggerlee** into a country blues and **Statesboro Blues** into a steel pipe of boogies woogie. Even staller is **Dr John Plays Mac Rebennack (Damon, FIEND CD1)** on which **Dr John** confirms his pre-eminent place as a New Orleans pianist, while **John B Sebastian's** joyful **epanouris** album (**Ed 304**), though it includes such live-eyed classics as **She's A Lady**, is far more rumbustious than one might expect.

George Clinton features on two reissues, **Free Your Mind (SEW 012)** see him as the leader of **Funkadelic**, while **Rhenium (HCD CD 008)** collects together all his live-in-studio recordings as **Parliament** Less complex, but even more intense is **Paul Kelly's** **Hangin' On In There (ED 316)** which collects together the best of the fiery **Scouten** maver. The stand out track is the marvellous **Stealin' In The Name Of The Lord**. Also recommended is the modern blues of

Phil Walker, **The Bottom Of The Tap (Hend CD 158)** and a fine pair of country outings from **Stetson**, **Merle Haggard's** debut album, **Strangers (HAT 3133)** and a wonderful collection by guitarist **Merle Travis**, **The Guitar Of (HAT 3132)**.

• Reviews marked * are vinyl only.



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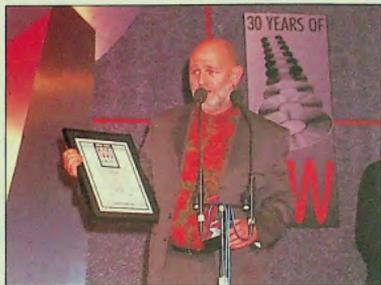
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OLD AND new faces were among the winners at the 1989 Music Week Awards, pictured here clockwise from the top are: Tony McGuinness, UK marketing manager WEA, winner of the marketing award for the Simply Red campaign; Nigel Hayward, general manager of the Pop Division, PolyGram receiving the award for Top Company Singles; EMI's Stefan Bown, winner of the Top Full Price Classical Album category for Nigel Kennedy's version of Vivaldi's Four Seasons; PWL's general manager Keith Blackhurst and Pete Hadfield accepting the Top Album award for Jason Donovan's Ten Good Reasons; de/Construction's joint managing directors Tilly Rutherford accepting the Top Album award for Jason Donovan's Ten Good Reasons; de/Construction's joint managing directors Keith Blackhurst and Pete Hadfield winners of the Top Dance Single for Ride On Time by Black Box.



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Clockwise from below: Mike Stock and Matt Aitken, two-thirds of the year's top production team for their singles and albums received their awards; Now 16 was Top Compilation Album and PolyGram's Maurice Oberstein joins Virgin's Jon Webster and EMI's Rupert Perry to accept the award; Tim Parry, A&R director of Tommy Boy/Big Life is the recipient of the Top Indie Distributed Album award for De La Soul's Three Feet High And Rising; CBS was the year's top singles label and head of promotion Bobbie Coppen accepted the award.





Clockwise from top: Maurice Oberstein, chairman and chief executive of PolyGram Record Operations walked away with the Top Company Albums prize; Best Record Distributor was WEA. Dennis Woods, operations director WEA Records (Distribution) accepted the award; Dirty Dancing was 1989's top Sell Through Video and Ed Ramsay, national sales manager of Vestron received the award; Sally Ferryman, A&R director of EMI Music Publishing took second place prizes for both individual and corporate music publisher; Top prize in both those categories was once again taken by Warner Chappell, whose managing director Robin Godfrey-Cass was on hand to accept the awards. With Jonathan King looking on, PWL's David Howells received the prize for Top Music Video on behalf of Jason: The Videos.



Back tracking

Record Retailer: 11 March 1965
Sales of singles in Britain rumoured to be in rapid decline, one unnamed source asserting that LPs should be prime source of revenue for retailers by end of 1965 ... EMI planning "the biggest launch for any pop label ever" for 19 March UK introduction of Tamla Motown label. Campaign includes full page ads in *Daily Mirror* and *Reveille* and initial release of six LPs, six EPs and five singles to coincide with a 21-town tour by five Motown acts, including Stevie Wonder and the Supremes ... EMI announces radical administrative changes, including the formation of

separate A&R, production, commercial and financial divisions.

Music Week, 8 March 1975

In latest round of increases, Phonogram becomes first UK company to push pop albums through the £3 RRP barrier ... Des Brown quits Jet Records, six months after launching the company with Don Arden ... A new survey indicates that TV advertising is losing appeal for record companies, with 1974 spend down by more than £1m over 1973 ... The week's top 10 singles includes Tuli Savalas at number one, plus Mud, Fox, Boy City Rollers and Wigan's Chosen Few.

