

31 MARCH 1990

# MUSIC WEEK



£2.00 U.S.\$3.50

ISSN 0265-1548



**ONE TWO**  
**ONE TOO**

# Eurythmics

## WE TWO ARE



## ONE TOO/Video

WORLDWIDE RELEASE 23rd APRIL 1990

"WE TWO ARE ONE TOO" has been specially commissioned by BMG Video to celebrate the unique visual imagery of the most successful duo in pop history.

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Live and acoustic performances.

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Promos: *Revival*

*Don't Ask Me Why*

*The King and Queen of America*

*Angel\**

*(My My) Baby's Gonna Cry\**

\*Both these promos can be seen for the first time on the video.

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**EURYTHMICS**  
**WE TWO ARE ONE TOO**  
 CAT No. 790 349  
 RUNNING TIME 60 MINS



**THE BLOW MONKEYS**  
**CHOICES**  
 CAT No. 790 310  
 RUNNING TIME 60 MINS



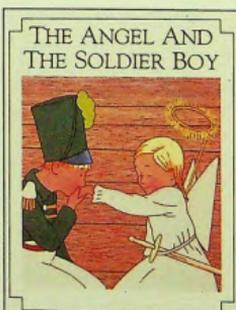
**VARIOUS HITS**  
**MONSTER**  
 CAT No. 790 337  
 RUNNING TIME 65 MINS



**NENEH CHERRY**  
**THE RISE OF NENEH CHERRY**  
 CAT No. 790 335  
 RUNNING TIME 65 MINS



**ANDERSON, BRUFORD, WAKEMAN, HOWE**  
**IN THE BIG DREAM**  
 CAT No. 790 331  
 RUNNING TIME 30 MINS



**THE ANGEL AND THE SOLDIER BOY**  
 BY ALISON DE VERE

BASED ON THE BOOK BY PETER COLLINGTON  
 MUSIC BY CLANNAD



**THE ANGEL AND THE SOLDIER BOY**

CAT No. 790 329  
 RUNNING TIME 25 MINS



**JOHN FARNHAM**  
 & The Melbourne Symphony Orchestra  
**CLASSIC JACK LIVE**  
 CAT No. 790 325  
 RUNNING TIME 90 MINS



**KENNY G**  
**KENNY G LIVE**  
 CAT No. 790 345  
 RUNNING TIME 60



**RICK AS**  
**VIDEO H**  
 CAT No. 790 14  
 RUNNING TIME 37 MINS



**FAIRGROUND ATTRAC**  
**FIRST OF A MILLION KISSES**  
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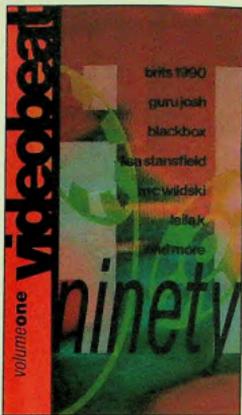
**BARRY MANILOW**  
**LIVE ON BROADWAY**  
CAT No.790 332  
RUNNING TIME 90 MINS



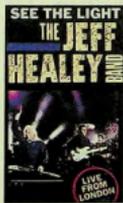
**FIVE STAR**  
**GREATEST HITS**  
CAT No.790 327  
RUNNING TIME 60 MINS



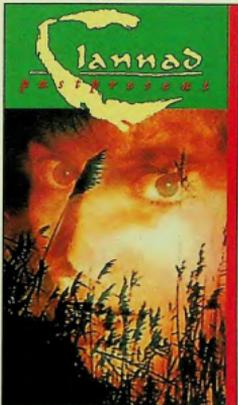
**LITA FORD**  
**LIVE**  
CAT No.790 324  
RUNNING TIME 54 MINS



**VARIOUS**  
**VIDEOBEAT NINETY**  
CAT No.790 358  
RUNNING TIME 60 MINS



**THE JEFF HEALEY BAND**  
**SEE THE LIGHT**  
CAT No.790 330  
RUNNING TIME 80 MINS



**CLANNAD**  
**PAST PRESENT**  
CAT No.790 328  
RUNNING TIME 40 MINS

## COMING SOON

**ARTURO TOSCANINI**  
**ARTURO TOSCANINI COLLECTION VOL.5**  
**VERDI: AIDA**  
CAT No.790 346  
RUNNING TIME 2 HRS 29 MINS

**ARTURO TOSCANINI**  
**ARTURO TOSCANINI COLLECTION VOL.2**  
**BEETHOVEN SYMPHONY No.9**  
CAT No.790 347  
RUNNING TIME 68 MINS



## MUSIC WEEK



£2.00 U.S.\$3.50

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INTRODUCING THE executive team behind AIM, the new combined Island and A&M sales force, from left: A&M managing director Howard Berman, Island head of sales and AIM's director of sales John Pearson and Island managing director Clive Banks. The new sales force hits the road in April with more reps than the individual member companies

## INSIDE

**A STICKER SITUATION**  
A look at the censorship debate

**VIDEO POWER**

Sell through makes its mark in record shops

**TECHNOLOGICAL IGNORANCE**

Are record companies averse to new market research techniques?

**COUNTRY CARNIVAL**

The annual Easter shot in the arm

## Pirate 'let off', as BPI hunts Mr Big

THE CONVICTED manager of a £1m pirate tape operation walked free from court this week.

The sentence of just a £5,000 fine is being described by the BPI's anti-piracy co-ordinator Tim Dabin as a let-off for the man he wanted to see gaoled (MW March 10).

Martin McCuckin told Glasgow Sheriff's Court that he was manipulated by a London-based "Mr Big" paying him £150 per week to run the operation at Cambuslang near Glasgow.

But Dabin denies that there is a London link his unit missed: "I am satisfied that there is no London connection. Mr Big is still in Scotland and we have not given up hope of identifying him," says Dabin.

"If McCuckin is as stupid as he says then how did he manage to run a factory producing 20,000 tapes in a week?"

Sentencing, Sheriff Alexander McIlwain said that McCuckin (25) was just a "cog in the machine." But he warned that if he had been "the driving force" he would have faced a long jail term.

Says Dabin: "It is disappointing and could lead to an escalation of piracy in Scotland. We had expected a firmer sentence for someone who had admitted ruining the factory."

Now Dabin is resolved to uncover the piracy barons in the drive for sentences that will end the illicit trade for good.

"Obviously, now we have to go

## States unite to stem fears on censorship

MANUFACTURERS AND retailers in the US are uniting on a stickering policy amid fears that censorship hysteria could spread to the UK.

As a result of pressure from activists campaigning against explicit and suggestive lyrics, the Recording Industry Association of America and the National Association of Record Merchandisers are working on a uniform voluntary stickering policy.

● Stickering and censorship — news analysis p3.

## Fifield steps up to the board at Thorn EMI

JIM FIFIELD is continuing his rise within the ranks of EMI with his appointment as an executive director on the Thorn EMI board.

He retains his position as president and chief executive officer of EMI Music Worldwide. Fifield first arrived at EMI from CBS/Fox in 1988 and now joins Bhaskar Menon, chairman of EMI Music Worldwide, on the Thorn EMI board.

# Music users fight for fairer rates

MUSIC USERS are fighting back in a price battle in which they claim the odds have so far been stacked against them.

The Music Users' Council is being reactivated in an attempt to

counterbalance the power of royalty collection agencies such as the Performing Right Society and Phonographic Performance Limited.

The council, boosted by the ap-

## 'Cunning' Kruger fined for contempt

PUBLISHER JEFFREY Kruger has been fined £10,000 for contempt of court and had sequestration orders placed on the assets of his companies.

A High Court judge said Kruger had flouted a court order banning him from claiming royalties on songs by stars including David Bowie and Steeleye Span.

Mr Justice Harman heard that in July 1988, Kruger's former partner Hal Shaper obtained a temporary injunction banning him from collecting royalties on certain songs until a dispute over ownership of the copyrights had been decided.

Shaper complained that shortly after the injunction was granted, Kruger and his companies Songs For Today Ltd and Songs For Today Inc

were already involved in attempts to claim royalties.

The judge described Kruger as a "cunning, intelligent and manipulative man" who deliberately tried to cause harm to Shaper for whom he felt "considerable revulsion".

Two other charges of contempt in relation to the Desmond Dekker hit 'The Israelites' were proved against Kruger or one or other of his companies.

Kruger was also ordered to pay costs of the three day hearing. Details of the sequestration and Shaper's applications for orders relating to payment of royalties into a special joint account and the further disclosure of Kruger's assets will be considered at a later hearing.

pointment of new director Phil Tate, claims that the agencies have for too long taken advantage of trade organisations that use music, when selling their fees.

George Pannett is chairman of the council which was formed just before the last World War. Its 100 members include representatives from the British Entertainment and Dancing Association, The Brewers Society and local councils.

"When fees are being renegotiated, people like the PRS have a habit of picking on one obscure tariff and then saying that everyone else should pay the same but that idea has become a bit moribund over recent years," says Pannett.

"The Music Users' Council was reactivated so that all our members could be aware of what others were paying and what tariffs they should be fighting for without being forced to pay a certain rate."

Pannett says the MJUC is now heavily involved in four rights tribunals on behalf of its members. "In

TO PAGE FOUR ►

TO PAGE FOUR ►

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COCONUTS

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PARLOPHONE

# Sticking together over censorship

NOTHING TRAVELS quite as fast as fear. Like a grotesque manifestation of Chinese whispers, the mild, pathetic rumour can spawn unnecessary apprehension.

Some would point to the US as the breeding ground for such paranoia — sometimes to good effect, sometimes bad. Aids hysteria spread like wildfire there to the detriment of the gay community. Others would argue that at least the panic made more people aware of the issue.

Now the US is enthralled with the moral issue of censorship of recorded works — what should or should not the listener hear on record? Critics would argue that any inhibition would contradict the freedom of speech tradition.

In the past, campaigns by the likes of the Parents Music Resource Council (PMRC) have stirred up stories in newspapers of records provoking satanism and suicide. Such cases are rarely proved.

But the PMRC has been more successful with a campaign to sticker recorded works which contain material deemed "offensive". What exactly constitutes offensive has yet to be decided. But already some states are listening to the PMRC's views.

Up to 16 states are now calling for legislation to prevent "offensive" product passing under their noses without warning and many

retail chains are not stocking certain releases or imposing an age restriction for buyers.

The National Association of Record Merchandisers met in Los Angeles this month to discuss the censorship/sticker issue. Andy Gray, chairman of the UK's record retailing association BARD, was there to assess the situation.

Gray believes that retailers are becoming scapegoats in a situation where the problem is not being stemmed at the source.

"A line has to be drawn somewhere. Dealers do have a responsibility but I don't think it should come down to them to make the decision. Record companies know what the content is going to be on these records and in that sense they are more responsible," he says.

"As far as the dealers are concerned, it is something of a Salman Rushdie situation in that it is impossible for us to listen to every record that comes in and, therefore, we cannot judge what merits being stocked or stickered."

In the latest case, concerning 2 Live Crew's *Move Somethin'*, a US dealer was taken to court for stocking the record which contained allegedly offensive lyrics. He escaped prosecution, but how long will it be before a retailer is found guilty?

Andy Gray believes the current



STICKERS LIKE this are being added by record companies to mollify moralist criticism

state of hysteria over the issue in the US is playing dealers necks on the line. "But the problem is that they get very worried about all this and yet when they get together at the seminar they just come out with bland statements and nothing is really resolved," says Gray.

"The seminar never really got to grips with the issue as for as the dealers were concerned but I think one thing that came out of it was that record companies are now beginning to voluntarily support stickering."

"The problem is that things will have to change soon because in the US at the moment it is the dealers that are getting the flack and there's a chance that they could go to prison."

Record companies can no longer use the excuse of artistic free speech when blatantly offensive lyrics are included on an album, Gray adds.

CBS Records president and CEO Walter Yetnikoff, whose company has stickered a number of releases by Public Enemy, 3rd Bass and others, has already reacted by sending a memo to all his staff. "Traditionally, music has often

served as an important sounding board for the expression of social criticism and rage and also provides an outlet for artists to vent their feelings," he says.

"Still, a number of recordings have recently been released which have stirred strong reactions outside and within the industry suggesting that these songs validate and promote bigotry and intolerance."

"Recognising the power that we possess throughout the entertainment industry, it is essential for us to encourage constructive messages that challenge people to recognise the evils of racism, bigotry, anti-semitism and intolerance in any and all forms," says Yetnikoff.

"As difficult and subjective as these decisions may be, our company is committed to making sure that none of our recordings promote bigotry. Hopefully, others will choose to emulate our standards."

With the news that record companies are now uniting in their efforts to sticker certain product and the formation of the Coalition Against Lyrics Legislation campaign, it seems that the US music industry may soon quell some of

- 4 News
- 6 Frontline
- 8 Music video; chart
- 10 Sell through; chart
- 12 Dance chart
- 13 Dance; Hamilton
- 14 Singles chart
- 16 Talent
- 17 Performance
- 20 LP reviews; Heavy metal chart
- 21 Singles' reviews: The Other Chart
- 23 Classical; CD chart; US charts
- 24 Airwaves; Airplay action
- 26 Albums chart
- 28 Tracking; Indie chart
- 30 Country; chart; Publishing
- 31 Reissues
- 32 New release listings
- 36 Dooley; Diary

## NEW PRODUCT

● POLYDOR IS launching a TV advertising campaign in Granada and Central on March 26 to back the same day release of James Last's album *Classics by Moonlight*.

The push is followed by a national roll-out. TV-ad advertising, radio ads and press ads in the *Sunday Mirror* and *Sunday Express*. Instore displays are booked at 200 independent record shops and in 60 John Menzies stores. The release coincides with a UK tour by Last.

TV advertising will also back another Polydor release, the Voice by Brenda Cochran, on April 2. The campaign starts in STV, Yorkshire and Tyne Tees before a national roll-out.

TV-ad is also booked along with ads on BBC and Capital Gold.

Press ads will be featured in the *Sunday Mirror* and *Daily Record*.

● A £100,000 TV advertising campaign is being launched to support the release of the dance compilation *Skin Beat — The First Touch*, on the *Skin Beat* label [through the Really Useful Group].

The album is released this week with ads running in TVS, Central and LWT for three weeks. There will also be two weeks of ads on Capital Radio, press ads in *Sky*, *ID* and *The Face* magazine and instore displays.

● POLYDOR is releasing the Jimi Hendrix single *Croastown Traffic* on April 2 to tie-in with the *Wron-gler* TV ad in which the song features.



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BMG Strikeforce person



## Music users

► FROM PAGE ONE

some cases, the PRS was asking fees to be trebled and through our fighting they had to accept a 50 per cent increase," he says.

"We are in a very active state at the moment because we want things to change. The current situation with PRS in particular is that they are continuing to try and treble fees and we are doing our utmost to restrict that."

He adds that disagreements with PML have so far been settled before reaching the tribunal with certain compromises on both sides.

He says the MUC is also vigorously battling against a harmonisation of collection agencies across Europe in 1992. "We are against harmonisation because most other countries pay more and we certainly don't want that," says Pannett.

"In fact, we have got it in the back of our minds that the next stage may well be to form a European Music Users' Council."

## Pirate 'let off'

► FROM PAGE ONE

on until we can name the Mr Bigs, it's not enough just to close a factory, although that is the main thing," he says.

When the factory was raided in November 1989, Dobin's squad found evidence of a round-the-clock operation and he estimates turnover at £1m per year.

## New Geffen label born

DAVID GEFFEN is setting up a new record label as a result of his deal with MCA.

DGC Records will be run in tandem with the Geffen label and will also be owned by MCA. It will be distributed by WEA until Geffen's contract with WEA expires next year.

Geffen president Ed Rosenblatt will continue in that post for both labels with David Geffen as chairman. But DGC — David Geffen Company — will have a separate promotion staff with other areas handled by Geffen staff until the need to change arises.

# Autumn date set for charts to boost Scottish music

PLANS for Scotland's own charts are on the verge of completion — with backers of the scheme pledging a boost for the country's industry.

Encouraged by a poll of retailers and record buyers, the Scottish Record Industry Association anticipates an autumn launch for the charts which will include a Scottish label rating.

The two other charts planned will record all LPs and singles sold over Scotland's counters.

SRIA chairman Robin Morton says: "We identified a record chart as one way of improving opportunities for all levels of the Scottish

music industry.

"We believe that the record buying habits of Scots differ significantly from the rest of the UK, and notably as far as Scottish bands are concerned where many are virtually unknown outside Scotland."

Market research for the scheme carried out by Scotiform showed widespread support for a Scottish chart.

"Retailers are extremely responsive to the idea of Scottish charts information, not only to counteract perceived regional bias in UK national charts but also to increase the sale of Scottish music and im-

prove the opportunities for Scottish bands," says Janet Sylvester of Scotiform.

She adds: "An increased customer interest in Scottish bands and artists is noted by 70 per cent of record retailers."

The Scottish Development Agency is now working with the SRIA towards setting up an infrastructure for chart research. The SRIA is in discussion with TV and radio companies over its use on air.

Commercial backing for the chart is also up for grabs, says SDA marketing adviser Jonathan Goult.

He adds: "There have been a number of first approaches, confirming recognition that the Scottish chart idea is an important and demographically significant concept."

"The intention is to invite bids from backers where attention will be given not only to funding but wider promotional concepts as well."

The Scotiform street poll, of 1,000 interviews, found that 75 per cent of buyers preferred cassettes, 50 per cent bought vinyl LPs and 24 per cent opted for CD. Deacon Blue and Wet Wet Wet accounted for half of the spending on Scottish bands, with Simple Minds polling at 21 per cent and Run Rig above The Proclaimers and Big Country at 14 per cent.

## Morton's 'one regret' after 19 years at top MU post

AN ERA ends this week with the retirement of Musicians' Union general secretary John Morton after 19 years in the post.

Morton's successor is 47-year-old Dennis Darc, formerly the union's Eastern Region organiser. His initial term of office is for five years.

"I'm pleased to be handing over with the union in good financial shape and membership at over 42,000," says Morton. He adds that his proudest achievement was the presentation of the union's case before the Performing Right Tribunal in the dispute over ILK payments. But he says: "I am disappointed that I was unable to make progress towards forming a single talent union with Equity."



JOHN MORTON: end of an era

Among other changes at the MU, east London branch secretary Barbara White becomes the first woman to be elected to the national executive committee.

● Full interview with John Morton next week.

## Classical world revels in double chart success

THE CLASSICAL world is celebrating a new achievement in the rising in popularity of the music.

Last week two classical albums were featured in the top 10 for the first time. Nigel Kennedy's Four Seasons climbed to number three,

with The Essential Pavarotti at number nine.

With sales of Four Seasons now reaching 300,000, this new feat is seen by industry observers as proof of the predicted growth in interest in classical music.

## Mike Shaft reinstated at Sunset

MIKE SHAFT has returned to Sunset Radio as managing director just three weeks after he was sacked by the Manchester radio station.

"I am over the moon," says Shaft, about his return to the board after last week's annual general meeting.

Two other directors, Terry Smith of Radio City and David Rodgers of the Manchester Apollo are no longer on the board after declining to stand for re-election.

## World BRIEFING

WASHINGTON DC: Total industry shipments of recordings rose 5.09 per cent in 1989 to 800.74m units from the previous year's 761.9m. The dollar volume for 1989 shipments rose 3.35 per cent to \$6.44b, calculated at suggested list price. The figure for 1988 was \$6.25b. The figures are the latest from the Recording Industry Association of America. As expected, CDs gained again, this time up by 38.42 per cent in unit shipments — 207.2m CDs compared to 149.7m in 1988. LPs fell by 52.2 per cent in unit shipments with vinyl singles down 44.22 per cent. Cassette singles were up 239.14 per cent to 76.2m units. In dollar value, cassettes accounted for \$3.3b in sales in 1989, CDs for \$2.6b, LPs for \$220m, cassette singles for \$195m and vinyl singles for \$15m.

TORONTO: US chart-topper Alanah Myles carried off three awards at the Junos, organised by The Canadian Academy For the Recording Arts and Sciences. Best male singer was Kim Mitchell and best female Rita MacNeil, while Blue Rodeo won the best group award and George Fox was male country vocalist of the year. Opera singer Mauraen Forrester entered the Hall Of Fame. The event was preceded by industry awards organised by trade paper The Record. Virgin carried off three awards, being judged best international independent label for the fourth year out of five.

LOS ANGELES: NARM convention news — Stanley Gold, president/CEO of Shanrock Holdings, which owns two record retail chains, chastised labels for inordinate profiteering on CDs at the expense of retailers and consumers. Gold cited manufacturing costs of \$1.25 per disc, plus \$2 royalties for a major act — a 67 per cent profit margin for labels on a \$10 wholesale price.

**THE CROSS ARE:**  
 Roger Taylor — Vocals, Guitar  
 John Macrae — Drums  
 Bruce Hauman — Bass  
 Clayton Moss — Guitar  
 Spike Edney — Keyboards

PARLOPHONE



# t h e t o p



	CD	MC
<b>BERNSTEIN IN BERLIN: BEETHOVEN</b> <i>Symphony No. 9</i>	429 861-2	429 861-4
<b>HOLST:</b> <i>The Planets</i> B.P.O. - Karajan	400 028-2	330 2019
<b>ALBINONI:</b> <i>Adagio</i> - <b>PACHELBEL:</b> <i>Canon</i> - <b>BACH:</b> <i>Air</i> <b>MOZART:</b> <i>Serenata Notturna</i> B.P.O. - Karajan	413 309-2	413 309-4
<b>BEETHOVEN:</b> <i>Symphonies Nos. 5 &amp; 6</i> B.P.O. - Karajan	413 932-2	—
<b>BERNSTEIN:</b> <i>West Side Story</i> <i>The Kisses</i> - Carreras - Bernstein - Chorus & Orchestra	415 963-2	415 963-4
<b>BIZET:</b> <i>Carmen Highlights</i> <i>Bolero</i> - Carreras - Ricciarelli - von Dam - B.P.O. Karajan	413 322-2	413 322-4
<b>MAHLER:</b> <i>Symphony No. 1</i> Concertgebouw - Bernstein	427 303-2	427 303-4
<b>MENDELSSOHN:</b> <i>Violin Concerto</i> - <b>BRUCH:</b> <i>Violin Concerto No. 1</i> Mutter - B.P.O. - Karajan	400 031-2	330 2016
<b>BARTOK:</b> <i>The Six String Quartets</i> Emerson String Quartet	423 657-2	—
<b>SIBELIUS:</b> <i>Finlandia</i> <i>The Swan of Tuonela</i> - Valer Trista - Tapiola - B.P.O. - Karajan	413 753-2	413 753-4
<b>CHOPIN:</b> <i>13 Nocturnes</i> Barenboim	415 117-2	—
<b>DVORAK:</b> <i>Symphony No. 9 "New World"</i> V.P.O. - Karajan	415 509-2	415 509-4
<b>BRUCKNER:</b> <i>Symphony No. 8</i> V.P.O. - Karajan	427 611-2	—
<b>VIVALDI:</b> <i>The Four Seasons</i> Standaog - The English Concert - Pincock	400 045-2	331 1003
<b>WAGNER CONCERT:</b> Jesse Norman - V.P.O. - Karajan	423 612-2	423 613-4
<b>PUCCHINI:</b> <i>Madama Butterfly Highlights</i> <i>Firenze</i> - Bergamaschi - Carreras - Pálhermonle - Sinopoli	427 358-2	—
<b>SAINT-SAËNS:</b> <i>Symphony No. 3 "Organ Symphony"</i> Prestes - B.P.O. - Karajan	419 617-2	419 617-4
<b>BACH:</b> <i>Mass in B minor</i> The Monteverdi Choir - The English Baroque Soloists - Gardiner	415 514-2	415 514-4
<b>ELGAR:</b> <i>Enigma Variations</i> - <i>Pomp &amp; Circumstance Marches 1 &amp; 2</i> BBC Symphony Orchestra - Bernstein	413 490-2	—
<b>VERDI:</b> <i>Aida Highlights</i> Ricciarelli - Domingo - Nucci - Ghiorov - Chorus & Orchestra of La Scala - Abbado	415 284-2	330 2892
<b>BEETHOVEN:</b> <i>Piano Sonatas No. 8 "Pathétique"</i> <i>No. 14 "Moonlight"</i> - <i>No. 23 "Appassionata"</i> Barenboim	419 602-2	419 602-4
<b>GRIEG:</b> <i>Pearl Gynst Suites 1 &amp; 2</i> - <b>SIBELIUS:</b> <i>Felicias et Mellisande</i> B.P.O. - Karajan	410 026-2	330 2068
<b>CORELLI:</b> <i>12 Concerti Grossi Op. 6</i> The English Concert - Pincock	423 626-2	—
<b>HOROWITZ AT HOME:</b> <i>Mozart</i> - <i>Listz</i> - <i>Schubert</i>	427 772-2	427 772-4
<b>MOZART:</b> <i>Requiem</i> Tomowa-Sintow - Müller Mollinari - Cola - Burckholzae - V.P.O. - Karajan	419 610-2	419 610-4
<b>BRAHMS:</b> <i>Violin Concerto</i> Mutter - B.P.O. - Karajan	400 044-2	330 2032
<b>BACH:</b> <i>St Matthew Passion</i> Monteverdi Choir - Gardiner - English Baroque Soloists	427 648-2	427 648-4
<b>MOZART:</b> <i>Piano Concertos Nos. 20 &amp; 25</i> Benedetti Michelangeli - NDR - Sinfonieorchester - Garben	429 353-2	429 353-4
<b>MAHLER:</b> <i>Symphony No. 5</i> V.P.O. - Bernstein	423 608-2	423 608-4
<b>HANDEL:</b> <i>Messiah</i> Asper - von Otter - Chorus - Tonleison - The English Concert - Pincock	423 640-2	423 630-4



IMPORTED FROM GERMANY

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# Retailers: know your rights

**Greville Janner MP gives some advice on dealing with customers' complaints**

**W**HAT ARE your customers' legal rights against you? Are they entitled to be served and if so at what price? If they are dissatisfied, what can they demand from you?

A retailer lives off the sale of goods. So consider what the law does to give your customers rights and protection against you.

As a start, the customer has no right to be served. Provided that you do not discriminate on grounds of sex or race, you may choose or reject customers as you see fit. Even if you advertise opening hours, you do not have to open. Nor is a customer entitled to goods on display, in the window or in the shop itself, either at the price marked or at all.

When you display or mark goods, you are inviting customers to make an offer for them. This you may reject. But beware of the Trade Descriptions Act. At civil law, you could be in the right. But at

criminal law, though, it is an offence to apply a false trade description to goods — which includes marking goods at a price lower than that at which you are prepared to sell them. So while customers are not entitled to demand that you sell goods at the price marked, they could threaten to report you to the fair trading authorities if you refuse to do so.

Every time you sell goods, you make a contract of sale. This will have express terms — like price or quantity. It will also contain implied terms — usually thanks to the Sale of Goods Act, 1979.

Your customers are normally entitled to goods which are "of merchantable quality" and "reasonably suitable for the purpose supplied". Defective goods are not "of merchantable quality". Records which are scratched are "unsuitable" for the purpose for which you sell and the customers buy them.

It follows that if you sell faulty merchandise, your customers may reject them and claim their money back.

They will be entitled to damages, normally limited to the amount which they have paid.

You are free to offer credit, either for the amount concerned or even for a larger sum. But the cus-

tomers is free to reject your offer. Once accepted, the offer becomes binding.

Equally, customers are only entitled to return goods and get their money back if they really are faulty. If, say, they regret their purchase for any other reason, that would be their misfortune. You are not bound to accept back satisfactory goods, merely for the sake of goodwill. You may do so, as to avoid trouble. But the law will not force this kindness on you.

In practice, there are often disputes as to whether goods really are faulty. Then if you cannot satisfy customers, they may take you to court and a judge will decide whether or not those goods were in accordance with contract. Naturally, cases of that sort tend to be costly, anxious and uncertain in their outcome. So do look for a reasonable compromise.

As with goods, so with services. Your customers are not entitled to perfection. But if you do not achieve that standard of skill which a reasonable person would expect of you, then the customer may claim damages for breach of contract.

Suppose that you agree to supply some records or to complete services by a particular date. The customer will only be entitled

to damages, if the date for delivery or completion was an essential element of the contract. In legal terms, if time was of the essence of the contract.

Time may be of the essence because you expressly make it so — "If this record is not delivered by the end of this week then I don't want it..."

It may also be implied. There is not much point in delivering a batch of records to a customer on the day after you know that his party is to take place. If goods are delivered late and time is of the essence, customers must minimise their loss. They must look for the same or similar goods elsewhere and if they find them, their loss will be limited to the difference between what they would have paid you and what they actually have to pay for the items.

So those are your customers' main contractual rights against you. Equally, you have almost identical rights against your own suppliers. Suppose that you supply goods to customers that are faulty in manufacture. Your liability is to your customers. It is no answer to them to say: "Don't blame us. Sue our suppliers." Their contractual relationship is with you and their rights are against you.

In case of dispute, you could al-

ways say: "If our suppliers will accept the claim, then we'll give you your money back. We'll send the goods to them." But your dissatisfied customers are not bound to accept that arrangement. They may look to you and you may then seek a contribution or, more likely, an indemnity from your suppliers. If your failure to comply with your obligations was due to their fault, then you must still satisfy your customers. But your suppliers will — subject to your contracts with them — normally have to put matters right for you.

Finally, exclusion clauses. In brief, clauses which seek to take away customers' rights will only be upheld if they are reasonable. The Supply of Goods (Implied Terms) Act 1973 and the Unfair Contract Terms Act 1978, have ensured that fraudulent guarantees and warranties have died the deaths that they deserved.

*Caveat emptor* — let the buyers beware — still means that customers must make sure for themselves that they get what they want at the best price they can find. You do not have to return anyone's money because you are selling goods at a higher price than at other stores nearby. But *caveat venditor* — let the seller beware — where the goods are defective.

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## COVER LOOK

Showing the way in a black silk basque by Roberto Buchan, £995 at The Laird of Glenfarg. All make-up by Steve Cook: Body protected by Oil-Free Ultra Block SPF 14 from Vogue Science; on lips, Red Red Red Luxury Lipstick by Emma Green Green Greengrass. Fashion Editors: John Haddock and Graham Marr. Hair: Phil Day at Le Roy Dougan. Photographs by Martin Palmer.

### ● NEXT: THE ALBUM 'I'M BREATHLESS'

Vogue is the title of the new single by Madonna. Vogueing is the name of a dance, based on the poses found in fashion magazines. Madonna and a number of other excellent dancers Vogue in the new video for the single. You must see it. The single is taken from the forthcoming album 'I'm Breathless', featuring songs from the new movie 'Dick Tracy' starring Madonna, Warren Beatty and a host of other stars, set for release in the summer.

All contents on this page are mostly a load of old twaddle, except the details about the fabulous new Madonna record. Vogueing should not be attempted without buying the record and seeking parental consent.

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# Madonna

## MUSIC

- 5 Inch CD single, *Vogue*
- 7 Inch single and picture disc
- 12 Inch remix, picture disc and special poster
- 33 The forthcoming album, *I'm Breathless*
- 45 RPM and happening!
- 90 *Keep It Together*—we did!
- 99 Left field music guide, by Steve Prior

## FILM

- 145 *Dick Tracy*: is there hype after *Batman*?
- 157 Interview with Madonna, aka *Breathless Mahoney*: a singer as an actress as a singer!
- 165 Warren Beatty, Al Pacino, Dustin Hoffman: mere co-stars!
- 170 *Vogue*, the video reviewed by Paul Somers
- 172 1990's film of the year—we announce an early winner

## DANCE

- 225 Vogueing: the latest dance sensation
- 245 Pose by Pose Guide to Vogueing: bring your own mirror!
- 256 Whatever happened to Acid House? by Mark Crossingham
- 260 Manchester: a totally happening place, by Paul O'Donoghue, local boy made good

## MEN IN VOGUE

- 272 Warren Beatty: womaniser or gentleman?
- 285 Ex-pat life in the South: David Mather
- 293 Pregnancy and the father: Jimmy Mulvoy breathes in

## FASHION

- 301 Underwear and Nightwear: blur the distinction with Madonna
- 334 Blondes have more fun: Madonna shows you how!
- 401 See through: something to look forward to!
- 421 Suits without ties: it's a no no
- 445 30's: *Dick Tracy*, hats and vamps
- 453 The Madonna look: in again for the nineties!
- 501 What to wear whilst Vogueing, a bit of a feature by Jon Uren

## REGULAR FEATURES

- 25 Madonna in the chart rundown
- 123 Recipe corner: by the fruity Denise Dorrer
- 207 Legal Eagle Steve Betts keeps a watchful eye
- 456 Martin Craig answers your letters
- 242 Cars: a crash course in survival with Hassan Choudhury
- 352 Horoscopes, by William Whitney
- 321 70's fashion comes full circle, by Tony Simpson

# DISTRIBUTION TOP INDIE TOP-40 SINGLES

1	3	2	STRAWBERRY FIELDS FOREVER <i>Debut/Sheena (DEPT)</i> 3099 (PAQ)
2	1	3	BLUE SAVANNAH <i>Music (ZUMAITE)</i> 109 (UKR)
3	5	2	THIS IS HOW IT FEELS <i>Ingonyama (Cap)</i> Creston CREO 2870 (UKR)
4	6	4	LOADED <i>Wood (Sona)</i> Music (ZUMAITE) 28 (UKR)
5	2	6	ENJOY THE SILENCE <i>Sheena (Cap)</i> Silvertone OMB2 17 (UKR)
6	4	2	MADE OF STONE <i>The Stone Roses (Cap)</i> Silvertone OMB2 2 (P)
7	NEW	NEW	ANOTHER DAY IN PARADISE <i>Debut/Sheena (DEPT)</i> 3099 (PAQ)
8	NEW	NEW	MAMMA GAVE BIRTH TO SOUL CHILD <i>Queen Latifah/Sheena (Cap)</i> Cap 50/Tamara (Cap) 5718 (UKR)
9	4	7	LEPPANT STONE <i>The Stone Roses</i> Silvertone OMB2 1 (P)
10	8	4	BRING FORTH THE GUILLOTINE <i>Sheena (Cap)</i> Tom Tom 7777 913 (PAQ)
11	9	3	RAGGA HOUSE (ALL NIGHT LONG) <i>Sheena (Cap)</i> Living Beat 759A99 (P)
12	12	2	WANTED <i>Sheena (Cap)</i> Supernova SUPS 12 (189) (P)
13	11	9	HAPPENIN' ALL OVER AGAIN <i>Ingonyama (Cap)</i> Supernova SUPS 12 (189) (P)
14	NEW	NEW	YOUR MINE <i>Sheena &amp; Stone Mafu (Cap)</i> Big Life/Red Red (KOD) 1583 (UKR)
15	NEW	NEW	THE SHIP SONG <i>Sheena (Cap) &amp; The Backbeats</i> Music (ZUMAITE) 108 (UKR)
16	10	9	WALK ON BY <i>Sheena (Cap)</i> PWL PWL 148 (P)
17	20	6	TESTONE <i>Waza-Corpo (Epic)</i> 1649 (3) (UKR)
18	13	3	MAD LOVE (EP) <i>Sheena (Cap)</i> A&R-BAW 3903 (UKR)
19	16	17	MADCHESTER BAVE ON E.P. <i>Rugby (Mer)</i> Factory FAC 2427 (KAC) 252 (P)
20	NEW	NEW	AIRPORT '89 <i>Sheena (Cap)</i> KCM (KCM) 2340 (UKR)
21	14	5	JAILBREAK <i>Sheena (Cap)</i> Roxby 782 1127-102 (GAM)
22	19	3	ALL WE WANNA DO IS DANCE <i>Sheena (Cap)</i> Production House (PNT) 015 (PAQ)
23	15	2	SPACE TALK <i>Music (ZUMAITE)</i> Ramar (RAMAR) 111 (PAQ)
24	17	5	THE HURRYING DANCE <i>Sheena (Cap)</i> KCM (KCM) 3640 (UKR)
25	18	7	PROBABLY A ROBBERY <i>Sheena (Cap)</i> Music (ZUMAITE) 12 (UKR)
26	21	8	INDIAN ROPE <i>Sheena (Cap)</i> Dead Dead (GAM) 1505008E 12 (UKR)
27	25	4	FEELING GOOD <i>Sheena (Cap)</i> Big World (WENT) 3095 (PAQ)
28	NEW	NEW	ME SO HORNY <i>Sheena (Cap)</i> Styepopul (TGSM) 107 (UKR)
29	NEW	NEW	CIRCLES/NEED TO KNOW <i>Sheena (Cap)</i> Long Beach (REACT) 417 (P)
30	34	15	YOU SURROUND ME <i>Sheena (Cap)</i> Music (ZUMAITE) 12 (UKR)
31	31	2	WONDER WHY <i>Sheena (Cap)</i> One Little Indian 3137 1121 (GAM)
32	NEW	NEW	FOOLS GOD/WHAT THE WORLD IS... <i>Sheena (Cap)</i> Silvertone OMB2 12 (P)
33	18	15	28 SECONDS TO COMPLY <i>Sheena (Cap)</i> Tom Tom 7777 913 (PAQ)
34	23	10	TEARS ON MY PILLOW <i>Sheena (Cap)</i> PWL PWL 147 (P)
35	24	9	THE RIDE EP <i>Sheena (Cap)</i> Creston CREO 2783 (UKR)
36	30	27	WFL <i>Sheena (Cap)</i> Factory FAC 2222 012 (KAC) 193 (P)
37	27	15	GOING BACK TO MY ROOTS <i>Sheena (Cap)</i> Ramar (RAMAR) 78 (PAQ)
38	39	24	STREET TUFF <i>Sheena (Cap)</i> Creston CREO 2870 (UKR)
40	22	10	INSTANT REPLAY <i>Sheena (Cap)</i> Foster (1) 704M 32 (P)

# TOP-20 ALBUMS

1	2	45	THE STONE ROSES <i>The Stone Roses</i> Silvertone OMB2 302 (P)
2	3	20	WILD! <i>Sheena (Cap)</i> Music (ZUMAITE) 13 (UKR)
3	1	6	PENNIES FROM HEAVEN <i>Sheena (Cap)</i> B&C REC 168 (P)
4	4	2	FEET HIGH AND RISING <i>Sheena (Cap)</i> Tamara/Big (She) (Cap) 5152 (UKR)
5	5	5	WALK ON BY <i>Sheena (Cap)</i> PWL PWL 148 (P)
6	9	18	THE HEALER <i>John Lee Hooker &amp; Friends</i> Silvertone OMB2 508 (P)
7	NEW	NEW	SOUNDCLASH <i>Sheena (Cap)</i> Music (ZUMAITE) 13 (UKR)
8	20	8	BUMMED <i>Sheena (Cap)</i> Factory FAC 220 (P)
9	16	9	READING, WRITING & ARITHMETIC <i>Sheena (Cap)</i> Rough Trade (ROUGH) 148 (UKR)
10	7	2	COLLECTION <i>Sheena (Cap)</i> Armed & DANG 181 (UKR)
11	15	45	TEN GOOD REASONS <i>Sheena (Cap)</i> PWL PWL 7 (P)
12	10	22	ENJOY YOURSELF <i>Sheena (Cap)</i> PWL PWL 149 (P)
13	NEW	NEW	SQUIRE & G MAN <i>Sheena (Cap)</i> Factory FAC 170 (UKR)
14	14	132	THE CIRCUS <i>Sheena (Cap)</i> Majesty 27134M (UKR)
15	6	2	SPECTRUM <i>Sheena (Cap)</i> Silvertone OMB2 506 (P)
16	18	13	MIXES <i>Sheena (Cap)</i> Decca (DECCA) 7 (PAQ)
17	11	5	THE COMFORTS OF MADNESS <i>Sheena (Cap)</i> CAD 9003 (UKR)
18	17	2	SCAR <i>Sheena (Cap)</i> A&D (A&D) 911 (UKR)
19	12	2	ODO THE WORLD OF BABY FORD <i>Sheena (Cap)</i> Burbank King (M&M) 8542 (UKR)
20	NEW	NEW	LITTLE ROCK TO LEIPZIG <i>Sheena (Cap)</i> Galky Day GOKD 322 (UKR)

Compiled by Music Week from Galky Data

# A & INDIES

# T R A C K I N G

by Dave Henderson  
**THE HEART THROBS**, those wonderful girls with hair that always changes colour, are back with a brand new, spankingly grand single called 'I Wonder Why.' It's One Little Indian through Nine Mile and the Cartel and it sounds just fab, because we're here at Tracking HQ really like The Heart Throbs and we think you should go out and buy lots of copies to make them really rich. Meanwhile, back in reality, **Bruce Cockburn** returns with another quality album and this time it's on Cooking Vinyl through Revolver and the Cartel. What's more, it's level. Also scheduled from Cooking Vinyl is a new album from **The Davy Spillane Band** and that's called The Shadow Hunter.

THE INDIE Top 20 album, volume eight this time, is as fab as you'd expect being as the indie sector seems to be taking over the industry. Tracks include **The Shamen**, **A Guy Called Gerald**, **The Sugarcubes**, **Depeche Mode**, **Pale Saints**, **The Family Cat** and lots more. It's on Beechwood and it's available through Revolver and the Cartel on every format so you can imagine (as long as it's just cassette, CD and album). East London's **The Chairs** release a new single, **Crest Fallen**, on their own Pink Halo label through Pinnacle and the Lovely Art label releases a sampler called 16, through APT, with tracks from **Sky Crisis**, **Mary**, **Data Bank A**, **Numb**, **Museum of Devotion** and more.

**SADLY The Go.Betweens** have split up and they part with a nod and wink on The Go.Betweens 1978-1990 on Beggars Banquet, a retrospective that features two previously unreleased items. Jehstoundz has reduced the dealer price on its extensive back catalogue of music and music-related video titles. The catalogue includes footage of **UK Subs**, **Nettles**, **Black Flag**, **The Members**, **Dr John**, **Hanoi Rocks**, **Alien Sex Fiend** and many more. New Zealand band **The Clean** release a new album, cassette, CD on Rough Trade through the Cartel and it's called, simply, **Vehicle**, they'll be touring selected UK venues in April in support.