Music Week, 9 March 1985

New survey predicts "absolute decline" for indie record dealers ... Labels distributed by Pinnacle angered at non-agreement of trading terms with Our Price and the chain's subsequent refusal to stock Pinnacle product ... Radio One controller Derek Chinney marks retirement with a hard-hitting speech at the UK Music Radio Conference, accusing the record industry and Musicians' Union of "collusion" in imposing broadcasting restrictions ... New Elektro MD Simon Potts makes first major catch, signing Manchester's Simply Red. MARK LEWISOHN

Dooley's

D I A R Y

CAN YOU hear us out there? A few "dead" spots at the Grosvenor House made parts of the Music Week Awards difficult to hear (apologies to those guests affected), yet the event seemed as relaxed and as much fun as ever ... The most emotional moment came inevitably when ex-partners Chris Wright and Terry Ellis stepped up to receive their much deserved Siral Awards and embraced. Our one fear was that they might not let go of each other ... Once they had physically separated, each was generous in his praise of those who had assisted their respective rises. Ellis pointed to Wright's signing policy and, reasonably enough, said that if he kept picking up the likes of Jethro Tull and Sinead O'Connor, he wouldn't go far wrong. Meanwhile Wright had some good words for those who had stuck by him in Chrysalis's difficult days and singled out new president Paul Conroy for "giving me the confidence to carry on" ...

THERE IS no better time to stand up and be quoted than when receiving an award — mainly because you've got both feet on the floor and you can't put one in your mouth. Here, then, is the cream of the crop from this year's MW awards luncheon ... PWL's Tilly Rutherford taking the honours for top album and explaining why his company keeps coming out of the pile: "Because the majors have lost the plot and, hopefully, they still won't find it next year." EMI's Barry McCann on picking up the award for top crossover classical album: "Don't be frightened of classical music. Classical music does sell." Virgin MD Jon Webster on taking his share of the top compilation album: "Whatever your records get into the shops, it doesn't really matter." But he added: "Nobody knew about this album because it wasn't in the charts we choose to put out." CBS's Midlands-based Bob Hermon on being chosen pluggier of the year for the third time and on how record companies can make the most of their product: "Get out there and plug it properly. What Capital Radio is doing in London is being repeated throughout the country." PolyGram Record Operations managing director Pete Beza who has subsequently rung Dooley to emphasise he was joking on collecting the top distributor awards: "Whether you're a small retailer or a large retailer, a small record company or a large one, there's no favouritism at PolyGram. We will give you the same service you are getting now throughout the year." His boss, Maurice Oberstein, on picking up the honours for top albums and singles company for the fourth year running: "If only PolyGram could distribute, can you imagine how far ahead we'd be!" And on who's responsible for it all: "We're all in the hands of creative people. Thank God for them!" ... One sad note in awards week: Tom Parkinson died of cancer at the age of 56 and a ceremony will take place at Easthamstead Crematorium on March 5 at 2pm. He will be remembered as a stalwart of MFP and Polydor.

Indie's

D I A R Y

STOP PRESS

STOP PRESS ... STOP PRESS ... STOP PRESS ... The hugely successful Indie Top 20 series does it again! ... Volume 7 features The Stone Roses' MADE OF STONE, Pixies, They Might Be Giants, Inspirational Carpets ... proving the fact that INDIE TOP 20 is always ahead of its time ...

Volume 8 is out March 26th ... Dealers are advised to be well-stocked with all Volumes ... and by the way, 24 Hour Party People ... is on Volume 3! Beechwood Music ... Stay Sharp ... and watch this space ...

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IRISH CENTRE
- MARCH 14/15 LONDON
TOWN & COUNTRY
- MARCH 16 WOLVERHAMPTON
CIVIC HALL
- MARCH 17 MANCHESTER
INTER' CENTRE
- MARCH 18 BRISTOL
T.B.C.
- MARCH 19 BIRMINGHAM
HUMMINGBIRD



“A MAJOR NEW
FORCE IN
SELL-THROUGH”



T

*After just 6 months
Telstar Video
Entertainment
has already
established itself as
a significant player
in the sell-through
market. Here we
chart the young
company's history
and attempt to
discover the 'secrets
of their success'*

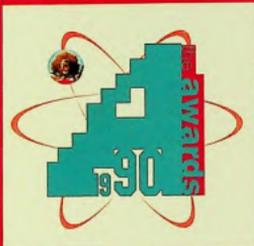


Telstar Video Entertainment was formed in April of last year, its first titles were released in September, and by Christmas the company had a turnover already in excess of **£1 1/2 million**. What's more, with a further **40 titles** planned for release in 1990, many backed by massive cross-promotions with parent company Telstar Records Plc, the newly formed label looks certain to build on its early success. Says Managing Director **Mike Gower**, 'Telstar Video Entertainment was set up to attack the rapidly expanding sell-through market, I am very pleased with the company's success to date and am confident about its continued progress in 1990'.