**THE JAMES Dean Driving Experience** have signed to El Records and they debut for the label with a season Conway on seven- and 12-inch. They'll be playing live in support and you can get the record through Pinnacle. **Hotototia** release a Keith Leblond-produced 12-inch on the Big Kiss label through Southern and that's called 'Talkin' Out The Side Of Your Neck.' **Jan Vertel** has a female-dance cover of Another Day In Paradise is already a big club hit and now it's available on 12-inch and seven inch on the Debut label through Pacific. CD from the Debut stable, **Olympia** suggest you Won't My Love on 12-inch for the City Zen Music label through Pinnacle Re-Cuts.



THE CLEAN are set to head off in their new *Vehicle* on Rough Trade

**THE SNAPDRAGONS** release a four tracks 12-inch called *The Eternal*. In A Moment on the Native label through Revolver and the Cartel. Manchester's excellent **KIT** release *Overshadowing Me* on Play Hard through Nine Mile and the Cartel as a 12-inch only and don't forget **Brudford's** debut album *Shouting Quietly*, a Stephen Street-produced opus on Foundation through Rough Trade and the Cartel.

THERE'S a couple of new items from the Belgian Les Disques Du Crepuscule label, through APT, they are albums from **Cathy Clare** (self-titled) and **Inouisme** from **Frigit On The Rocks**. And there's more female activity on Crepuscule, with an album from American singer **Jane Kelly Williams**. Her second for the label, it's called *Unexpected* *Weather*.

THE DEAF label offers a split album featuring **Agnettales** and **Drudge**, the former being loud and Belgian, the latter being loud and London. It's distributed by Peaceville through Revolver and the Cartel. Meanwhile, Pinnacle have several releases from a Netherlands label called *Prologue* on the way. There's an album called *Real Stones* (a compilation of 8&8). **The Splinters**: Right On (garage rock), **Omar And The Howlers**: Monkeyland (rock 'n' roll), **Somewhere's Darlings**: You Will Be Happy (pop single), **Danny's**: Roots (hip hop 12-inch) and **Lies Clayton's** (Technique Is Addictive) (country rock 45). The Netherlands? **Phew**, **Rock 'n' Roll**. THERE'S a riot of CDs set for release from the Demon set of labels. **Nick Lowe's** *Labour Of Lust*, **Nick The Knife** and **The**

Abominable Snowman all arrive on CD for the first time, via Pinnacle, while on Edel (also through Pinnacle) **The Action's** the Ultimate Action gets lasered, **Del Shannon's** *Runaway Hills* and **I Go To Pieces** are both released on CD on Edel, there's a CD-only release called **Al Green**, on a live album called *Tokyo...* Live, and **Solomon Burke** has his *Soul Alive* album released on CD too. **The Wood Children's** *Shopholic* is released on Demon on cassette (it's already out on vinyl) and the first fruits of a collaboration between **Game Theory's** **Donnette Thayer** and **The Church's** **Steve Gilbey** arrive as an album and CD called *Hex* on the Demon label itself. And Demon also release **Jan Dury's** *Do It Yourself* on album, cassette and CD. And, finally, **George Thorogood's** *Move It One Over* is released on CD. Technology, don't you just love it?

AND IN the recently quite raved over department, spare a thought for **The Oyster Band's** *Little Rock To Leipzig* release on album, cassette, CD on Cooking Vinyl through Revolver and the Cartel. **Deviated Instinct's** album *Gutural Breath* on Peaceville through Revolver and the Cartel. **MC 900 Ft Jesus'** album *Im Going Straight To Heaven* on Network through APT. **Walter Salas Humbard's** from the *Silos*' solo album *Liquid* on Rough Trade through the Cartel. **Scab Cadillac's** album *Tagged And Numbered...* Tales From The Urban Tundra on the Rave label through Southern Record Distribution. **Always'** album *Looking For Mr Wright* on the Suburbs Of Hell label through Pinnacle and **The Seers'** *Cherry Red* album *Psych Out* through Pinnacle.

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- VCS8 PETER GABRIEL - "Solsbury Hill" plus tracks from Iggy Pop; Julian Lennon; Mike Oldfield
- VCS9 XTC - "Sgt. Rock (Is Going To Help Me)" plus tracks from Hugh Cornwell; Iggy Pop; Simple Minds
- VCS10 GENESIS - "I Know What I Like (In Your Wardrobe)" plus tracks from Japan; Can; Orchestral Manoeuvres In The Dark

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# Pope is blessed

by Selina Webb

TO DISCOVER that Tim Pope directed the latest Sugar Puffs commercial is akin to being told that Gerald Scarfe has started drawing the Garfield cartoons.

A class of children changing, hulk-like, into honey monsters seems a million miles from Pope's award-winning promos for The Cure but, according to the 34-year-old director, it's important to wear a variety of creative hats.

He is currently working on an "Ultra slick" Lee jeans ad filmed in Arizona and is the man behind the sweet Jose Cuervo tequila cinema commercial. The latter features Hugh Cornell as a captive priest, unshackled by Robert DeNiro's daughter as he humbles cryptically about things spiritual.

Unsurprisingly, Pope has had offers to make the feature film around his tequila creation, but he's holding out to get backing for his own script.

"I don't want to do just any feature film. It would be easy to go and sit on an LA poolside and wait for the scripts to drop in my lap, but I've got definite ideas of what I want to do," he states without conceit.

Now saddled with a "veteran

promo director" prefix to his name, Pope has come a long way since he worked for Hyvision — a company which trained politicians for TV appearances — back in the early Eighties.

"I used to nick their equipment of an evening and go out and film groups," he remembers.

Pope's first music video was for Soft Cell's *Bedsitter*, a seedy yet seminal piece. It wasn't universally liked. On the contrary, Pope recalls: "A lot of people objected to my work enormously."

"It was very different from other stuff at the time when everyone was saying 'oh yeah, I'm making a feature film.'"

Pope met The Cure in 1981 and has since made 18 promos for the band, most memorably the claustrophobic *Close To Me*. Similarly lengthy — and fruitful — partnerships have been struck with The The and Talk Talk.

"I usually do a really creepy video the first time that I work with someone, but they get better as I get to know them," says Pope. "It's a bit like being a shrink. I really try to express the way people are, show their personalities. I never like to do all that special effects sort of stuff or making it like *Vogue*."

Although they affectionately dub him "the Video Cowboy", Pope says he's not bosom pals with The Cure. "But if I don't like people it shows in my films," he adds. "I aim



TIM POPE: 'Commercials people have more of an idea of marketing — music isn't really marketable'

to give them warmth and character — so many videos have tracking shots of people 'sucking their cheeks in and stuff'.

Musical quality is equally important to Pope and since he finds the current sounds "empty and soulless" he hasn't found a new band to work with since The Christians. As for his move into commercials, he is relieved that some people



A STILL from one of Pope's celebrated Cure promos: 'For years everyone was telling me to change the Cure videos. We're still doing exactly the same things, but now I get awards for them.'

know he can do more than "wobble a camera around in front of The Cure".

"Commercials people have more of an idea of marketing — music isn't really marketable," he reckons.

"In fact videos are really dangerous for a lot of groups. Talk Talk have decided probably not to make another video because they lack integrity."

Integrity is a word which crops up frequently in Pope's conversations, not least when it comes to his approach to the increasingly controlled business of making pop promos.

"When I started there wasn't a rule book, but now it's more exten-

sive than the *Encyclopaedia Britannica*," he says.

Refusing to follow the pitch and script commissioning formula — "unless you talk to people your ideas are irrelevant" — he sees no point in sending a rep around the record companies. "People know if they like me or not. I swing in and out of fashion," he says.

Right now Tim Pope is in fashion. Several awards have come his way, most recently the Brits for The Cure's *Lullaby*, but he's not impressed.

"For years everyone was telling me to change The Cure videos. We're still doing exactly the same things, but now I get awards for them."

## Wienerworld gets it on

MOTOWN SOUL legend Marvin Gaye is remembered in a 55-minute video released by Wienerworld on April 2.

Marvin Gaye's Greatest Hits Live was recorded in the Netherlands in 1978 and is one of Gaye's last live performances captured on film. The 24 tracks featured span the whole of Gaye's illustrious career and include *I Heard It Through The Grapevine*, *Let's Get It On* and his ode to the Seventies Who's Going On.

Marvin Gaye's Greatest Hits Live has a £6.95 dealer price and is distributed by Parkfield.



## MUSIC VIDEO

Description (tracks) Timing/Dealer Price

1 2	PHIL COLLINS: Singles Collection	Virgin
	Compilation (14 tracks)/55min/£6.95	VVD 594
2 1	BARRY MANILOW: On Broadway	BMG
	Live (1 track)/30min/£4.95	790332
3 7	WET WET WET: In The Park Live	PMW/Channel 5
	Live (11 tracks)/1hr/£6.95	CFV 10072
4 3	PUBLIC ENEMY: Fight The Power-Live	CMV
	Live (1 hr)/£6.95	492022
5 NEW	VAL DOONICAN: Songs From My...	Parkfield
	Compilation (14 tracks)/1hr/£5.95	MAN 0005
6 NEW	TEARS FOR FEARS: Sowing The Seeds	PMW/Channel 5
	Compilation (4 tracks)/21min/£5.56	CFV 10052
7 4	UB40: Labour Of Love II	Virgin
	Compilation (14 tracks)/1hr/£6.95	VVD 647
8 1	BARRY MANILOW: Live At The NEC	Pickwick
	Live (14 tracks)/2hr/£6.95	PKW 007
9 5	JASON DONOVAN: Jason The Videos	PWL
	Compilation (4 tracks)/19min/£6.25	VHF 7
10 9 17	KYLIE MINOGUE: Kylie The Videos 2	PWL
	Compilation (4 tracks)/22min/£6.25	VHF 9
11 NEW	PINK FLOYD: Live At Pompeii	PMW/Channel 5
	Live (19 tracks)/1hr 30min/£6.95	CFV 10422
12 8 23	QUEEN: We Will Rock You	Music Club/Video Co
	Live (21 tracks)/1hr 30min/£3.47	MC 2002
13 16 2	NIGEL KENNEDY: Vivaldi Four Seasons	PMI
	Compilation (1hr)/£6.50	MVP 99 1214.3
14 6 2	ALEXANDER O'NEAL: Live In London	PMI
	Live (19 tracks)/1hr 30min/£6.47	MVN 99 1212.3
15 14 21	DANIEL O'DONNELL: Thoughts Of Home	Telstar
	Compilation (13 tracks)/22min/£6.95	TVE 1007
16 NEW	TINA TURNER: Break Every Rule	PMI
	Compilation (13 tracks)/1hr/£4.17	MVA 003
17 13 2	ERASURE: Innocents	Virgin
	Live (14 tracks)/56min/£6.95	VVD 593
18 NEW	LUCIANO PAVAROTTI	Music Club/Video Co
	Live (1hr 17min)/£3.47	MC 2003
19 NEW	CLIFF RICHARD: Private Collection	PMI
	Compilation (16 tracks)/24min/£4.30	MYPC1
20 NEW	KYLIE MINOGUE: Kylie The Videos	PWL
	Compilation (15 tracks)/23min/£6.25	VHF 3

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## Indie promos — the future?

VIDEO CASSETTES are replacing the demo tape in the increasingly technology-conscious independent record sector.

South coast indie acts Jane Pow, from Southampton, and Bourne-mouth's The Spoons have already switched formats.

"Videos score over demos because they make more impact on the person you're sending them to," insists Jane Pow's singer.

"People are more likely to look at a video than listen to just another demo and they get the full flavour of the band — both visual and audio."

Both bands' promos benefit from high production standards. The Spoons' grainy Super 8-style promo was filmed by Simon Whiteham of Horndausilly Spell. Shot by the singer's brother, Jane Pow's promo was good enough to be aired on Music Box.

And there have been other tangible benefits; both bands were offered gigs on the strength of the cassettes, and Jane Pow were granted a Music Box interview.

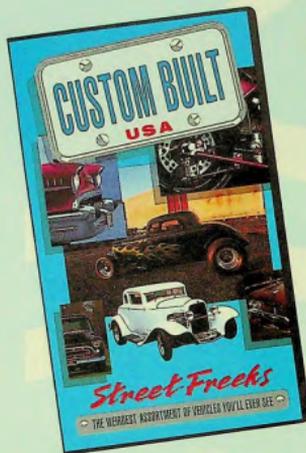
● A PERCEPTIVE documentary about a unique jazz project is due for release by Island Visual Arts on April 23.

Soft On The Inside tells the story of 12 days last November when award-winning saxophonist and composer Andy Sheppard brought together a big band of jazz musicians from all over the world. They are captured playing together during rehearsal and performance.

Soft On The Inside is being theatrically released around selected cinemas during the rest of March and April. It runs for 60 minutes and has a sell through dealer price of £6.95.



# Ross Says... Buy 'em!



### CUSTOM BUILT - STREET FREAKS

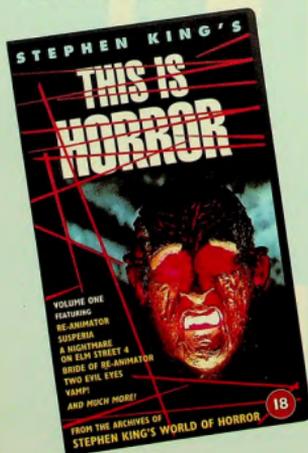
Pure American iron on parade - Hot Rods, Bikes, Street Machines, Monster Trucks, Street Rods, Funny Cars and more - an American video cult bestseller!

Dealer price: £5.95 S.R.P.: £9.99  
Catalogue No: LVV 281 Certificate: Exempt

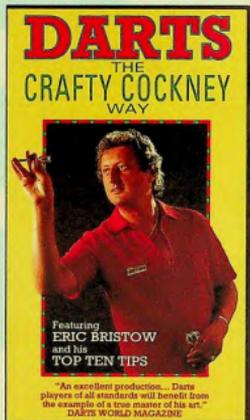
### STEPHEN KING'S THIS IS HORROR VOLUME ONE

The master of horror's own, exclusive guide to horror films and special effects.

Dealer price: £5.95 S.R.P.: £9.99  
Catalogue No: LVV 291 Certificate: 18



## APRIL 9th RELEASES



### DARTS THE CRAFTY COCKNEY WAY

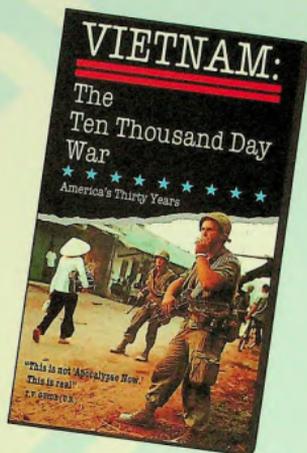
A darts enthusiast's dream... Britain's No 1, Eric Bristow, reveals the secrets of a champion!

Dealer price: £5.95  
S.R.P.: £9.99  
Catalogue No: LVV 279  
Certificate: Exempt

DISTRIBUTION THROUGH



ORDER FROM BMG TELESALON  
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### VIETNAM - THE TEN THOUSAND DAY WAR AMERICA'S THIRTY YEARS

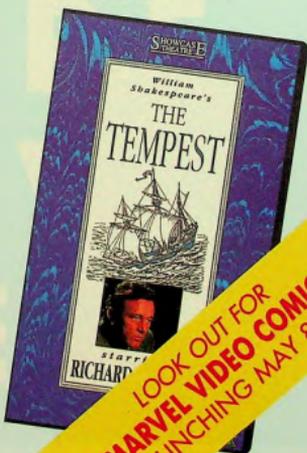
One of the finest war documentaries ever made. The complete story of America in Vietnam, packed with exclusive footage. As seen on TV.

Dealer price: £6.95 S.R.P.: £9.99  
Catalogue No: LVV 228 Certificate: Exempt

### THE TEMPEST

Richard Burton heads an all star cast in this stunning dramatisation of one of Shakespeare's most popular plays.

Dealer price: £9.04 S.R.P.: £12.99  
Catalogue No: LVV 334 Certificate: U



LOOK OUT FOR  
MARVEL VIDEO COMICS  
LAUNCHING MAY 8TH!

## Days are numbered for music-only records or music-only recordings

by Ian Watson  
**FEATURE FILMS**, kids videos and keep fit tapes are no longer items alien to record shops. Increasingly dealers have decided to expand their sell through selection beyond music — not only to counter a vinyl sales shortfall but to meet a growing demand.

In most cases the transition has been both smooth and fruitful. "Seeing that the multiples, particularly Woodwards and Smiths had dedicated vast floor areas of their stores to video, I had to accept that we weren't ahead of the field," says Bob Barnes, of Learning Spots's Discovery Records. "We've certainly seen a downturn in vinyl sales and realised that we were dedicating too much space to vinyl. Obviously it's a controlled demise of vinyl and there's no way we want to accelerate it but you've got to bear in mind that if you're suddenly only selling half as many albums for a certain amount of floor space to what you were 12, 18 months ago you've got to reduce it and put something in its place."

For most stores, irrespective of size, moving over to sell through was an easy step. Davie McCarrison, of Glasgow's Impulse

Records, simply scanned the last quarter of sell through releases and picked the cream, starting off mainly with feature films.

Neil Pearce, of Bristol's Rival Records, went one step further by getting a list of the top 100 best sellers from three different suppliers and choosing accordingly.

All three believe that starting with wholesalers is better than approaching the video companies directly since they offer the same terms, tend not to be biased, will be able to supply some of the more unusual or even one-off requests and are willing to work on a sale-or-return basis with most first-time sell through stocks.

Rocking also presented little success — most modern systems such as Apollo include a video option — the only physical difficulty being space.

Neil Pearce explains: "Video's always a problem because it's so bulky. It's not only a problem in the shop, it's a problem behind the counter. We've made the racks slightly higher than we would have done normally and slightly lower which isn't terribly practical for the customer but it's the only way that you can get more out."

When it comes to quality, videos

have improved vastly from their rather precarious early days, although unwarranted complaints are still made as customers can be surprisingly unfamiliar with how to operate their video recorders.

"We seem to have got rid of customer equipment problems with the advent of cassettes and CDs but that's now retailed it's ugly head with video," says Bob Barnes. "You know that on the customers equipment the tracking's out and they don't realise how to alter it. They think that because they can record something off a TV and play it back alright that means that they shouldn't have to alter it for a video."

Although most retailers tend to move from music in to sell through feature films, other categories are beginning to become popular. Sport, fitness, children's cartoons and even nature videos all sell well. But possibly the most popular is the ever-expanding range of television programmes, especially comedy.

"TV spin-offs do seem to be picking up as well now," agrees Bob Barnes, "which at first I was a bit cautious of because I thought surely people are going to record them off the telly if they really want that body. But they seem to want the packaging, something which has become very important."

The primary retailer gripe about video is its poor mark up which is considerably less than vinyl. But managers are coming to terms with the fact that there's more of a demand for video than vinyl and that they've got to follow demand. Davie McCarrison acknowledges the small mark up but considers that it shouldn't present too much of a problem for smaller retailers who, like himself, may find demand seasonal.

"The only drawback is that the profit margin is very tight on videos so you have to be fairly astute or lucky in your buying. But having said that you get such a good service from suppliers at the moment that there's no real reason to have vast quantities of anything other than at the Christmas period. You know that even if you run out you can fairly safely say to the customer that I'll have it back in by tomorrow," adds McCarrison.

Richard Sims, of Farnham's Venus Records, was first concerned about the compatibility of non music videos with a music shop. But he has found that placing the rack at a prime position at the store front lends to enclosing the business.

Neil Pearce, although unhappy about the loss in mark up recognises sell through as "a must", while Davie McCarrison thinks that it enhances the overall display of the store.

Bob Barnes concludes: "I would think moving into sell through is essential for anybody who wants to find new stuff to put where their vinyl was. I still consider it a part but it's still a very important part of our turnover. We have one store now where sell through represents 30 per cent of the turnover."



SYDNEY PERRY, London Weekend Television's managing director, shakes hands on a new video deal with Paddy Toomey, MD of Video Collector International

## LWT favourites move from tube to tape

THE FIRST batch of sell through titles from London Weekend Television are released on April 9 following a new deal with Video Collector.

VCI has signed a three-year agreement with LWT to distribute video versions of many popular programmes including *Bonnie & Clyde* and *The Robbie Coltrane Special*.

A £100,000 advertising campaign is being co-ordinated to support the release of the six titles. They include: *Jekyll And Hyde* starring

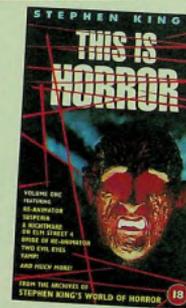
Michael Caine; *Fire And Ice* starring Jayne Torvill and Christopher Dean; *Pride And Extreme* featuring an international spy drama; and *21 Years Of London Football*.

All titles have a £6.95 dealer price. VCI chief executive Steve Ayler comments: "LWT attracts millions of viewers for its top shows and we know we will be tapping a receptive audience with our joint video releases. The potential is enormous."

## R E V I E W S

**STEPHEN KING'S THIS IS HORROR VOLUME 1. Leisure View Video LV 291. Running time: 45 minutes. Dealer price: £6.95.**

**Comment:** The title is a bit of a misnomer as Stephen King only appears twice — and even then, the sound is so muffled that it is hard to hear him. This is an average US TV-type documentary featuring interviews with directors, Brian Yuzna and Dario Argento, effects wizard Steve Johnson, and a look at female vampires in horror movies. Best moment is a clip from Argento's *Suspense* that shows someone being pulled inside-out. This is the kind of thing that turns up on a very late-night TV. **Sales Forecast:** Hardcore horror freaks could pick this up, but it has no crossover appeal. **LF**



**HOLY BATMANIA: The True Story of Batman. K-Tel K16655. Running time: 45 mins approx. Dealer price: £6.95.**

**Comment:** An interesting documentary which charts "the true story of Batman" from his conception in the comic books of the Thirties, his camp appeal with the TV show of the Sixties and his global domination with the film of the late Eighties. Although the production contains lots of exclusive footage, Holy Batmania doesn't so much tell the story of the development of the Batman persona as on the role the Sixties serial had in distorting the original Batman concept, although it is an important section of Bathistory, it isn't the full tale. Frank Miller's groundbreaking *The Dark*

**STEPHEN KING'S This is Horror. For horror freaks only**

Knight is merely mentioned and the documentary seems to work on the premise that the comic books remained faithful to the original character throughout — not true. As for the Nicholson blockbuster this is cited as an example of a recurring strain of Batmania and no clips of the movie are featured at all — another glaring omission. In all Holy Batmania lacks only the surface of a worthy topic and is obviously hoping to clean up on the popularity of the movie. **Sales Forecast:** Holy Batmania should sell initially but expect sales to drop off when word gets round about its quality. **TW**

## SELL THROUGH VIDEO

Description	Timing/Dealer Price	
1 3 THE RUNNING MAN	Video Collection	
5a R97 min/£6.95	VC3221	
2 2 CROCODILE DUNDEE II	CIC	
Comedy/107 min/£9.94	VRH 2304	
3 5 THE BLACK ADDER: The Foretelling	BBC	
Comedy/100 min/£6.95	BBCV 4293	
4 5 THE BLUES BROTHERS	Virgin	
Comedy/127 min/£9.04	VRH 1383	
5 6 THE BLACK ADDER: The Queen Of Spain's Beard	BBC	
Comedy/99 min/£6.95	BBCV 4296	
6 7 CALLANETICS	CIC	
Special Interest/60 min/£6.95	VRH 1335	
7 4 MIKE TYSON vs BUSTER DOUGLAS	Guild	
Sport/64 min/£6.95	BS37	
8 SEVEN ROUNDS IN SEVEN DAYS	Virgin	
Special Interest/54 min/£6.95	VRH 1313	
9 14 JANE FONDA'S NEW WORKOUT	Video Collection	
Special Interest/90 min/£6.95	LR 2218	
10 5 DIRTY DANCING	Vestron	
Drama/100 min/£6.95	VA 15223	
11 13 25 YEARS OF MATCH OF THE DAY: The 70's	BBC	
Sport/50 min/£6.95	BBCV 4324	
12 16 BLAKE'S 7: The Beginning	BBC	
Sa-Fi/60 min/£6.95	BBCV 4326	
13 19 ROB OGILBY	Virgin	
Special Interest/50 min/£6.95	VRH 1380	
14 15 BEGINNING CALLANETICS	CIC	
Special Interest/30 min/£6.95	VRH 1380	
15 13 PHIL COLLINS: The Singles Collection	Virgin	
Music/55 min/£6.95	VRH 594	
16 8 BARRY MANLOW: Live On Broadway	BBC	
Music/76 min/£6.95	BBCV 4326	
17 14 THE SCOTT AND CHARLENE LOVE STORY	Video Collection	
Drama/92 min/£6.95	VRH 2211	
18 10 SCOTLAND THE BRAVE	Video Collection	
Sport/33 min/£6.43	VRH 2098	
19 TOP TUN	CIC	
Comedy/95 min/£6.95	VRH 1380	
20 WET WET WET: In The Park Live	FMV	
Comedy/90 min/£6.95	VRH 1380	

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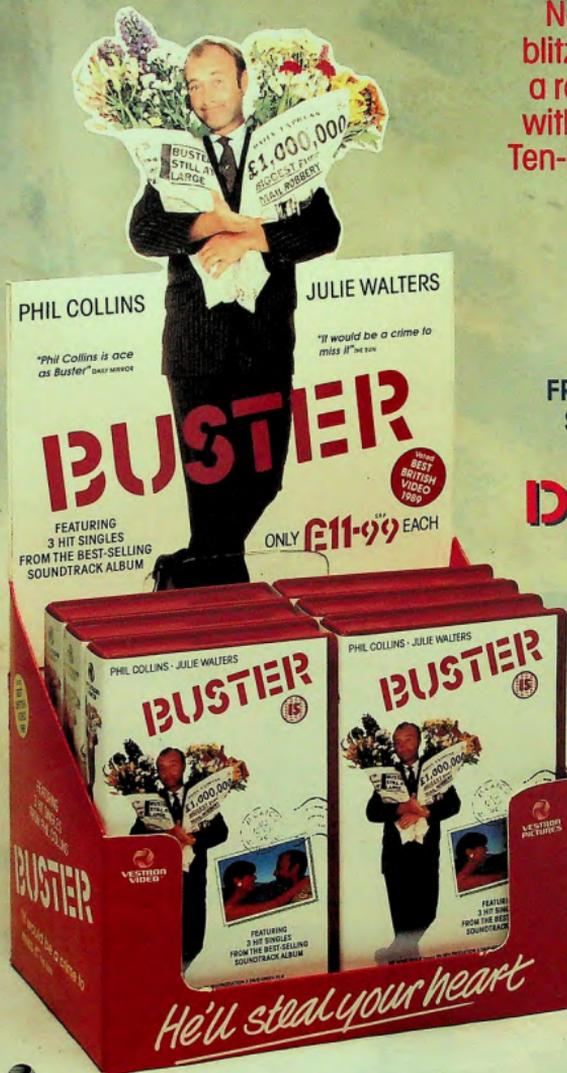
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(single unit) £8.34.



# TOP Dance SINGLES

31 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	ARTIST	TITLE	RECORD LABEL
					WW
1	3	6	SNAP	That Sounds Good To Me	Mercury
2	1	3	Strawberry Fields Forever	Debut/Passion DEBT(X) 3092 (PAC)	
3	2	2	Chime	Oh Zone/Hfr/London FX(1) 135 (F)	
4	30	2	Another Day In Paradise	Debut/Passion DEBT(X) 3093 (PAC)	
5	5	2	J&A And The Big Family	Champion CHAMP(1)23 237 (BMG)	
6	7	2	Loaded	More Protein/Virgin PROT(1)12 (F)	
7	6	2	Ghetto Heaven	Creation CRE 070(T) (WRT)	
8	16	2	Mamma Gave Birth To The Soul	Atlantic/East West W9997(1) (UK)	
9	22	2	Natural Thing	Cooltemp/Chrysalis COOL(X) 201 (C)	
10	4	2	Don't You Love Me	4th & 8 Way/Island (12)BRW 167 (F)	
11	15	2	We're Comin' At Ya	Quartz/Elec. Steps Mercury/Phonogram TIM 212 (F)	
12	9	2	Devotion	Kicking Back With Taurus 10/Virgin TEN(X) 297 (F)	
13	11	2	Beb's Good To Me	Debut International/Lindy Go Beat GO(X) 39 (F)	
14	5	2	Rhythm Of Life	Fontana/Phonogram OLTA 11(1)2 (F)	
15	43	2	Saturday Love	Cherrylin & Alan O'Neal Tolu 653007 (653006A) (C)	
16	NEW	1	Don't Miss The Partyline	Bizz Nizz Cooltemp COOL(X)202 (C)	
17	NEW	1	All Night Long	Jay Mondri & Livin' Sims 10/Virgin TEN(X) 304 (F)	
18	46	2	Infinity 1990's - Time For Us	Chris Jordan/Construction/RCA PH43475 (17)42476 (BMG)	
19	2	2	Tweet	5 Tone Exorist Wary/Outer Rhymes - WAP 3 (WRT)	

## TOP 10 ALBUMS

1	NEW	1	Now Dance 901	EMI/Virgin/Pol. NOD 47CN04 4 (BMG)
2	NEW	1	Right Stuff 2 - Nothing But	Shelby SM8096/SMC098 (STY)
3	NEW	1	Deat Heat 6 - The Sixth Sense	Telstar STAR2412/STAC2412 (BMG)
4	NEW	1	Warehouse Raves 3	Remour RUMD103/ZCRUM103 (PAC)
5	NEW	1	Just The Two Of Us	Epic MOOD011/MOOD011 (C)
6	NEW	1	The Planet Dance	Pyramix Productions PM001 (IMP)
7	NEW	1	Pawns In The Game	Skywalker XR111 (IMP)
8	17	1	Affection	Arista 210379/410379 (BMG)
9	NEW	1	Techno 2 - The Next Generation	10/Virgin DOX9/CD/OX89 (F)
10	3	1	Doug Lazy Gettin' Crazy	Atlantic/East West 7587826661 (W)

21	10	2	That Sounds Good To Me	Music Factory MFD(T)004 (BMG)
22	13	2	Wanted	Supreme SUPE(T) 163 (P)
23	4	2	Bring Forth The Guillotine	Team Team TT(T)013 (12)-TT(T)013 (PAC)
24	NEW	1	What 'U Waitin' 4?	Eternal W98501 (W)
25	19	4	What About This Love	Hfr/London FX(X) 131 (F)
26	13	2	The Brits 1990	RCA PB 43545 (12)-PT 43546 (BMG)
27	15	2	Ragga House (All Night Long)	5. Harris/Daddy Freddy Living Beat ZMASH9(ZMASH9) (F)
28	29	2	You're Mine	Kool Kat KOOL(T) 511 (I)
29	NEW	1	Sweat	Urban/Polydor UR(X)005 (F)

JET STAR RECORDS		ADVERTISEMENTS		
REGGAE DISCO CHART	REGGAE CHART	REGGAE DISCO CHART	REGGAE CHART	
1	(2)	1	Half My Age/Sasha & Lolo G	Greenalpine GRG 224
2	(1)	2	Chaka On The Move/Chico Dennis	Parlophone PHO323
3	(3)	3	More Love/Roger Robin	Savane/SVP 011
4	(4)	4	Bad In Bed/Shaun B & Crystal	Greenalpine GRG 238
5	(5)	5	Amazing Grace/Sunshine	Charm CH 41
6	(6)	6	Stop Loving You/Hubla McCreary	Shed & Dennis SD 8
7	(7)	7	Rock With You/Janet Paul	Jammy/ROJAM 010
8	(10)	8	Fairy Godmother/Ariana B	Charm CH 42
9	(8)	9	Twice My Age/Shaun B & Crystal	Greenalpine GRG 258
10	(11)	10	Holy Water/Adriana Bailey	Jammy/Holmes 306
11	(5)	11	Careless Whisper/Vulva U	Redwood Super Power R501
12	(2)	12	Never Risk Losing You/LOVE Lolo G	Arise AR 101
13	(3)	13	The Big And She Ready/Lisa Clarke	W 10202 014
14	(12)	14	How About Us/Janet Paul	Caribbean CD 9001
15	(5)	15	Love Is All I Have/Tony Brown	Charm CH 43
16	(8)	16	Love Is The Message/Sony Lee	Edgus HEP 132413
17	(7)	17	New Talk/Sandra Lee & Jay W	Mango ZM90 720
18	(20)	18	Sharing The Night/Linda Brown	The Vocal Soundings 001
19	(12)	19	How About Us/Janet Paul	Caribbean CD 9001
20	(28)	20	Ku-Klung-Klung/Red Dragon	Dragon Records DR 3

REGGAE ALBUM CHART			
1	(1)	HOLDING ON/Name I/Coastal/Shaun B	Greenalpine GRG 143
2	(2)	REGGAE HITS VOL 7/Various Artists	J&F Star JEP 1003
3	(2)	DEBORAH OLAGUN/Deborah Otagun	Greenalpine GRG 325
4	(4)	LOVERS FOR LOVERS VOL 2/Various	Revue RBP 9025
5	(5)	BEST BAY FATHER/Shaun B & Crystal	Blue Mountain BM 037
6	(5)	MUSIC WORKS SHOWCASE '90/Various	Greenalpine GRG 139
7	(10)	JAMAICAN LOVE/Various Artists	Living Lines LAMP 101
8	(9)	NINAJAMN VS JOHNNY P/Harigman & Johnny P	Pulsar PULCR 05
9	(6)	FAST AND FUTURE/Gregory Isaacs	Redwood SUPER 025
10	(8)	THE HITS OF SIR LLOYD/Various	Se Island SLP 0208
11	(12)	SOUNDSCAPE/Various	Pulsar PULCR 04
12	(14)	RAGGA HIP HOP/Various	Manalays MPA 951
13	(17)	MASSIVE 3/Various	HS R921121
14	(16)	ROCK WITH ME/Early Various	Jay Dele DADZ 011
15	(15)	357 MAGNUM/Various	Small A Choice ONE 1008
16	(13)	TWO FRIENDS PRESENTS GIRLS & GUYS/Various	Revue RBP 0208
17	(11)	SCORE OF LOVE/Various	Jammy HEP 8
18	(15)	WICKED IN BED/Various	Blue Mountain BM 037
19	(23)	FOXY FRY BOYS	Mango MPS 1025
20	(16)	IN THE COUNTRY/France Corle	Revue RBPN 29

30	34	2	IT MAY BE WINTER OUTSIDE	LG8 SLT(1) (J&F)
31	NEW	1	Read My Lips (Enough Is...)	London LON(X)254 (F)
32	NEW	1	Your Love Takes Me Higher	East West WY463(T) (W)
33	21	2	Parlbreak	Ronin 7R2 (12)-R2 (GAM)
34	31	2	Kok The Nation	Arista 112971 (612971) (BMG)
35	NEW	1	Better World	Desire WAN(X)205 (PAC)
36	18	2	Warrior	Arista 12956 (12)-612956 (BMG)
37	NEW	1	The Extended Pleasure Of	ETT/WEA (ZANZGT) (W)
38	NEW	1	Airport '89	BCM (BCM32X) (P)
39	37	2	All We Wanna Do Is Dance	Production House PN(T)010 (PAC)
40	31	2	Reach Up To Mars	Champion CHAMP(1)23 239 (BMG)
41	NEW	1	Future F.I./Heartbeat	deCon./RCA (PT43X7) 129 (F)
42	27	2	Down On Love	Hfr/London FX(1) 136 (F)
43	50	2	Talking With Myself (Remix)	Mercury/Phonogram MER(X) 316 (F)
44	28	2	Space Talk	Rumour - RUMAT(1) (PAC)
45	32	2	I Don't Know Anybody Else	Block Box de/Construction/RCA PB43479 (PT43480) (BMG)
46	NEW	1	Feel Love/Strut Your... For Yourself Come Ann	Big Wave BWR(T)30 (BMG)
47	NEW	1	Escapee	breakout/ARM USA(T)84 (F)
48	NEW	1	Black Betty (Lieberman Remix)	Ram Jam Epic 655430 7 (12)-655430 6 (C)
49	NEW	1	Whole Wide World	Eric Losini/RCA PH49293 (PT49294) (BMG)
50	38	2	Feeling Good	Big World - BI(W)005 (PAC)

## TOP 10 BUBBLERS

1	NEW	1	You're Gonna Miss Me	Turntable Orchestra Republic LIT(J)012X(1) (Imp)
2	NEW	1	Crossing The Street	Born In The Washington Island (12)15451 (F)
3	NEW	1	2 Much	Paradise 10/Less Stress Modo (MW5019) (PT)
4	NEW	1	The Secret Garden	Queen/Dalberg/White Quest/Warner Bros W9997(1) (Imp)
5	NEW	1	Heaven	Chimes CBS 6554327 (6554326) (C)
6	NEW	1	Easy	Ice MC Cooltemp/Chrysalis COOL(X)202 (C)
7	NEW	1	Me So Horny	2 Live Crew Skywalker 7GRUK127 (GRUK127) (GY)
8	NEW	1	5, 6, 7, 8	Shut Up And Dance GTI GT009(T) (PAC)
9	NEW	1	Hold On	Envy/Keth Sweet/Entertainment/WEA 086234 (Imp)
10	NEW	1	Why You Get Funky On Me	Today Motown (USA) (MOT 4731) (Imp)

## OUT NOW



## COMING SOON

WAREHOUSE RAVES 3 - VARIOUS ARTISTS (INCL CANDY FLIP) - RUMLD103 - LP/MC/D - RUMOUR

PLAZA - YO YO - DEBTX BOON - DEBUT

Planet Pacific - Various Artists (incl Guro Josh) - Planet LP 1/MC/D Planet Pacific

Mike Dunn - Born 2 B House - Want (X) 24 - Desire

CANDY FLIP - STRAWBERRY FIELDS - DEBT (X) 3092 7/12/R/CD/MC - DEBUT

KEY III - AINT NO MOUNTAIN HIGH ENOUGH - GTI 0107 - G.T.I.

Jamtronik - Another Day in Paradise - Debt (X) 3093 - 7/12/R/CD/MC - Debut

Shut Up & Dance - £20 To Get In - Sued 3 - Shut Up & Dance Records

SILVER BULLET - BRING FORTH THE GUILLOTINE - TT(T)013 - 7/12/R/CD/MC/12 - (INFORMAN COOK REMIX) - TAM TAM

MOCCASOLO - RHYTHM OF LOVE - TT(T)010 (CD) - TAM TAM

Rebel MC - Better World - Want (X) 25 - 7/12/R/CD/MC - Desire

Soho - Hippychick - Sav 106 - 7/12/CD - S&M

HOUSE CREW - ALL WE WANNA DO IS DANCE - PN(T) 010 - 7/12/12 (ADAMSKI REMIX) - PLANET PACIFIC/PRODUCTION HOUSE

KENI STEVENS - LIVING ON THE EDGE - DRP 505 - LP/MC/CD - DEBUT

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# TOP 75 SINGLES



## CHER HEART OF STONE REMIX GEF 75/T/C/D

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Rank	Title	Artist	Label	Weeks on Chart
1	THE POWER	Snip (Snip) Warner Chappell Music	Arista 113132 (12-413133) (BMG)	1
2	LOVE SHACK	852's (Don Was) Ronda Music	Reprise/Warner Bros W 99171 (1)	2
3	STRAWBERRY FIELDS FOREVER	Candy Flip (Dixie Dee/Rick Part) Northern Songs (S)	Debut/Pennion DEBT(1) 3092 (PAC)	3
4	BLUE SAVANNAH	Maré (20M/176) 129 (P/R)	Mercury/Atlantic 9025 (P)	4
5	DUB BE GOOD TO ME	Beats International Feat. Lindy Layton (Norman Cook) Cap Music	Capitol 9200 (P)	5
6	LILY WAS HERE	David A. Stewart featuring Candy Dulfer (Stewart) Dn'A Ltd/BMG (C)	Atlantic 924045 (27-4346) (BMG)	6
7	I'LL BE LOVING YOU (FOREVER)	New Kids On The Block (Maurice Starr/Michael Janzani) EMI Music	Capitol 924045 (27-4346) (BMG)	7
8	BIRDHOUSE IN YOUR SOUL	The A-Teens (Giancarlo Bortolin) Island Music	Island 924045 (27-4346) (BMG)	8
9	THAT SOUNDS GOOD TO ME	Joe Juniper & The Masterminds (Rickles/Morgan-Smith/Ash) Various	Various	9
10	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	Michael Bolton (Michael Omenino) EMI Music (C)	Capitol 924045 (27-4346) (BMG)	10
11	INFINITY	Guru Josh (Guru Josh) Virgin Music	Virgin 924045 (27-4346) (BMG)	11
12	DON'T YOU LOVE ME	4th & Broadway (12)BR 167 (P)	Various	12
13	MOMENTS IN TIME	JT & The Big Family (BHF) Perfect/Unforgettable Virgin Music	Virgin 924045 (27-4346) (BMG)	13
14	THIS IS HOW IT FEELS	Inspiral Carpenters (Inspirational) Capricorn/Nick Gonsky (C) DJ	Capitol 924045 (27-4346) (BMG)	14
15	EVERYTHING STARTS WITH AN 'E'	E-Zee Power (Jersey Hoops/Simon Reger) Chrislayn/VP/112 (P)	Various	15
16	LOADED	Primal Scream (Andy Weatherall) Complete/Copyright Control	Complete 924045 (27-4346) (BMG)	16
17	CHIME	Orbital (Paul Harriott/Hail Harriott) Virgin Music	Virgin 924045 (27-4346) (BMG)	17
18	MAMMA GAVE BIRTH TO THE QUEENS	Queen Latifah & De La Soul (Prince Paul) RCA Victor (P)	RCA 924045 (27-4346) (BMG)	18
19	THE BRITS 1990	Various Artists (Various) Various	Various	19
20	NOTHING COMPARES 2 U	Sinead O'Connor (Sinead O'Connor/Nellie Hooper) Warner Chappell Music	Warner 924045 (27-4346) (BMG)	20
21	ANOTHER DAY IN PARADISE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various	21
22	DON'T MISS THE PARTYLINE	Bizz Nazz (Peter Neelke/Jean Paul DeCoster) MCA Music	MCA 924045 (27-4346) (BMG)	22
23	ALL I WANNA DO IS MAKE LOVE TO YOU	Heart (Kiche Zito) Zomba Music	Capitol 11202 (54-18)	23
24	GETTO HEAVEN	The Family Stand (Peter Lord) Leasun Music/Vernal Music/Maznoon	Various	24
25	HANDFUL OF PROMISES	Big Time (Steve Aiken/Waterman) All Boys Music	Various	25
26	READ MY LIPS (ENOUGH IS ENOUGH)	Jimmy Somerville (P Gabriel/S Hague) Jess Williams & Wang Music	Various	26
27	BETTER WORLD	Rabai MC (Rabai MC) Fiction Songs	Fiction 924045 (27-4346) (BMG)	27
28	PICTURES OF YOU	The Cive (Robert Smith/David Allen) Fiction Songs	Fiction 924045 (27-4346) (BMG)	28
29	NATURAL THING	Janet Jackson (Janet Jackson/Jimmy Jam/Terry Lewis) EMI Music/Capitol/CBS	Capitol 924045 (27-4346) (BMG)	29
30	KINGSTON TOWN	UB40 (UB40) Sparta Florida Music	DEP International/Virgin 012 (251-12)	30
31	ESCAPADE	Janel Jackson (Jimmy Jam/Terry Lewis) EMI Music/Capitol/CBS	Capitol 924045 (27-4346) (BMG)	31
32	ENJOY THE SILENCE	Depeche Mode (Depeche Mode/Flood) Grobbing Hand/Sonnet	Various	32
33	BLACK VELVET	Allyson Myers (David Tyson) Zomba Music/MCA Music	MCA 924045 (27-4346) (BMG)	33
34	THE BEANS OF THE MONASTERY	Shane Richie (Shane Richie) Zomba Music	Capitol 924045 (27-4346) (BMG)	34
35	I DON'T KNOW ANYBODY ELSE	The Jungle Brothers (Afrika Babyboom/Sonny B/Mike G) MCA Music	Various	35
36	REMEMBER YOU	Skid Row (Michael Wagener) PolyGram Music	Various	36
37	I DON'T KNOW ANYBODY ELSE	Black Box (Grosz/Groze/Melody) Warner Chappell Music (C)	Warner 924045 (27-4346) (BMG)	37