Telstar Video Entertainment is a subsidiary of the **UK's Number 1** TV merchandising company Telstar Records. 'It always was a logical step for Telstar to set up a video arm', says record company chairman **Sean O'Brien**, 'the formation of Telstar Video Entertainment enables us to further penetrate the dynamic home entertainment market'.

Cross-Promotions

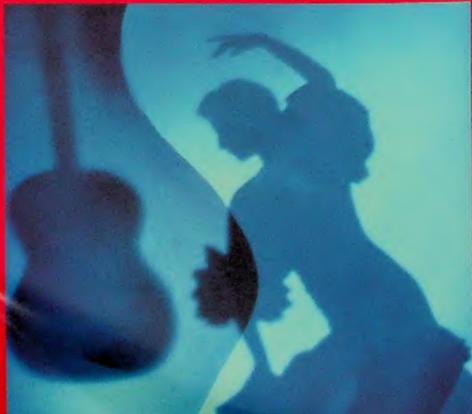
The video label has utilised a wealth of different sources in the acquisition of its titles. With the tie-in with Telstar Records, the most likely source of product are **music videos** released and cross-promoted in conjunction with albums from Telstar Records. Says Gower, 'Not only are Telstar Records far and away the leading TV merchandising company, but in the last quarter of 1989 they were also the number 1 top selling record label in the UK'. Obviously the massive TV and radio campaigns which the record company uses to promote its albums are having the desired effect. What's more, with at least **40 albums** scheduled for release in 1990 Telstar clearly intends to maintain its run of success.



Telstar Records' commitment to such a large and strong roster of releases is good news for Telstar Video Entertainment, continues Gower, 'if we believe that a sizeable market exists for a video of a record release then we'll most certainly go for it... the cross-promotional benefits are obvious'. **THE AWARDS 1990** illustrates this point - on February 12 of this year Telstar Video Entertainment released a compilation video of 14 of the nominated artists for the annual **BRIT awards** show and Telstar Records released a 30 track double album. These products were backed by a massive **£500,000** four-week nationwide TV campaign, creating very high awareness and consumer sales for the related products.

Commissioned Programmes

A second source of programming for Telstar Video Entertainment is the exploitation of video rights to programmes produced by sister company, Telstar Independent Programmes, for the international television market. The highly successful **GYPSY KINGS - Live At The Royal Albert Hall** video release is such an example. Telstar Independent Programmes has also been commissioned to produce programmes specially for the sell-through sector, the **LINDA LUSARDI - Making The Most Of Yourself** title was made in this way. 'This was one of our more important releases in the Autumn', adds Gower, 'commissioning our own productions will clearly be one of the most important sources of future programming for Telstar. It will become one of the major ways of expanding the sell-through business and making us more responsive to market needs'.





Deep Heat Fever

■ A major success story for the label has been the Deep Heat videos, **DEEP HEAT '89 & DEEP HEATS - Feed The Fever**. Including many chart hits and very much reflecting the music of today, the Deep Heat series has certainly caught the imagination of the British public. **These videos are real winners!** says Gower **the house/dance phenomenon of recent years has attracted an enormous following and some very colourful videos...with the prospect of another summer of all night dance parties the success looks set to continue!**



A First For The Video Industry

■ One of the biggest coups for Telstar Video Entertainment during its first 6 months has been the sponsorship deal for the **BEST OF FIGHT NIGHT** video series, a **first** for the video industry. Fight Night is the highly popular late night TV boxing programme transmitted in 7 ITV regions which regularly attracts over 2 million viewers. The sponsorship

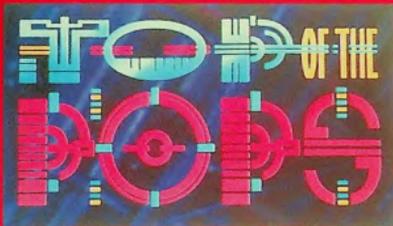


■ A final source of programming open to the label is the licensing of video rights from UK and overseas programme producers, broadcasters and other rights owners. Titles acquired in this manner and already released include **THE WARI Sugar Ray Leonard vs Thomas 'Hitman' Hearns** the explosive title fight of 1989 that was shrouded in controversy, 2 movie length TV specials of the highly popular Scottish TV detective **TAGGART** in **COLD BLOOD** and **DOUBLE JEOPARDY** and the **CHELSEA ARE BACK!** release. Winning the contract to the Chelsea video was a major achievement for the young company, further demonstrating the label's potential for acquiring product in the future.