Records to be featured on this week's Top Of The Pops  
Panel sales compared to last week - 1.2%

### TITLES A-Z (WRITERS)

Abraham (C)Garcia	73	John Together (B)	100
11 (P)Garcia	74	King of the Hill (B)	78
12 (P)Garcia	75	King of the Hill (B)	78
13 (P)Garcia	76	King of the Hill (B)	78
14 (P)Garcia	77	King of the Hill (B)	78
15 (P)Garcia	78	King of the Hill (B)	78
16 (P)Garcia	79	King of the Hill (B)	78
17 (P)Garcia	80	King of the Hill (B)	78
18 (P)Garcia	81	King of the Hill (B)	78
19 (P)Garcia	82	King of the Hill (B)	78
20 (P)Garcia	83	King of the Hill (B)	78
21 (P)Garcia	84	King of the Hill (B)	78
22 (P)Garcia	85	King of the Hill (B)	78
23 (P)Garcia	86	King of the Hill (B)	78
24 (P)Garcia	87	King of the Hill (B)	78
25 (P)Garcia	88	King of the Hill (B)	78
26 (P)Garcia	89	King of the Hill (B)	78
27 (P)Garcia	90	King of the Hill (B)	78
28 (P)Garcia	91	King of the Hill (B)	78
29 (P)Garcia	92	King of the Hill (B)	78
30 (P)Garcia	93	King of the Hill (B)	78
31 (P)Garcia	94	King of the Hill (B)	78
32 (P)Garcia	95	King of the Hill (B)	78
33 (P)Garcia	96	King of the Hill (B)	78
34 (P)Garcia	97	King of the Hill (B)	78
35 (P)Garcia	98	King of the Hill (B)	78
36 (P)Garcia	99	King of the Hill (B)	78
37 (P)Garcia	100	King of the Hill (B)	78

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## The Blues Brothers Everybody Needs Somebody To Love

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38	HERE WE ARE	Glenn Esposito (Ennio Esposito/Jan/Jorge Castro/Claudio) EMI (C)	Epic 65573 (12-45873) (C)
39	YOUR LOVE TAKES ME HIGHER	The Beloved (Paul Stowley/O'Duffy) Virgin Music	Virgin W 44237 (1)
40	TOO LATE TO SAY GOODBYE	Richard Marx (Richard Marx/David Cole) EMI Music/MCA Music	EMI USA 12948 (E)
41	BLACK BETTY (Ben Liebrand Remix)	Ram Jam (Kaseznet/Carl) Kensington Music	Epic 65543 (12-45543) (C)
42	I MIGHT	Shalini Stevens (Pete Hammond) Shaky Music	Epic SHAKY(1) (1)
43	KISS THIS THING GOODBYE	Daf Annon (Mark Freedgold) PolyGram Music	A&M/ATM 551 (P)
44	BABY	Holo James (Bob Sargeant) MCA Music	Epic HALOT(1) (1)
45	GET UP (BEFORE THE NIGHT IS OVER)	Sweeney Stritt (Bismillah) Sweeney Stritt/Brg	Various
46	DOWNTOWN TRAIN	Warner Brothers W34471 (N)	Various
47	DEVOTION	Kicking Back With Taxman (Kicking Back/Crossley) Suburban/Sweeney	Virgin V211(1) (P)
48	OH PRETTY WOMAN	Gary Moore feat. Albert King (Gary Moore/Ian Taylor) Warner Cap	Virgin V212 (1)
49	MADE OF STONE	The Stone Roses (John Leckie) Zomba Music	Shirley/Omen 218(BMG)
50	IT RATHER GOES BLIND	Sydney Youngblood (Peter Zandi) Jewel Music	Circus/Virgin TR7(1) (P)
51	ELEPHANT STONE	The Stone Roses (John Leckie) Zomba Music	Shirley/Omen 218 (P)
52	MADLY IN LOVE	Bros (Nicky Graham) EMI Music/Graham Music/Warner Chappell (C)	CBS/ATM(1) (1)
53	ROX THE NATION	Rob 'n' Rox with Leslie K (Rob 'n' Rox) Telegarden	Arista 112971 (12-412971) (BMG)
54	A GENTLEMAN'S EXCUSE ME	Fish (John Kelly/Fish/Hil & Run Music)	EMI 12161 (133) (E)
55	DELIVERANCE	The Mission (Peter Palmer) BMG Music (C)	Mercury/Phonogram MTX00 (P)
56	THE EXTENDED PLEASURE OF DANCE EP	808 State (808 State) Perfect Songs	ZTT - ZL20 (1) (P)
57	RHYTHM OF LIFE	Olata Adoma (Roland Orzaboo/Dave Bascombe) Virgin Music/10 Music	Virgin 924045 (27-4346) (BMG)
58	HOW BACK THE RIVER	Wet Wet Wet (Wet Wet Wet) Chrislayn Music/Precious Music	Chrislayn 924045 (27-4346) (BMG)
59	SWEET AND LOW	Deborah Harry (C Stein/Toni C/D Harry) Chrislayn/EMI 12161 (133) (E)	EMI 12161 (133) (E)
60	SATURDAY LOVE (Feelin' Low Mix)	Cherrelle with Alexander O'Neal (John Lewis/Marcus/Music) EMI Music	EMI 12161 (133) (E)
61	BAKER STREET (Remix)	Gary Barrett (Murphy/Rafferty) EMI Music (C)	EMI 12161 (133) (E)
62	SHAKE	Andrew Ridgeley (Andrew Ridgeley/Gary Barnham) Marillion Label (C)	Epic AIR (1)
63	RAINBOW CHILD	Dan Reed Network (Nito Rodgers/Dan Reed) PolyGram Music/10 Music	Virgin 924045 (27-4346) (BMG)
64	ALL NIGHT LONG	Jay Manzi (Dan The Livin' Boss (Chris Paul) Stone City Music	Various
65	FOREVER	Kiss (Gene Simmons/Paul Stanley) PolyGram/Warner Chappell Music	Various
66	LET'S HANG ON	Shooting Star (Pete Hammond) Screen Gems/EMI Music/Heath Law	Lissen DOL(1) (1) (P)
67	SECRET GARDEN	Queen (Queen) Warner Brothers W9927 (1)	Various
68	EVERY BEAT OF THE HEART	The Railway Children (Steve Lovell/Steve Power) 12 Music	Virgin V212 (1)
69	DIRTY DEEDS	Joan Jetton (Kenny Loggins/Thom Pananzani/Jeth) J Albert & Son/Capitol	Various
70	BRING FORTH THE GUILLOTINE	Silver Bullet (Ben Chapman) Wild Music	Various
71	ROOM AT THE TOP	Allyson Myers (Allyson Myers) EMI Music (C)	MCA/MCA(1) (1) (P)
72	WATER	Mando (Michael Jay) Lorimar (Lesongon/Fanzone) Warner Chappell	Various
73	ARABIAN	The Patrol (Emmett (Scott) Lit. Gorman) Ltd	Virgin V212 (1)
74	HAPPEN-! ALL OVER AGAIN	Louise Gordon (Scott/Aiken/Waterman) All Boys Music (C)	Various
75	SWEET SOUL SISTER	The Cult (Bob Rock) Warner Chappell Music (C)	Various

### THE NEXT 25

76	SALICORN	Marky Mark (Marky Mark) Warner Chappell Music	Warner 924045 (27-4346) (BMG)
77	KING OF LOVE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
78	MOTORCYCLE RIVER	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
79	YOUR GONNA GET IT ALL	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
80	SWEET AND LOW	Deborah Harry (C Stein/Toni C/D Harry) Chrislayn/EMI 12161 (133) (E)	EMI 12161 (133) (E)
81	DO YOU WANT TO DANCE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
82	DO YOU WANT TO DANCE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
83	DO YOU WANT TO DANCE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
84	DO YOU WANT TO DANCE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
85	DO YOU WANT TO DANCE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
86	DO YOU WANT TO DANCE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
87	DO YOU WANT TO DANCE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
88	DO YOU WANT TO DANCE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
89	DO YOU WANT TO DANCE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
90	DO YOU WANT TO DANCE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
91	DO YOU WANT TO DANCE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
92	DO YOU WANT TO DANCE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
93	DO YOU WANT TO DANCE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
94	DO YOU WANT TO DANCE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
95	DO YOU WANT TO DANCE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
96	DO YOU WANT TO DANCE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
97	DO YOU WANT TO DANCE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
98	DO YOU WANT TO DANCE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
99	DO YOU WANT TO DANCE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various
100	DO YOU WANT TO DANCE	Tom Jones (Charlie Glatz/Pat Collins/Hil & Run Music)	Various

# TOP 75 ARTIST ALBUMS

## MUSIC WEEK

31 MARCH 1990

INCORPORATING LP, CASSETTE & CD SALES

# W

<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>	<b>9</b>	<b>10</b>	<b>11</b>	<b>12</b>	<b>13</b>
<b>NO1</b>	<b>NEW</b>	<b>NEW</b>	<b>NEW</b>	<b>NEW</b>				<b>NR</b>		<b>NEW</b>		
CHANGESBOWIE ★ CD	VIOLATOR ● CD	I DO NOT WANT WHAT I HAVEN'T GOT ● CD	VIVALDI! FOUR SEASONS ● CD	ONLY YESTERDAY CD	RIT SERIOUSLY ★★★★★ CD	THE ESSENTIAL PAVAROTTI ● CD	THE ROAD TO HELL ★★ CD	COSMIC THING ○ CD	FOREIGN AFFAIR ★★★ CD	2 MINUTES TO MIDNIGHT/AGES HIGH CD	MISSING ... PRESUMED HAVING ... CD	THE BEST OF ROD STEWART ★★ CD
EMI 0871	MAN STUMM 44	EMG/Capitol GEN 14	EMI NIG 2	A&M A&M 199	Virgin V1208	Decca DE3210	Earl Wind/Warner W127	Reprise WY 283	Capitol ETO 210	EMI INT 6	Virgin/Phonogram 840211	Warner/Rodden W214
David Bowie	Depeche Mode	Sinbad of Cambor	Nigel Kennedy/ECO	Compositors	Phil Collins	Luciano Pavarotti	Chris Rea	8525	Eric Turner	from Modan	Nothing Hillbillies	Rod Stewart

AS SEEN ON TV

**THOMPSON • TWINS**  
THE GREATEST HITS

AVAILABLE ON  
CASSETTE  
CD

AVAILABLE ON  
CASSETTE  
CD

AVAILABLE ON  
CASSETTE  
CD

<b>35</b>	<b>36</b>	<b>37</b>	<b>38</b>	<b>39</b>	<b>40</b>	<b>41</b>	<b>42</b>	<b>43</b>	<b>44</b>	<b>45</b>	<b>46</b>	<b>47</b>	<b>48</b>	<b>49</b>	<b>50</b>	<b>51</b>	<b>52</b>	<b>53</b>	
THE SEEDS OF LOVE ★ CD	MANNERS & PHYSIQUE CD	CLUB CLASSICS VOL ONE ★★ CD	STRONGER ★ CD	HOUSE OF LOVE CD	JIVE BUNNY - THE ALBUM ★★★ CD	LOVE SONGS ○ CD	PERMANENT VACATION ● CD	THE CAUTION HORSES CD	RAW LIKE SUSHI ★ CD	COLLECTION CD	LIVE ON BROADWAY CD	MARTIKA ★ CD	A NEW FLAME ★★ CD	10 CD	3 FEET HIGH AND RISING ★ CD	ASPECTS OF LOVE ★ CD	COLOURS ★ CD	FLIGHT OF CARUS/THE TROOPER CD	
Festival/Phonogram 838701	MCA/MCA 6648	10/Virgin 018 82	EMI DMO 1012	Festival/Phonogram 842051	Telstar 5718 2796	BMG East/Warner 21941	Columbia WY 136	ECA/E 09420	Capitol/Virgin C184	Arctide/Phonogram KCD 101	Atco 332785	CBS/463551	Earl Wind/Warner W1242	Epic 464821	Mercury Ray/Earl Wind W151 P 1	Rebel/Atlantic/Rebel 811261	Mercury 107 9188	EMI INT 5	
Tears For Fears	Adam Ant	Soul II Soul	Gilt/Richard	House Of Love	Jane Bunney & The Montymen	Dionne Warwick	Aeromath	The Caribou Jokers	Neneh Cherry	Key Charies	Berry Manilow	Martika	Montko	The Stringers	De La Soul	Original Cast	The Christians	Iron Maiden	

Art Study Use



JIVE BUNNY: licensing difficulties

## live talkin'

by Chris White

"WE HAVE our critics but the fact is that we're making a lot of money for other people, both through our licensing of their material and creating new interest in their back catalogue."

So says John Pickles, the former Dancestar electronic jukebox man along with son Andy and "Mastermixer" Ian Morgan as hoping to create a new UK pop industry record with the latest Jive Bunny single That Sounds Good To Me.

The success of Jive Bunny has been phenomenal. Millions of albums and singles have been sold worldwide but cynics have been quick to criticize the use of a string of 'oldies' merged onto one platter. "What these people don't realize is the length of time that goes into creating a Jive Bunny track, we're not just putting together a compilation, it can take hours in the studio just to create 20 seconds of music," Pickles explains.

In the early Eighties Pickles bought a small 8-track studio in Rotherham, south Yorkshire which was going out of business. He developed the complex now known as the Music Factory and launched in 1986 the Mastermix disc jockey services which supplies mixes of dance music to DJs in more than 16 different countries.

But it was not until January 1987 that Pickles thought of developing the idea on more commercial lines.

"But I wasn't surrounded by the right team of the people at the time, so I put the project on ice."

Enter licensee son Andy and Ian Morgan, and the Jive Bunny concept was born soon afterwards. "It took five days to do the mix for the first record Swing The Mood — and four months to license the tracks from the various record companies. There were difficulties at first because I was an unknown name, and I was trying to sell a concept that the majors just didn't understand. There were also problems in using material by such artists like Elvis Presley so we had to recreate the tracks."

"People talk about the singles market drying on its feet but Jive Bunny has proved that there is a broad selling base if the product is right and it is what the public is

looking for. There are too many in the music industry who have blinkered vision, maybe it was just blind faith with me but I had an idea that I knew could work — although I must admit the worldwide scale of it has left me gob-smacked."

"There have been critics but we have also had a lot of encouragement from people who identify with what we do have achieved. For example, Tony Calder and Bill Kimber of Big Wave really got behind the project from the outset. We struck up a relationship that has been a winner."

An aspiring songwriter, Pickles has the satisfaction of seeing one of his own songs on the B-side of the current single, a song called Wanting which will bring in a hefty amount of royalties.

Pickles is, however, determined to see that much of the profits from the Jive Bunny project is reinvested back into promoting new talent.

"There are some good financial spin-offs including soft toys, t-shirts and children's books, and there is going to be a Jive Bunny video too. However, I don't want to forget the music side, and in particular I'm keen to develop local Yorkshire musical talent," Pickles says.

## Mission probable

by Martin Aston

THE WEEKLY inks, colour mantras and national dailies could offend themselves in agreement. But this time everyone believes. The Innocence Mission might be giants by the end of the year.

Like The Cowboy Junkies, who also reaped praise from whom they've been — carelessly — compared, this Mission have been widely lauded for adding adventure and sensitivity to a traditionally conservative sound. Imagine the West Coast melodic rock of Fleetwood Mac overtaken by a love of The Cocteau Twins, Kickee Lee Jones and Kate Bush.

Their self-titled A&M debut album is an exquisite, five-star dazzle, as is songwriter Karen Peris' floating echo of a voice.

"It's amazing to read all the comparisons because we've got everybody with a female vocalist," Peris admits.

Joni Mitchell has also been associated with them; her husband Larry Klein produced the album. "The label hadn't heard the band until she saw us in the studio," Peris recalls. "She liked to sit down and listen to what was going on. We were



INNOCENCE MISSION: familiar

all kinda nervous at the start but we were excited by her presence. She's really down to earth and a great storyteller."

Coming from a town in Pennsylvania which until recently had no active music scene to learn from and respond to, brothers and sisters' record collections were important. But so was college radio, which was quiet and unexciting. "I admit that The Cocteau Twins radically altered his thinking. 'Just in what could be done,'" he says. "It took some of the structured things away, making us more open-ended and more abstract and more concerned with colour and texture."

Karen Peris admits Kate Bush's storytelling and points of view have affected her. But the Innocence Mission's most telling influence must be their immediate surroundings — their closely-knit families on an island environment. "Karen's agree that they don't try to play down the group's Catholic upbringing — that includes bassist Mike Bitts and Steve Brown too. But they may feel out of place in an industry which believes the devil has all the best tunes."

"I know what you mean," responds Karen. "I've noticed that people in America tend to talk about church as something they did when they were young. Sometimes I wonder how people can get by, to be strong enough, but we're not judgemental people. I think the way we are lyrically is a lot different from those other bands — not better or worse but we don't have any anthemic songs."

Don adds: "There's a big movement in the US of contemporary Christian music but we've never felt like evangelists."

The band's name doesn't refer to any religious order either, rather to a place like a big family home, like a children's book or fairytale. Karen smiles demurely. True innocents indeed.

## Academy ascendant

by Sarah Davis

BRIXTON ACADEMY owners Simon Parkes and Johnny Lawes are aiming to make the south London venue the pick of the Nineties. After taking it over in 1984 and, helped by Grand Metropolitan and English Heritage, they have spent £2m in refurbishing the grade II listed building to its former Art Deco splendour. A new roof, wiring, plumbing, heating system and fire safety precautions are finished. All that's left is the decorating and by August the building should be glistering.

The venue presently has a £900,000-a-year turnover, with higher figures expected in 1990-91. Parkes and Lawes bought the freehold from Rank, which owns Hammersmith Odeon, the Academy's closest competitor. They have increased the number of concerts held at the Academy, and have also expanded their operations to include club nights, television production company and are moving into cinema. In April a



BRIXTON ACADEMY'S Johnny Lawes

magazine will be launched, distributed free at all events and to ticket agencies, record shops and around the industry.

Parkes has also clinched a three-year sponsorship deal with Holsten Lager worth £140,000. He says: "It is quite an honour to be picked out by a major brewery to be the venue they want to sponsor. Holsten see this venue as being very trendy and style setting because of the club nights we run." The deal involves producing up-market branded ticket wallets which include gift details, where to park and "Holstenising" one of the bars. Parkes says unlike the US, the UK industry is slow in taking up sponsorship for live music, but "live music needs it: there's plenty of money out there."

The last five years have seen a 50 per cent rise in the cost of tickets and it is the "number who aren't paying for it". He sees sponsorship as a way of keeping ticket prices down with happy punters coughing up to see more concerts as a result.

For the first three years, Parkes and Lawes were restricted to 28 live acts per year. This increased to 30 events a year and in March 1989 they obtained a full 365-day licence for agreeing to meet the renovation requirements. They also believe the Academy is the first venue to hold legal raves. They've been granted the occasional dance licence which has seen rave organisers like Energy and Sunrise holding parties there.

Parkes's only grouse is that some people still seem to think that Brixton is a dangerous place to go. He emphasises that the area is now on the up and there are rarely any problems for go-goers.

He's now trying to convince heavy metal promoters that the Academy is ideal for HM as, unlike the Hammersmith Odeon, there are no seats and fans can dance in the auditorium. "People say heavy metal can't sell in Brixton but they're wrong. It's a market for heavy metal and it's a market we don't hit at all. The other area we're looking at is the big black soul acts."

Sadly reggae acts are becoming fewer because, according to Johnny Lawes: "There's no promotion behind reggae bands. Record companies don't put money into them. They only spend 15 per cent of the budget on reggae artists that they'd spend on rock bands."

With reggae predicted to be on the ascendency in the Nineties it may be times have changed.

## News item

By Selina Webb

THE SBK WAS ferrying journalists to the C&E Music Fair in Limousines, so eager is the company to get a smooth launch for its new hopefuls Everyday People.

The band was visibly perturbed by the tempered enthusiasm of the industry ensemble gathered for their London showcase. A successful tour of UK colleges has stirred up a more obviously positive response.

"It was a bit like being in a goldfish bowl," admits boss player Shaun Ward. "We're resigned to the marketing factors but I'd personally much rather play to people in colleges, ordinary people who haven't come to criticism."

Live, Everyday People have few worries. They perform their flexible sets to a mix of funk songs with remarkable precision, sporting a brass section with gloriously retro panache. In Desay Campbell they have a versatile and striking vocalist whose tones spring from Prince falsetto to Marvin Gaye, crossing the territory of numerous soul heroes along the way.

The previous incarnation of Ward and Campbell's talents was Floy Jay, a Sheffield band memorable for Week In The Presence Of Beauty and a clutch of covers more suited to the mid-Eighties than the hard-edged dance culture of 1990.

They were signed to Virgin whom Ward cynics for taking too much control and manipulating their industry novelty. After the inevitable split Campbell sang for Was [Not Was] in Los Angeles while Ward also crossed the Atlantic to work with a number of artists in New York. Returning to Sheffield they decided to "form something new that had no associations with the past" and got down to some low-key writing as Everyday People.

The deal with SBK came only when Campbell, Ward and Lloyd Thordarson — the latter billed as "the soul guitarist in Sheffield" — were satisfied that the company offered a genuine long-term commitment to their project.

"It was risky to sign to such a new company, but at the same time quite exciting," says Ward. "Their enthusiasm reverberates around everyone in the company and has to us."

Headline News, the debut single, is out now. The band are supporting Liso Stansfield on her forthcoming tour.

## Dive bombed

WHILE LUSH make brilliant records, they still haven't quite matched that standard live. This was evident at **Subterfuge**, a quintet of noise with a great band struggling to get out.

It's always difficult for sound engineers when confronted by bands who rely so strongly on melody as they do on aural assault. On the recent EP *Mad Love*, Robin Guthrie did a fine job in harnessing the explosive power of the drums and guitars and bringing out the delicate vocal harmonies. On this occasion, however, no such pleasing compromise was achieved; the drums were muffled, the guitars inaudible and the vocals practically disappeared into the middle.

What didn't help was the tedious behaviour of some of the audience who saw the stage as a diving board. With no bouncers in sight, this boring activity reached the absurd point during the encore where Miki and Emma, the two singers, had their microphones repeatedly knocked from their stands, even into their faces. It seems a pity that some of their fans wish to reduce Lush to the level of Napalm Death. Despite this, it was clearer than ever that the band have written some outstanding songs, particularly *Thoughtforms* and *De-Luxe* which are capable of shining through the loudest of mists. The complete lack of pretence allows a warmth to emanate from their music, partly due to Miki's slight cockney intonation, partly to the luxuriance of the melodies. But they've got a lot of work to do if they want to convince gig-goers that they are worthy of the big time.

DAVID GILES

## Born to Boogie

IT'S NO accident that respect is one of the keywords of hip-hop culture. If a live performer doesn't have the confidence of an audience, the willingness to participate, then the gig might as well not go ahead. After a string of record deals, **Boogie Down Productions** were always most likely to get their due respect at the **Brooklyn Academy**.

Fellow New Yorker **Queen Latifah** took the stage as if she were the main event. And the big crowd reacted accordingly, nearly taking to the roof off when she was joined by London's own *Monie Love* for *Ladies First*. The voice problems that forced her to cancel all interviews on tour didn't show up in her tough rapping style, but the lilting reggae tunes like *Princess Of The Pooze* suffered a little. Here's hoping that one of hip-hop's brightest talents will be back soon to help fill and address her own crowd.

When **BDP's KRS-1** and **Willie D** bounded on stage the evening moved up several gears into a rabble-raising spectacle that was everything live hip-hop should be. Everything they demanded from the audience they got. *Ms. Melodie*, resplendent in shining purple, didn't spend as much time out front as she did at last week's *Urban & Country* bash (possibly because she has just launched her own solo career with an excellent album). But when all three were prowling the stage there was a remarkable feeling of community — **BDP** is a family.

The pressure only dropped with some of the worder tracks from last year's *Ghetto Music*, including the new single *You Must Learn*, but after an enthusiastically supported anti-Poll Tax diatribe then a finale which ran *Stop The Violence into Self Destruction* and a farewell anti-Thatcher rant, there was no question of asking for more. A final, triumphant exit beats any encore.

Ragging is obligatory in these matters, but when **KRS-1** described *Boogie Down Productions* as "the greatest hip-hop group on the planet" he can't have been far wrong.

RUSSELL BROWN

## Giant rock taktai

SOME ROCK bands don't need to break sweat to display their skills. **Los Angeles** are one such band, though as they proved at the **Marquee**, they have no intention of taking such an easy approach. Their songs, culled from their *Last Days On Earth* new wave/crossover pure class, being packed with power and melody, while exuding stylish musicianship. They could, quite simply, have let the music do the talking, but after hitting their stride and building momentum their personality began to take over.

In recent *Days and I Can't Get Close Enough* proved early examples of their songwriting prowess, though it's the current US single *I'll See You In My Dreams* that showed what they're really capable of. A piano intro set the mood for an epic ballad, before a blistering guitar solo dragged the song screaming into its metal core for a fitting climax.

Their big rock song, however, is the excellent *I'm A Believer*, the UK single and opening album cut that kicks off with weighty guitar histrionics, a truly outrageous way to commence a melodic rock debut and just so spectacular.

On stage their chemistry is just right throughout, throwing in plentiful quantities of grit to provide the human touch and offset the polished nature of their work, while at other times disappearing into magnificent workouts in further display of technical proficiency. Yes, **Giant** know they're good, and carry a cool air of confidence before that knowledge.

Two covers — *Bad Case Of Loving You* and *Gimme Some Lovin'* — revealed the roots of their inspiration, a commodity **Giant** certainly not short of. This lot could walk tall for ages.

KIRK BLOWS



PAVAROTTI: STIFF and strained

## Pavarotti strides out

IT IS rare that reality lives up to the legend and **Pavarotti** is certainly the stuff of which legends are made. He is real enough, of course, as he showed in his return to **Covent Garden** after a six-year break in the relatively undemanding role of *Nemoro* in *Denizeli's L'Esir d'Amore*.

It clearly took him a little time to settle down — perhaps even he finds it difficult to meet the expectations — and he was a little stiff and strained in the opening moments. But by the second act, and the one well-known aria from the opera, *Una Luntiva* again, which everyone had come to hear, he was able to show why he is unmatched in this kind of repertoire.

The marvellously smooth and supple voice, such contrast to his appearance — had even the reserved English audience leaping to its feet to applaud.

However, if the truth be told, Pavarotti was nearly played off the stage by the genuinely entertaining skill of the veteran Rolando Panerai in the comic part of *Doctor Ducamera*. Panerai made his debut in 1946, and now is a performer of immense experience, and it was he who held together the production.

This was but a curtain raiser to a sustained period of Pavarotti, with extravaganzas in Dublin, Birmingham and Glasgow. This means that Decca's compilation *The Essential Pavarotti* should remain in the main album charts — it shot to number 16 after selling 130,000 before the first night at

Covent Garden, and number eight in the following week.

It must be hard for Deutsche Grammophon, knowing that it has a new production of *L'Esir d'Amore* in the can but not ready for release until the autumn.

NICOLAS SOAMES

## Horse play

EVEN THOUGH Scottish singer **Horse** and her strong supporting band have only released two singles to date, there has been sufficient interest in this excellent Captain/EMI signing to ensure **The Borderline** was filled both with punters, and a strong sense of expectation.

The two singles, *You Could Be Forgiven* and *The Speed Of The Beat Of My Heart*, both charted, but left the listener in some doubt as to the potential source of inspiration or influence for such an intriguing new talent. However, when she came on stage and performed the achingly *Dusty Springfield* classic *I Close My Eyes And Count To Ten* to the accompaniment of cello and piano, much of the mystery was solved.

Horse and her writing partner, guitarist Angelo McAlinden, have carefully assembled a thoroughbred set of songs that leans closely towards the values of traditional songwriting as practised before the computers took over. Having said that, the on-stage **Horse** sound will one day benefit from the more luxurious brass and string arrangements that larger venues could accommodate. At present some dated keyboard programming reproduces the more subtle nuances of the recorded versions.

But even allowing for **The Borderline's** rather limiting confines, such tracks as *And She Smiled*, the magnificent *Sweet Thing*, *Never Not Going To I Close My Eyes And Count To Ten* stood tall by virtue of their class.

Despite recent problems with her voice, **Horse** displayed a vocal style that oozed confidence in her classical, slightly husky tones. A comparison with *Dusty Springfield* may well be drawn, and whilst she possesses the dramatic detail of an *Alison Moyet* too, **Horse** will undoubtedly be recognised on her own considerable individual merits.

GARETH THOMPSON



HORSE ASSEMBLED: a thoroughbred set of songs at the *Borderline*

## Love all

IT'S SURPRISING that the **Royal Albert Hall** allowed in fans of the **House of Love**. The crowd of jeans-clad indie-fans must have come as quite a shock for staff bred on a diet of classical recitals and Eric Clapton's AOR strummings.

"This is a bit freaky, isn't it?" offered **Guy Chadwick**.

Helped by some well-planned and executed lighting, the transition into the **House of Love's** increasingly mature songs was effortless. *Hannah's Light* versus *ever believe in heaven* chorus, sung with dreamy style by a sunken-chested **Chadwick** whose *Adam Faith/Sixties* look made the later song, *Boatles And The Stones*, quite appropriate.

Road saw a return to hard guitar noise as *did the group's piece de resistance* *Christine* yet this seemed to have lost the two-edged quality of both the vinyl and previous live versions. It was *Love In A Car* that excelled, the meshing of guitar creating a heavenly crescendo.

And, just to prove that they're still rebels at heart, their new member snatched up his guitar after the second encore.

As an interesting aside, the band hit **Reading University** the next night. In a set of less than a third shorter than that of the previous evening, they pleasingly drove a steaming guitar through the two-edged hall-filling anthems. The audience were granted only one encore; by the time they realised their clamoured-for second was destined to remain fairly unexciting, they were already cleaning the stage.

JEFFREY DAVY

## Say it with Roches

"PROBABLY, BY now, you're wondering what our personal lives are like," sighed **Suzzy Roche** after the **Roches** second number at **London's Dominion**. The audience laughed, but when the American trio broke into the third consecutive song from their new *Speak* album, the theatre went cold.

Throughout the two-hour show, the warm, informal audience didn't so much as crunch a crisp packet during the songs, but generously roared their approval at the end of each number.

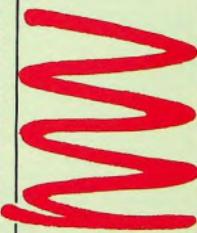
In return, **Maggie, Terre**, and **Suzzy** provided their much-loved trademarks: three-part harmonies that leave you breathless, comic displays of sibling rivalry between numbers, and a chancy shop wardrobe, now colour coordinated. The new album dominated the show, with the unemployment ballad *Losing Our Job* getting the largest ovation. Other highlights included *One Season*, whose chorus "I've got to get away from you" is sung out of tune to emphasise the now-soured relationship.

The *Trouble*, a song in rounds about visiting Ireland which unravelled into delightful vocal anarchy, on a capella reading of *The Hallelujah Chorus*, and *The Hummingbird Song*, arguably their best-loved track was saved for an encore.

ROBIN KATZ



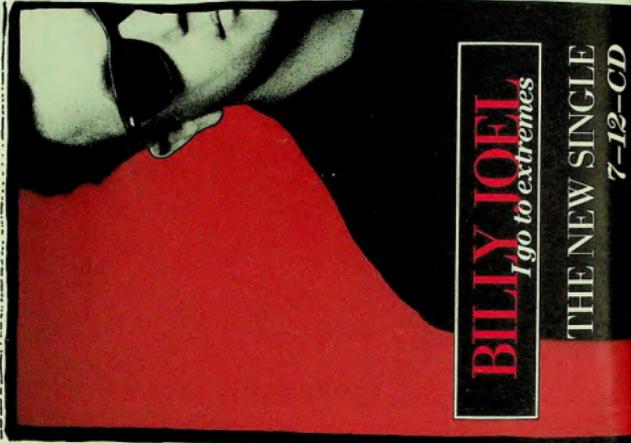
## MUSIC WEEK



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

<b>No 1</b>	<b>THE POWER</b> Shap	<b>TOP 75 POPS</b>	A&M 113132 (12" 413132) (BMG)
<b>2</b>	<b>LOVE SHACK</b>	Reprise/Warner Brothers W 997371 (W)	
<b>3</b>	<b>STRAWBERRY FIELDS FOREVER</b> Candy Flip	POPS Duke/Proton CBETX 1992 (PAC)	
<b>4</b>	<b>BLUE SAVANNAH</b> Eunice	Mute (12) MUTE 119 (WRT)	
<b>5</b>	<b>DUB BE GOOD TO ME</b> Beats International feat. Lindy Layton	Co. Beat GOOD (X) 39 (F)	
<b>6</b>	<b>LILY WAS HERE</b> David A. Stewart/Candy Dulfer	Atlantic/RCA 78-6384 (7" 6384) (BMG)	
<b>7</b>	<b>I'LL BE LOVING YOU (FOREVER)</b> New Kids On The Block	CBS BLOCK (X) 4 (C)	
<b>8</b>	<b>BIRDHOUSE IN YOUR SOUL</b> They Might Be Giants	Echob 808 (14) (W)	
<b>9</b>	<b>THAT SOUNDS GOOD TO ME</b> Jive Bunny & The New Generation	Music Factory Dance M85 (X) 68 (BMG)	
<b>10</b>	<b>HOW AM I SUPPOSED TO LIVE WITHOUT YOU</b> Michael Bolton	CBS 655397 (12" 655397) (C)	
<b>11</b>	<b>INFINITY</b> Guns N' Roses	Atlantic/RCA PR 64875 (12" PT 6476) (BMG)	
<b>12</b>	<b>DON'T YOU LOVE ME</b> The 69ers	4th & Broadway/Blond (12) BRW 16 (F)	
<b>13</b>	<b>MOMENTS IN SOUL</b> JT and The Big Family	Champion CD 4087 (12) 27 (BMG)	
<b>14</b>	<b>THIS IS HOW IT FEELS</b> Inspirational Carpets	POPS Cap/Warner/Virgin PROT 112 (F)	
<b>15</b>	<b>EVERYTHING STARTS WITH AN 'E'</b> E-Zee Posse	More Proton/Virgin PROT 112 (F)	
<b>16</b>	<b>LOADED</b> Primal Scream	Creation CRE 070 (X) (WRT)	
<b>17</b>	<b>CHIME</b> Orbital	Hyper/Endless PHO 115 (F)	
<b>18</b>	<b>MAMMA GAVE BIRTH TO THE SOUL CHILDREN</b> Queen Latifah - De La Soul	POPS Tommy Boy/Gee Street 128 (WRT)	
<b>19</b>	<b>THE BRITS 1990</b> Various Artists	RCA RA 63565 (12" PT 63566) (BMG)	
<b>20</b>	<b>NOTHING COMPARES 2 U</b> Sinead O'Connor	Ensign/Capitol ENY 048 (C)	
<b>21</b>	<b>ANOTHER DAY IN PARADISE</b> Jam Tronik	POPS Duke/Proton CBETX 1993 (PAC)	
<b>22</b>	<b>DON'T MISS THE PARTYLINE</b> Brix Smith	POPS Capitol/Capitol 946 (C)	

<b>41</b>	<b>BLACK BETTY (Ben Liebrand Remix)</b> Rom Jam	POPS Epic 654307 (12" 654306) (C)	
<b>42</b>	<b>I MIGHT</b> Shakin' Stevens	Epic 5940 (X) 11 (C)	
<b>43</b>	<b>KISS THIS THING GOODBYE</b> Del Amitri	A&M AMY (X) 151 (F)	
<b>44</b>	<b>BABY</b> Halo James	Epic 1440 (X) 13 (C)	
<b>45</b>	<b>GET UP BEFORE THE NIGHT IS OVER</b> Technomatic featuring 'n Kid K	Swarmey 59 (X) 8 (BMG)	
<b>46</b>	<b>DOWNTOWN TRAIN</b> Rod Stewart	Warner Brothers W 3467 (X) (W)	
<b>47</b>	<b>DEVOTION</b> Kicking Back With Tomson	100 Virgin 15 (X) 10 (27) (F)	
<b>48</b>	<b>OH PRETTY WOMAN</b> Gory Moore featuring Albert King	Virgin 10 (X) 1225 (F)	
<b>49</b>	<b>MADE OF STONE</b> The Stone Roses	Shelburne ORHE (X) 12 (BMG)	
<b>50</b>	<b>I'D RATHER GO BLIND</b> Sydney Youngblood	POPS Coca/Virgin WRT (X) (F)	
<b>51</b>	<b>ELEPHANT STONE</b> The Stone Roses	Shelburne ORHE (X) 1 (F)	
<b>52</b>	<b>MADLY IN LOVE</b> Bros	CBS ATOM (X) 10 (C)	
<b>53</b>	<b>ROK THE NATION</b> Rob 'n' Raz with Lella K	Avista 119 (X) 11 (2" 119 (X) 11) (BMG)	
<b>54</b>	<b>A GENTLEMAN'S EXCUSE ME</b> Fish	EMI 112 (EM 135) (E)	
<b>55</b>	<b>DELIVERANCE</b> The Mission	Mercury/Phonogram MTH (X) 3 (F)	
<b>56</b>	<b>THE EXTENDED PLEASURE OF DANCE EP</b> 888 Store	ZTT 12 (ZANG 27) (W)	
<b>57</b>	<b>RHYTHM OF LIFE</b> Oletra Adams	Fonit/Capitol/Capitol 112 (X) (F)	
<b>58</b>	<b>HOLD BACK THE RIVER</b> We'll Wait For You	Proton Organisation/Phonogram EWEL 111 (F)	
<b>59</b>	<b>SWEET AND LOW</b> Deborah Harry	Coyne/CBS 645 (X) 13 (C)	
<b>60</b>	<b>SATURDAY LOVE (Ealing' Luu Remix)</b> Cherelle with Alexander O'Neal	POPS Mer 65000 (12" 65000) (C)	
<b>61</b>	<b>BAKER STREET (Remix)</b> Gerry Rafferty	POPS Mer 65000 (12" 65000) (C)	
<b>62</b>	<b>SHAKE</b> Andrew Eldritch	POPS Mer 65000 (12" 65000) (C)	



**BILLY JOEL**  
*I go to extremes*

THE NEW SINGLE  
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23	33	ALL I WANNA DO IS MAKE LOVE TO YOU	12" BWR Capitol (125C) 549 12
24	24	GHETTO HEAVEN	12" BWR The Family Stand Atlantic/East West A 7997 (11) MW
25	21	HANDFUL OF PROMISES	12" BWR Big Fun Live JVC (1) 343 BMG
26	32	READ MY LIPS (ENOUGH IS ENOUGH)	12" BWR Jimmy Somerville London (1) 254 12F
27	27	BETTER WORLD	12" BWR Rebel MC Decca (1) 241 25 (1) AC
28	28	PICTURES OF YOU	12" BWR The Cure Fiction/Polystar (1) 007 (1) 12F
29	18	NATURAL THING	12" BWR Innocence Columbia/Capitol (1) 000 (1) 20 12C
30	30	KINGSTON TOWN	12" BWR UB40 DEP International/Origin DEP 3512 (1) F
31	29	ESCAPADE	12" BWR Janet Jackson A&M (1) 244 (1) 124 12F
32	20	ENJOY THE SILENCE	12" BWR Depeche Mode Mercury (1) 244 (1) 124 12F
33	40	BLACK VELVET	12" BWR Alicia Keys Atlantic/East West A 7942 (11) MW
34	44	SHE BANGS THE DRUMS	12" BWR The Stone Roses Shirburn (1) 244 (1) 124 12F
35	29	WHAT 'U, WAITIN' '4'	12" BWR The Jungle Brothers Herald/WEA W 8402 (11) MW