deal includes massive exposure through broadcasted events in the ITV regions and covers 15 events over a 12 month period. In addition, the company holds exclusive video rights to Fight Night and has already successfully released the first 2 volumes in the series. Says Gower, **This unique combination of major event sponsorship with video rights is a further example of the label's commitment to innovative marketing!**

Another significant deal that Telstar concluded in the Autumn was the UK video rights to the 25 year anniversary of TV's top pop programme **Top Of The Pops**. The video compilation, released in 2 volumes and entitled **TOP OF THE POPS - 25 Years**, combines archive footage and promotional videos with linking sequences specially filmed for Telstar.



■ The biggest selling title on the Telstar Video Entertainment label to date has been the Irish MOR singer **DANIEL O'DONNELL** with his **Thoughts Of Home** video. This collection of Daniel's favourite songs has sold in excess of 80,000 units since its release last October and to date has spent a staggering 19 weeks in the music video charts. **Daniel is a very popular artist with an incredibly large and dedicated following!** comments Gower, **sales of the video clearly demonstrate what can be achieved with well defined target marketing!**



Forthcoming Releases

Telstar Video Entertainment has some very exciting projects planned for release over the next few months, including a number of their own commissioned productions. The first of these, to be released on March 19th, is entitled **SINGING GAMES FOR CHILDREN**, says Gower. "It's the first children's title on the Telstar label and I'm convinced it's going to be a major success because there's nothing quite like it currently available. The video, a collection of best-loved traditional singing games and nursery rhymes, has the winning combination of education and fun that appeals to both parents and children. The response so far has been overwhelming."

Telstar has clearly identified the children's sector of the market as an area for expansion in 1990 with a number of big titles to be released, this includes an exciting new animated cartoon series which is to be broadcast on TV this summer. The label has also just signed the deal to a major comedy package featuring many top international artists which is certain to be a big seller. As for feature films, we have a real treat in store for horror fans this Autumn, reveals Gower. "You have been warned!". On the music front the company has a very strong



line-up of a wide range of artists scheduled for Autumn release, all to be backed by strong marketing campaigns.

Picking up on this marketing point Gower says, "Telstar Video will be very much marketing-led, as the industry expands and develops so its marketing must become more sophisticated. In such a fast moving and competitive market it is essential to be able to anticipate and react to

market trends, by developing and acquiring top quality products and then marketing them in a creative but aggressive manner."

Gower sees Telstar Video Entertainment as becoming a major force in the sell-through market, "I think that the successful start the company has made in the first 6 months is a sure sign that our basic strategy is correct and we are well set for a great 1990 and beyond."

Telstar Video Entertainment's Releases 1990

FEATURE FILMS

The Masks Of Death	Classic Sherlock Holmes Drama
Hitler - The Last 10 Days	Stars Alec Guinness
Persecution	Stars Lana Turner
The Ghoul	Stars John Hurt
Legend Of The Werewolf	Stars Peter Cushing
Divorce His	Stars Elizabeth Taylor & Richard Burton
Divorce Hers	
Taggart - Cold Blood	TV's Top Detective in 2 TV Movie Length Specials
Taggart - Double Jeopardy	

MUSIC

Protect The Innocent	12 Metal Monsters
Gipsy Kings - Live At The Royal Albert Hall	The Music Sensation Of 1989
Superstars In Concert	Includes The Stones, Jimi Hendrix
The Greatest Love	13 Classic Love Ballads
Daniel O'Donnell - Thoughts Of Home	Ireland's Top MOR Star
Top Of The Pops - 25 Years Vols 1 & 2	2 Unique Compilations
No. 1 Hits Of The 80s	The Story Of The Decade
Deep Heat '89	15 Great Dance Tracks
Joe Longthorne - The Singer	TV's Top Personality
Rose Marie - Sentimentally Yours	6 Great Favourites
Deep Heat 5 - Feed The Fever	12 Hottest Club Hits
The Awards 1990	14 Top Nominated Artists

SPORT

The War! Sugar Ray Leonard vs Thomas 'Hitman' Hearns	What A Fight!
Best Of Fight Night - Vol 1	Includes Jorge Paez & Nigel Benn
Best Of Fight Night - Vol 2	Includes The Classic Estrada/Poll Fight
Chelsea Are Back! Season 89/90	Chelsea's Rise To The Top

SPECIAL INTEREST

Making The Most Of Yourself - Linda Lusardi	Fitness, Dress, Make-Up, Diet
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