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ALBUM OF THE WEEK

**ROO-YAA TRIBE: New Funky Nation.** 4th & Broadway/Island. BRP 544. Island is sending in the heavy mob with this fearsome looking bunch of Samoan rappers. There's certainly nothing louder about the noise they make though and New Funky Nation is full of hard dance rhythms and soulful grooves. All times they can be as uncompromising as NWA, but with less of the violent overtones. Be prepared for a lot of interest in this lot. **NR**

**THE ASSOCIATES: Wild And Lonely.** Circa Records CIRC11. Billy MacKenzie has regained The Associates' respect and lost none of the theatrical sweeps that characterized much of his solo output. This is romantic with a beat tear, crafted composition with that quite extraordinary vocal sliding across the board. That it is merely a good LP with a great one is more a compliment to his past achievements rather than a criticism of what we have here. Expert solid solos. **DH**

**TIGERLIZ: Bezerk.** Music For Nations MFN 96. The long-awaited second album from the Welsh glam rockers, with new vocalist Kim Hooker a major improvement on the departed Steve Jones. Where Bezerk really scores through is in its contrast: the ultra-commercial Love Bomb Baby and Call Of The Wild feature contagious

hooks, with producer Chris Tsangarides putting the emphasis on the big choruses, while I Can Fight Dirty Too and Sixxixel concentrates on the darker, heavier side of her character. A couple of riffs cut do nothing to lessen the album's overall appeal. **KB**

STOCK IT

**SQUEEZE: A Round And A Bout.** IRS Records/Depford Fun City DFCLP 1. Hugely entertaining romp through a selective greatest hits as presented live to the yelping fans. The musicianship is beyond any doubt, the songs are proved classics and with the humour and humanity intact one cannot reasonably ask for any more. A delight and an honourable pop-plugger until the next studio outing. **DH**

**HEX: Hex.** Demon. FIEND 156. Distribution: Pinnacle. A collection of minds between The Church's mainman Steve Kilbey and singer Donnette Thayer, fresh from SP's pure pop supermajors Goo Therapy. Hex a witch's spell is more sparse Paisley pop-psychedelia for those twilight moments, aka, Galaxie 500 and Opal, like if The Cocteau Twins had come from Woodstock. Cue floating on boards, lulling 12-strings, harmonic trackwork and songs called Ethereal Message, but I guess calling it Love Bomb Baby and Call Of The Wild of Armageddon

wouldn't help the marketing department much. **MA**

**RIFF: Mission Love.** Music For Nations MFN 97. The names of a total misnomer for a start. Germany's Riff are by no stretch of the imagination a metal band, more a straight pop/rock act that simply know how to write a good tune. They hint at a thousand pure pop influences, irritatingly so at times, with Englishman William Lennox's lazy, melodic vocal slithering pretty above an insistent guitar feedback. A cover of Small Faces' All Or Nothing shows where they're coming from but it's the other nine songs that'll get you humming. **KB**

**VARIOUS ARTISTS: Zydeco Blues 'n' Boogie.** Gumbo Gumbo 001. Charles Mann. Walk Of Life. Gumbo Gumbo 002. Distribution: Revolver/Curb. Cooking Vinyl has a baby and its name is Gumbo, bringing regional recipes to gobsmacked Anglos. They start in Louisiana, home of Swamp Pop and zydeco ( Cajun dance music) boogie, where accordeons and fiddles kick up dust beneath the illuminated beer signs. The compilation is more contemporary, variable and both juke-box and radio-friendly than you might imagine, but while Mann's cushy cover of Dire Straits' Walk Of Life was a 45 year later, which should give his album of Cajun smoothies. Cajun-spiced covers a definite beachside, this recipe is too MOR-highlighting and less downtown-gritty at heart. For that reason, Mann could be the one to succeed. **MA**

little need of it, but it should go down a storm at student dances. **LF**

**RENEGADE SOUNDWAVE: Soundclash.** Mute Records Stumm 63. Following a string of excellent club singles comes the debut LP from these talented purveyors of dub-style hip hop. With the emphasis on bass and drum, this set needs to be played loud to fully appreciate the rhythms otherwise it begins to sound a little repetitive. But for sheer originality in dance music, this can't be beaten. **NR**

**KASSAV: Majestic Zouk.** EPIC 465494. More energetic stuff from the Paris-based group originally from Martinique and Guadeloupe who have commercialised Zouk music. They have continued to put one record album after another, and this one is no different. Jocelyn Beroard takes over the mike on An Mwe, and Wep, showing that if the best US pop has been wrong, the absence from the band will be quite noticeable. A must for the rock LP. **OD**

STOCK IT

**FUGAZI: Repeater.** Discord. DISCORD 44. Distribution: Southern. Fugazi's two mini-LPs have given them the reputation of "best US post-hardcore act", and this consolidates the position as a hard hitting work, but the deft reggae-toch makes it readily accessible, and it will surely top the indie charts. Nice to know that rock music with conscience can still sell. **LF**

**EVELYN KING: The Girl Next Door.** EMI MTL 1050. King returns with another strong dance album of evidence of the hard work she has been doing in the studio, and that is probably why she feels she deserves to pick up the Champagne as her middle name again. It contains a couple of slow jams that could slow the pace and some serious dance numbers which should keep the album hanging around for a long while. **OD**

**LAST OF THE TEENAGE IDOLS: Satellite Head Gone Soft.** Razor RAZ 47. Thankfully the Idols take title in life too seriously. Those who like their rock thoroughly sozzled complete with shoky legs and boozey bad breath will no doubt appreciate the tacky hilarity of Stone's 'Get Your Boots and See you After the Show, with lead singer Buttz retaining some of the humour from former garbage metal band The Babysitters. Instantly disposable and consequently quite appealing. **KB**

**THE LEGENDARY PINK DOTTS: Crushed Velvet Apocalypse.** Play It Again Sam BIAS 149. The new wave of British hippies? The Dots reach their tenth album and sound just as deep and meaningful. Having vacated their East End roots they're now established as Belgian Eurocrats with a strong cult world following. That the UK's deft conscious interest doesn't currently coincide with their eastern multi-levelled charm means limited sales only...but they do deserve so much more. **DEH**

**COLLECTION D'ARNELL-AND: REA In Automate A Lorry.** Live! Arts A.R.T.V. Distribution: APT. Singing all but one song in their native tongue, the enigmatically-named French quintet's UK debut shouldn't suffer for it, given that their lush, neo-classical style of pop A.R.T.V. in the style of The Cocteau Twins, but even more so Dead Can Dance depends more on its atmospheric moments than any articulated intent. Cramped in callus and fired by Charlot's ethereal, raw and often hymnal melodies, Radio One won't swam but the sizeable A4D crowd will, if enough press attention comes their way. **MA**

**SOULED AMERICAN.** Around The Horn. Rough Trade ROUGH 151. Third album from a group whose laid-back roots always sound like a journey through one of America's musical heritages, from campfire country and backwater blues to fried folk and beyond. Not playing live in the UK has hindered their chances of a larger spotlight but they're here right now, so a potential dark horse of a success might be in the offing, in the Lucinda Williams vein. **MA**

**NRBQ: Wild Weekend.** Virgin USA VUSLP 12. New York street rock funk from a combo who debuted over 20 years ago. The Wild Rhythym Band and Blues Quartet and the sound has mellowed over the years. Wild Weekend is pleasant enough, with plenty of potential for American radio success. Whether they can achieve the kind of radio and rock acceptance of many an ex-Eagles member is debatable, but for any existing listening living room will feel a touch more comfortable for what's as wild as an evening out with Mavis from Coronation Street. **DEH**

**BLOW UP.** In Watermelon Sugar. Cherry Red Records BRED 45. Distribution: Pinnacle. A surprisingly mature and accomplished LP from the Brighton indie janglers showing a welcome shift from insubstantial whimsy to more guitar-orientated beat rock. Much is reminiscent of the late great Singingrats and the relaxed Sixties feel of this album is sure to put right those who misconceptions have labelled Blow Up as minor league status only. A promising start. **IW**

**MOMUS: Monsters Of Love - singles 1985-90.** Creation CRE LP 059. Distribution: Rough Trade/Caretel. Note that accurate as two new songs are here to tempt the Momus collector but the A/B side collection covers 85's The Beach with Three Books (one only on the cd), 88's epic Murderers, The Hope Of Women and a remixed Hairstyle Of The Devil - a Steve Wright favourite and Top 100 entry from last year, remember - although not at any noticeably commercial levels, Sully melodies, incisive, savage poetry, and lips to match; this mon is uncatchable. **MA**

**YAK BOWS: Martin Astor, Kirk Bows, Oia Daring, Lou Finlay, Dave E Henderson, Duncan Brown.** Creation CRE LP 058. Nick Robinson and Ian Watson

HEAVY METAL ALBUMS

This Month's	Artist	Label	Catalogue No.
1	NEW FLIGHT OF ICARUS/BE THE TROOPER	Iron Maiden	EMI 024 210 12
2	NEW BACK STREET SYMPHONY	Decca	EMK 283 57 03
3	NEW PURE SUFFRUTAL	Venus	Stiva SRP 996 273
4	NEW RUN TO THE HILLS/THE NUMBER	Iron Maiden	EMI BR 414
5	NEW THE REAL THING	Asylum	WEA 91126 96
6	NEW THE REALITY	Shah	Shah Records SR1 541 19
7	NEW A BIT OF WHAT YOU FANCY THE QUINCY	Polygram	PCS 7252 12
8	NEW PURGATORY/MAIDEN JAPAN	Iron Maiden	EMI BR 415
9	NEW SKID ROW/See You	Alicia	781 934 04
10	NEW A VIRGIL IN A WILDERNESS OF...	Fish	EMI 100 112 12
11	NEW WOMEN IN UNIFORM/TWILIGHT ZONE	Iron Maiden	EMI BR 416
12	NEW APPEAL FOR DESTRUCTION	Guns N' Roses	Geffa 903 23 34
13	NEW LUST SAZ OZZY/Cat Obsession	Ozzy	EMK 283 57 03
14	NEW PUMP	Arista	ACA 9234 34
15	NEW RUNNING FREED/SNAFU	Iron Maiden	EMI BR 417
16	NEW SLAM Don Isaid/Hotrod	Hercules	813888 11
17	NEW SLIP OF THE TONGUE	Whiskybaba	EMI 020 113 12
18	NEW FOUR STRINGS/Live Zepplins	Alicia	85008 28
19	NEW BAT OUT OF THE HELL	Cherry Red	CRS 1419 12
20	NEW SONIC TEMPLE/See You	Iron Maiden	EMI BR 418 12
21	NEW FLYING IN A BLUE DREAM/See You	Iron Maiden	EMI BR 419 12
22	NEW HITS OUT OF HELL	Iron Maiden	EMI 020 114 12
23	NEW HISTORIA	Mercury	813888 11
24	NEW INTRODUCE YOURSELF	Fish	Mercury 813888 11
25	NEW RECKLESS	Spin	ASMA 9013 21
26	NEW G'N'R/LIES/See You	Road	Geffa 903 23 34
27	NEW WELCOME TO THE SHOW	Iron Maiden	EMI BR 420 12
28	NEW TAKING ON THE WORLD	Iron Maiden	EMI BR 421 12
29	NEW BAD ENGLISH	Iron Maiden	EMI BR 422 12
30	NEW HEAVEN AND HELL	Iron Maiden	EMI BR 423 12
31	NEW SLIPPERY WHEN WEET	Iron Maiden	EMI BR 424 12
32	NEW SOFT METAL	Venus	Stiva SRP 996 273
33	NEW TRASH	Asylum	WEA 91126 96
34	NEW SPIRITUAL HEALING	Death	Under One Flag UOFL 38 03
35	NEW LEPP ZEPPLIN	Live Zepplins	Alicia 85008 28
36	NEW GREATISTS	Asylum	WEA 91126 96
37	NEW TWICE SHY	Iron Maiden	EMI BR 425 12
38	NEW ELMINATOR	Iron Maiden	EMI BR 426 12
39	NEW SEVENTH SON OF A SEVENTH SON	Iron Maiden	EMI BR 427 12

Reviewed by David Giles

## SINGLE OF THE WEEK

**HAPPY MONDAYS**—Step-On, Factory (12/T/CD) FAC 272). Despite doing the trick chair-wig, Halliwell was actually a sub-standard offering from this bunch. Now we're really getting down to business. Step-On is a cover of an old hit from the early Seventies, by one John Kongos. The song lists as **MISTERS OF THE BEATLES**. Come Together but, in the capable hands of the Mondays and the ubiquitous Paul Oakenfold, it is transformed into a dancefloor stomper with saxophone guitar, dinky piano and female gospel harmonies. Number one, anybody?

**THE CHURCH: Metropolis**. (Arista) (12) 113 086). Being an outfit guitar pop from an Australian who's been away quite a while. Not as inspired as their early Eighties material (remember *The Unguarded Moment*)? But at least they're ageing gracefully.

**ANDREW RIDGELEY: Shake**. (Epic) (12) AJR 1). While his former Wham! partner was lured in the direction of sultry soul, Ridgeley has plumped for the delights of the rock world. In amongst spluttering bursts of guitar soloing, he growls, "I'm gonna break you/Leave you lying naked on my bed" and other such charming sentiments. Loads of exposure, but few sales....

## STOCK IT

**KING'S X: Over My Head**. (Megafone/Atlantic) (12) A 8982). Hard rock trio from Texas has finally taken this track from the Gretchen Goo to America LP to coincide with their UK dates. Like Living Colour and Rick Rubin's Def American acts, they use the HM books but reconstruct them in a novel and breathtaking way, like slipping in jazz chords and soul vocals. Brilliant.

**JUNGLE BROTHERS: What U Waitin' 4?** (Eternal/Warner Bros) (12/T/CD) W9865). Remixed track from the recent LP with the emphasis on playfulness. Buoyed by the funkiest of piano hooks and featuring all manner of strange whoops and bleepers, this is sure-fire party music that will sound as good on radio as on the dance-floor (well, almost...).

**THE CARPENTERS: (They Long To Be) Close To You**. (A&M) (12) AM 558). From a simultaneously released Greatest Hits album, this is a double A-side with the 1975 hit *Only Yesterday*. Already a number of old fans have come roaring out of the closet to welcome this long open arms. The inclusion of classic melody pop should be firmly installed in the charts by the end of the month. True songwriting genius.

**THE QUIREYBOYS: I Don't Love You Anymore**. (Parlophone) (12/T/CD) R 6248). For all the hell-raising antics, the outrageous performances and HM posturing, this sounds like no-one so much as Rod Stewart. A raspy-sung ballad with gentle piano accompaniment, leading into an Eagles-style guitar solo. One can



NEW FAST Automatic Daffodils plus feline chum

easily see this going top five if the neo-hippy attire doesn't put people off.

**THE BRIDEWELL TAXIS: Give In**. (Stolen) (12) BLAG 2). Second single from young Leeds band who, rather than searching for the perfect indie/dance crossover, alternate between the two genres. The title track is a strong guitar pop number, not dissimilar to neighbours Pole Saints, while the B-side features a dance mix of Whole Damn Nation with involuntary contributions from the Prime Minister. Hot stuff.

**ENERGY ORCHARD: Sailor-town**. (MCA) (12/CD) MCA 1402). Second single by the Belfast blues merchants that ought to establish them as a major league act. The vocals have a touch of Springsteen about them, while the guitar riffs reveal a keen rhythmic sense which allows the track to build very nicely.

**THE CHRISTIANS: I Found Out**. (Island) (12) IS 453). Track lifted from the big-selling *Colour LP*, skipping along at a surprisingly jaunty pace that pushes it into MOR country complete with almost Beatles-style harmonies. Irregularly vague lyrics as ever — "It's time we made a stand", though against what, is never specified.

**SHABAZZ: Glad You're In My Life**. (RCA) (12) PT 49291). Very Eighties-sounding soul single from this New York quartet that could do very well, especially with the suburban disco crowd. Has a tendency to become repetitive away from the main hook, but that chorus is strong enough to warrant a considerable amount of airplay.

**SHELLY THUNDER: Working Girl**. (Mango/Island) (12) MNG 733). Excellent rap single with a snort spot of gender role reversal — the woman raps, the man sings the bluesy backing chorus. All this over a slithering, hypnotic instrumental track. Yet another gem from the Mango plantation!

**LOYD COLE: Don't Look Back**. (Polydor) (12/10/T/CD) COLE 12). From the recent LP a fairly downbeat — almost counting-down track loaded with references to Cole's adopted homeland — "highways", "molets" etc. None of the subtle twists and turns of old, unfortunately.

**UB40: Kingston Town**. (Virgin) (12) DEP 35). Pleasant but perfunctory cover of the old Kendrick blues track, leading into a commercial as the other two tracks

from the Labour Of Love II album that have given them hits — this could be the one that breaks the current sequence.

## STOCK IT

**THE SHAMEN: Pro-Gen**. (One Little Indian) (12/CD) 36PT). Fine follow-up to the excellent *Omega Amiga*, which, given the current predilection for all things merging indie and dance music, could even sneak into the charts. The Shamen are at their pulsating, electrobeat best: a couple of rapping inserts from DJ Mr C rather detracts from the hypnotic overall feel, but it should enhance the record's credibility yet further in clubland.

**NEW FAST AUTOMATIC DAFODILS: Big**. (Playtime) (12) AMUSE 7). Best release yet from this Manchester band, here pursuing an avant-garde white funk course with springy bass, overdubbed choppy guitar and strongly compressed vocals. Recalls the work of early Eighties indie acts like Big Flame and Fire Engines but with contemporary dancefloor leanings. Impressive.

**LUXURIA: The Beast Box Is Dreaming**. (Beggars Banquet) (12) BEG 233). The long-awaited return of Howard Devoto is no disappointment: here come three fine, almost grandiose, tracks. The title song has echoes of early Genesis in its unconventional ball structure and changed choruses, with some very pleasing guitar hooks. The forthcoming LP, from which this is taken, will be extremely interesting.

**DIONNE WARWICK: Walk Away**. (Arista) (12) 113 101). Good medium-paced ballad that could quite easily go top 20 without too much trouble. Inevitably Warwick is in fine fettle, backed by some dreamy sax and cool harmonies. The B-side even features a duet with Sacha Distel!

**ADAMSKI: Killer**. (MCA) (12/CD) MCA 1400). Strange release from one of Britain's premier house exporters in its unconventional ball structure and changed choruses, with some very pleasing guitar hooks. The forthcoming LP, from which this is taken, will be extremely interesting.

## TOP 20 SINGLES

1	3	THIS IS HOW IT FEELS	Crow Mouth (DUNG) 11 847
2	1	BLUE SAVANNAH	Musa WHITE 129 143
3	4	LEADED	Parlophone
4	7	BIRDHOUSE IN YOUR SOUL	There Might Be Giants
5	5	DELIVERANCE	Baskins (KX) 104 103
6	2	MADE OF STONE	The Stone Roses
7	7	YOUR LOVE TAKES ME HIGHER	The Beloved
8	8	SWEET SOUL SISTER	The Fall
9	9	KISS THIS THING GOODBYE	Reagan Request (RCA) 241 005
10	10	RAINBOW CHILD	One Last Minute
11	9	ENOY THE SILENCE	London Grammar
12	6	ELFANT STONE	The Stone Roses
13	14	EVERY BEAT OF MY HEART	The Beloved
14	14	ABANDON	Headcase
15	12	MAD LOVE (EP)	4AD/BAD 0053 13 05
16	1	POPCORN DOUBLE FEATURE	The Fall
17	16	OBSCURITY KNOCKS	The Stone Roses
18	18	INDIAN ROPE	London Grammar
19	19	CIRCLES	The Stone Roses
20	1	WONDER WHY	The Heartbreakers

## CHART COMMENTARY

THE HIGHEST new entry comes from those Vince Hillar-lovin' songsters *The Beloved* who follow their Hello hit with *Your Love Takes Me Higher* at seven. At nine *Del Amitri* rally the troops and gain maximum radio play with *Kiss This Thing Goodbye*, while at 14 the revitalised and pre-pressed *The Petrol Emotion* return to the challenge with *Abandon*. At 16, those Mancunian granddaddies *The Fall* continue their major label romance with a new single lifted *Popcorn Double* and *The Sandkings* hit 19 with *Feature* and post-jangle popsters *The Heart Throbs* return for their Nineties campaign with *I Wonder Why* on the One Little Indian label. *The Inspiral Carpets* leap into pole position with this is How It Feels and the Jolly Pop movement gains momentum with *They Might Be Giants* *Brickhouse In Your Soul* reaching four and the imminent arrival of *The Chills* glorious *Fantastic Pop Hit* or *Legendary Pop Hit*, or whatever it's called.

In the Albums zone, things are "as-you-were-mother", with *Del Amitri* reaching top slot (again) with their *Working Hours* at three with *Caution Horses* and at seven the lovely UK rap of *Renegade Soundwave* goes on display with *Soundslash*. The only other new entry is the post-hoccast 18 folk-rock of *The Oyster Band* who trip and giggle at 18 folk-rock of their Kerouacian *Little Rock* to Leipzig platter on *Cooking Vinyl*.

## TOP 20 ALBUMS

1	2	WAKING HOURS	Del Amitri
2	4	THE STONE ROSES	The Stone Roses
3	1	LUTION HORSES	RCA/PL 90550 (BMG)
4	3	HOUSE OF LOVE	Capitol
5	5	HAPPINESS	East West/WB 2738 100
6	1	BACK STREET SYMPHONY	EMI (EMI) 2627 101
7	7	CARVED IN SAND	The Mission
8	7	THE REAL THING	Flash/London (EAS) 251 141
9	9	SOUNDSLASH	Rhythm Kings/MCA (STAMP) 81 233
10	10	EXTRICATE	Capitol
11	20	SWAGGER	Capitol
12	9	SPECTRUM	Enigma (CHR) 113 15
13	14	THE COMFORTS OF MADNESS	Edelwood (CHR) 306 131
14	10	OOO THE WORLD OF BARRY FORD	4AD/CAA 00071 10 01
15	8	A BIT OF WHAT YOU FANCY	Rhythm Kings/MCA (RCA) 5 833
16	11	READING, WRITING AND ARITHMETIC	Parlophone (PSC) 7325 101
17	13	15 DAY	Boyz One/ROUGH (LBB) 833
18	13	LITTLE ROCK TO LEIPZIG	Enigma (DVA) 105 1
19	15	CLOUDUCKOOLAND	Enigma (CDK) 833 100
20	14	GILDED ETERNITY	Enigma (GHE) 11 847

# TOP • 20 • COMPILATIONS

14	3	Michael Bolton	CD	CS 8452431
15	NEW	MANIC NIKAYANA	CD	Ed Pennenden/Ward/WK 239
		Robert Ffrench		
16	18	CUTS BOTH WAYS	*** CD	Fed 4851451
		Gloria Estefan		
17	12	PUMP UP THE JAM	CD	Smearby/STRI 1
		Technomatic		
18	13	HEART OF STONE	CD	Geddes/WK 242
		Cher		
19	20	WILD! *	CD	MCA/STW/M 75
		Enroute		
20	16	WAKING HOURS	CD	ASAP/MMA 9104
		DJ/Amih		
21	15	AFFECTION **	CD	Archie/101/9
		Lionel Starfield		
22	22	LABOUR OF LOVE II *	CD	DEP Int./Virgin/1D/EP 14
		UB40		
23	14	HANGIN' TOUGH *	CD	CS 8468411
		New Kids On The Block		
24	21	JOURNEWMAN *	CD	Duck/Verve/Rehner/WK 222
		Eric Clapton		
25	17	THE SYNTHESIZER ALBUM	CD	Tabler/STAR 2231
		Project D		
26	43	A COLLECTION—GREATEST HITS...AND MORE *	CD	CS 8468451
		Barbra Streisand		
27	27	HOLDING BACK THE RIVER *	CD	Precedo/Cap/Phonogram 842111
		Wet Wet Wet		
28	23	THE GREATEST HITS	CD	Shelby 5946 079
		Thompson Twins		
29	35	MISS SAIGON *	CD	Geddes/WK 239
		Original London Cast		
30	24	THE RAW AND THE COOKED ***	CD	London 8708491
		Fine Young Cannibals		
31	26	THE STONE ROSES *	CD	Shelton 0814 292
		The Stone Roses		
32	75	HAPPINESS	CD	Fant/Ward/WK 239
		The Beloved		
33	73	SONGS FROM MY SKETCH BOOK	CD	Perfected/MMP/2014
		Vel DeLeoncini		
34	31	THE VERY BEST OF CAT STEVENS *	CD	Island/CAT 1
		Cat Stevens		

No 1	1	NOW DANCE 901	CD	EMI/Virgin/Polystar NOD 4
		Various		
2	NEW	DEEP HEAT 6 - THE SIXTH SENSE *	CD	Tabler/STAR 2412
		Various		
3	3	JUST THE TWO OF US	CD	CS 84600 11
		Various		
4	2	RIGHT STUFF 2—NOTHING BUT A HOUSEPARTY *	CD	Shelby 5946 099
		Various		
5	5	THAT LOVING FEELING VOL 2	CD	Demo DINT 7
		Various		
6	4	BODY & SOUL - HEART & SOUL II *	CD	Heart & Soul 842711
		Various		
7	7	ALL BY MYSELF *	CD	Demos/Chrysalis ADD 12
		Various		
8	6	PURE SOFT METAL *	CD	Shelby 5946 096
		Various		
9	15	CHEEK TO CHEEK *	CD	CS 84600 6
		Various		
10	8	PENNIES FROM HEAVEN	CD	BRIDGE/TW
		Various		
11	9	THE BLUES BROTHERS (OST) *	CD	Americ 4 50715
		Various		
12	NEW	WAREHOUSE RAVES 3	CD	Remix/PLUMED 100
		Various		
13	10	THE AWARDS 1990 *	CD	Tabler/STAR 2288
		Various		
14	NEW	SKINBEAT - THE FIRST TOUCH	CD	Reilly/Jarvis/SINK 100
		Various		
15	13	DIRTY DANCING (OST) ****	CD	KCA 81 66408
		Various		
16	12	MILLESTONES - 20 ROCK OPERAS	CD	Tabler/STAR 2379
		Various		
17	14	EMERALD CLASSICS VOL5 I/II	CD	Winnem 19417 1
		Various		
18	16	THE CLASSIC EXPERIENCE *	CD	EMI 04701 45
		Various		
19	11	DEEP HEAT 5 - FEED THE FEVER *	CD	Tabler/STAR 2411
		Various		
20	19	THE PREMIERE COLLECTION ***	CD	Reilly/Jarvis/Reilly/ADNT 3
		Various		

54	54	The Quinboys	CD	Polystar/CS 2322
55	49	WE TOO ARE ONE *	CD	KCA 81 74251
		Ethynitics		
56	38	CARRIED IN SAND *	CD	Mercer/Phonogram 8428311
		Mission		
57	37	BACK STREET SYMPHONY	CD	EMI 046 2578
		Thunder		
58	46	ENJOY YOURSELF ****	CD	PML 87 9
		Kyle Minogue		
59	65	THE BEST OF UB40 VOL 1 **	CD	Virgin 14917 1
		UB40		
60	NEW	PHANTOM OF THE OPERA	CD	Reilly/Jarvis/Polystar NOD 4
		Original Cast		
61	40	BACK ON THE BLOCK	CD	Qwest/Verve/Rehner/WK 212
		Quincy Jones		
62	NEW	THE MAGIC OF FOSTER & ALLEN *	CD	Shelby 5946 098
		Foster & Allen		
63	75	THE HEALER	CD	Shelton 0814 298
		John Lee Hooker & Friends		
64	NEW	THE GREAT WAR OF WORDS	CD	KCA 81 7425
		Bronx Kennedy		
65	NEW	READ MY LIPS *	CD	London 8281841
		Jimmy Somerville		
66	43	LOYD COLE	CD	Polystar 811907
		Lloyd Cole		
67	NEW	SPARK TO A FLAME - THE VERY BEST OF **	CD	AAM CDLP 108
		Chris De Burgh		
68	NEW	SLAM	CD	Mercer/Phonogram 8388491
		Janet Jackson		
69	55	SKID ROW *	CD	Americ 2813161
		49ers		
70	58	49ERS	CD	4th & Broadway/Red 424
		49ers		
71	NEW	WILD AND LONELY	CD	Grant/Virgin 08CA 11
		Associates		
72	54	TEN GOOD REASONS ****	CD	PML 87 9
		Rhythm Nation		
73	NEW	RHYTHM NATION 1814 *	CD	AAM AMA 3720
		Janet Jackson		
74	70	STORM FRONT *	CD	CS 8466881
		Billy Joel		
75	64	THE REAL THING	CD	Subl/London 8281341
		Faith No More		

CD Released on Compact Disc  
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# Artist-led Collins sets a bold spring agenda

by Nicolas Soames

AFTER A brisk start helped by considerable publicity and some good labels, Collins Classics suddenly went quite quiet. From October of last year to February, there were no releases. But the spring has provoked a sudden flurry of activity both in regular monthly releases and even bolder signings.

This is due, says classical manager Alan Booth, to a more defined view of the label. Though it began life as a repertoire-led label and could have been marketed at mid-price, Booth is intent on establishing it as an "artist-led" label, firmly pitched at full-price — with the r.r.p. at £9.99.

Most of the first 50 releases were settled before Booth joined the company. Having seen Collins Classics through its initial launch period, he found time to set out more ambitious plans. The range is wide and, in many cases, unpredictable.

Booth has gone for "name" performers, persuading them, where possible, to sign exclusively to Collins. Among these is Sir Peter Maxwell Davies, who is to make a series of recordings for Collins over the next five years. They will include his Symphony No 4 and the Trumpet Concerto as well as the world premiere recording of the Symphony No 5.

But Booth has also engaged the composer to conduct symphonies by Mozart (with the Scottish Chamber Orchestra) and symphonies by Sibelius and Nielsen. This follows good reviews Maxwell Davies received for his work with the Glyndebourne Touring Opera in Marriage Of Figaro.

Maxim Shostakovich is also sign-

ed exclusively to Collins Classics for his father's music. He will undertake a complete cycle of works by Shostakovich with the LSO — the Symphony No 5, coupled with the Festive Overture, is released this month (11082-9) (CD) 11084-5 (tape).

Collins Classics is to continue making recordings with Rafael Frühbeck de Burgos, covering Beethoven's Symphonies, a complete cycle of orchestral works by De Falla, Richard Strauss, Bartok and Kodaly, and choral works such as Requiem by Verdi and Mozart, and Offa's Curving Burial.

This month sees Tchaikovsky's Violin Concerto played by Igor Oistrakh coupled with the Sleeping Beauty Suite (10462-4) (CD) 10464-0 (tape).

Jacek Kasprzyk is to have a more defined role, taking on a Rachmaninov cycle with the Philharmonia, plus works by Mahler, Bruckner, and the Second Viennese School with Chorus by Verdi as a lighter diversion.

Sir Neville Marriner and Yacov Neumann are also on the roster. So is Rudolf Barshai (Prokofiev's Symphonies Nos 1, 5, The Philharmonia 10642-2/10644-9) and Gennady Rozhdestvensky (Rachmaninov), Walter Weller and others.

One of the most striking changes is the attitude towards authentic performance. "I must admit that when we started we still were not entirely convinced that authenticity was here to stay, but this is now very clear," admits Booth.

It is giving it a high profile in Collins Classics with its own series while the label it is called Authentic and Booth had demonstrated

his commitment by forming The Authentic Orchestra under the durable campaigner Derek Slopman. Original instruments and period performance will be the hallmarks.

The repertoire plans look forward rather than back. Rather than go over Bach's Brandenburg Concertos or Vivaldi, it starts in April with Overtures by Rossini (10722-4) (CD) 10724-0 (MC). Other composers on the list will be Schuman (Symphonies Nos 1 and 4 to come in April) and Brahms; and even Elgar's Enigma Variations, complete with slides.

Equally surprising is the new that Booth has persuaded Harry Christophers and The Sixteen to sign an exclusive contract with Collins Classics — they will do a Complete Purcell project as well as American music, including Copland and Barber. "They will make about six recordings a year for five years — and will re-record the Messiah," informs Booth.

Booth has not been slow in signing soloists either. The pianists Cristina Ortiz (Spanish music, Rachmaninov Concertos, Brahms Sonatas) and Vladimir Ovchinnikov (Tchaikovsky concertos, Liszt, Bartok, Scriabin) join Seta Tuzi (Concerto by Brahms, Beethoven and Haydn), Pascal Rogier and Joanna MacGregor are also on the roster.

## Tasmin follows in Kennedy's footsteps

IT WAS the early concerto recordings for Music For Pleasure's mid-price labels that set Nigel Kennedy on the road to his phenomenal success.

New Music for Pleasure is investing in another young English violinist, a former student from the Guildhall School of Music and Drama who is already tipped for great things. Like Kennedy, Tasmin studied at the Mendelssohn School. Four years ago, she won the Gold Medal, the Guildhall's top prize, and began a career that has already encompassed concerts with orchestras in this country and abroad.

"I went to five concerts before I signed her, but I fell at the first one that she was a very exciting player," said Patricia Byrne, MFP's classical manager.

Tasmin has made two recordings to date. The first, for GPR, is a coupling of Violin Concertos by Beethoven and Dvorak with the Royal Liverpool Philharmonic Orchestra con-



EX-GUILDHALL student Tasmin

ducted by Vernon Handley (TC, CD-CP 4566).

The second is a recital disc with the pianist Martin Roscoe, of works for violin and piano by the distinguished British composer George Lloyd for Albany Records. It brings together Lament, Air And Dance, and the Sonata For Violin And Piano and will be released on May 1 (Troy 029-2/4).

NS

## SINGLES

1	1 BLACK VELVET, Alanah Myles	Atlantic
2	2 WOULD YOU LOVE TO BACK, Taylor Dayne	Arista
3	3 I WISH IT WOULD RAIN DOWN, Phil Collins	Arista
4	4 I'LL BE YOUR EVERYTHING, Tommy Page	Sire
5	5 ALL AROUND THE WORLD, Lisa Stansfield	Warner Brothers
6	6 DON'T WANNA FALL IN LOVE, Jona Child	Arista
7	7 ESCAPADE, Janet Jackson	SBM
8	8 KEEP IT TOGETHER, Madonna	Atlantic
9	9 GET UP BEFORE THE NIGHT IS OVER, Technocratic	Elektra
10	10 HERE AND NOW, Luther Vandross	Elektra
11	11 ALL MY LIFE, Linda Ronstadt	Mercury
12	12 FOREVER, Kiss	Reprise
13	13 I ROAM, The B-52's	Capitol
14	14 I WANNA BE RICH, Calloway	RCA
15	15 WHO'S THE WIDE WORLD, Alan Lorain	Solar
16	16 NOTHING COMPARES 2 U, Sinead O'Connor	Chrysalis
17	17 NO MTTM, Michael Penn	MCA
18	18 SACRIFICE, Elton John	FRFR
19	19 C'MON AND GET ME IN LOVE, D.Mob	Columbia
20	20 GO TO EXTREMES, Billy Joel	Capitol
21	21 WITHOUT YOU, Malley Gene	Elektra
22	22 NO MORE LIES, Michelle	Ruffless
23	23 HOW CAN WE BE LOVERS, Michael Bolton	Columbia
24	24 I HATE A FRIEND, Billie Joe	Vanessa
25	25 HEARTBEAT, Seduction	Solar
26	26 WHIP APPEAL, Babyface	UHF
27	27 DANGEROUS, Roxette	EMI
28	28 OPPOSITES ATTRACT, Paula Abdul & The Wild Pair	Atlantic
29	29 LOVE FOR LIFE, Steve B	Elektra
30	30 PRICE OF LOVE, The B-52's	Geffen
31	31 HEART OF STONE, Char	Enigma
32	32 IF U WERE MINE, The U.Krew	Enigma
33	33 THE HEART OF THE MATTER, Don Henley	Geffen
34	34 WHAT I'VE TAKES, Aerosmith	Geffen
35	35 SLEEPING WITH MY LOVE, Linear	Atlantic
36	36 YOU'RE THE ONLY WOMAN, The Back Pack	Vanessa
37	37 WILD WOMAN, Natalie Cole	Y&R
38	38 LOVE CHILLI, Sweet Sensation	Alto
39	39 SOMETHING SHE SINGS, Warren	Atlantic
40	40 TRUE BLUE LOVE, Lou Gramm	Atlantic

## ALBUMS

1	1 FOREVER YOUR GIRL, Paula Abdul	Virgin
2	2 JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	Capitol
3	3 NICK OF TIME, Bonnie Raitt	Columbia
4	4 SOUL PROVIDER, Michael Bolton	Atlantic
5	5 ...BUT SERIOUSLY, Phil Collins	Atlantic
6	6 ALANAH MYLES, Alanah Myles	Reprise
7	7 COSMIC THING, The B-52's	Elektra
8	8 CRY LIKE A RAINSTORM, Linda Ronstadt	Arista
9	9 GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Geffen
10	10 PUMP, Aerosmith	SBM
11	11 PUMP UP THE JAM, Technocratic	Columbia
12	12 STORM FRONT, Billy Joel	Quest
13	13 BACK ON THE BLOCK, Quincy Jones	MCA
14	14 FULL MOON FEVER, Tom Petty	Elektra
15	15 DR FEELGOOD, Malley Gene	Mercury
16	16 PLEASE HAMMER DON'T HURT EM, M.C. Hammer	Capitol
17	17 LIVE, Kenny G	Arista
18	18 TENDER LOVER, Babyface	Solar
19	19 THE END OF THE INNOCENCE, Don Henley	Geffen
20	20 LONDON WARSAW NEW YORK, Back Pack	Vanessa
21	21 DANCE! YA KNOW IT!, Bobby Brown	MCA
22	22 BLUE SKY MINUTE, Midnight Oil	Arista
23	23 HANGIN' TOUGH, New Kids On The Block	Columbia
24	24 AFFECTION, Lisa Stansfield	Arista
25	25 LOOK SHARPI, Roxette	Atlantic
26	26 I STONE COLD RHYM!, Young MC	Delicious
27	27 JOURNETMAN, Eric Clapton	Duck
28	28 CAN'T FIGHT THIS, Taylor Dayne	Elektra
29	29 CUTS BOTH WAYS, Glenn Tafeloff	Arista
30	30 REPEAT OFFENDER, Richard Marx	Atlantic
31	31 27 SKID ROW, Skid Row	Mercury
32	32 MARCH, Michael Penn	RCA
33	33 THE BEST OF LUTHER, Luther Vandross	Elektra
34	34 SLIP OF THE TONGUE, Whitesnake	Atlantic
35	35 BEACHES, Soundtrack	Virgin
36	36 KEEP ON MOVIN', Soul II Soul	Ruffless
37	37 MICHELLE, Michelle	Vanessa
38	38 SLEEPING WITH THE PAST, Elton John	RCA
39	39 NOTHING MATTERS WITHOUT LOVE, Seduction	Vanessa
40	40 WORLD BEAT, Kooma	Elektra

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

# AIR PLAY

KEY: A Radio 1 'A' list  
B Radio 1 'B' list

	RADIO 1	RADIO 2	REGIONAL	NOT ON		
	14.9.93	14.9.93	14.9.93	14.9.93		
4 OF US The Drag My Bed Name Down	CBS	14	9	8	16	—
4PERS Don't You Love Me	Island	11	9	A	36	32
ABDUL PAULA Opposites Attract	Sires	—	—	—	32	—
ADAMSKI KILLA	MCA	4	—	—	5	—
ADAMS OLIVIA Rhythm Of Life	Fantasia	9	9	—	24	22
87-115 Back	Warner Brothers	19	18	A	41	41
BEATS INTERNATIONAL All Stars Be Cool To Go Back	Dublab	17	20	A	38	39
BIG FISH The Year You Taken Me Higher	WEA	21	17	A	29	40
BELOVED My Hundred Of Phantasies	Jive	—	6	—	40	26
BLUES BROTHERS The Everyday Needs	Arista	6	—	—	10	—
BOWIE DAVID Fame 50 (Various)	EMI USA	12	—	8	28	—
BRICKELL ERIC A Hard Rain A Gonna Fall	MCA	4	4	—	18	22
CANDY FLIP Strawberry Fields Forever	Dublab	14	15	A	37	36
CAPTAINERS Close To You	A&M	4	—	—	14	—
CHELLELLA O'NEAL Saturday Love	Tolu	—	—	—	20	11
CHILLS The Heavenly Host	Slosh	4	7	—	—	—
CHRISTIANs The I Found Out	Island	13	7	B	36	14
CLAPTON ERIC No Alibi	Warner Brothers	5	—	—	21	—
CLUB THE TRAVELERS OF ICE	Fiction	—	—	—	—	—
DE LAMITTE Eas The Thing You Love	A&M	25	25	A	44	48
DONOVAN JASON Hang On To Your Arms	A&M	15	—	—	18	—
ENERGY ORCHARD Sailor Town	MCA	5	—	—	16	—
ERASURE Blue Savannah	Mute	20	22	A	48	51
EVERYDAY PEOPLE Headline News	SBK	4	7	—	12	12
FAMILY STAND The Charts Heaven	Arista	9	6	—	11	—
HALO JAMES Baby	Epic	7	4	—	48	49
HAPPY MONDAY'S Stay On	Factory	5	—	—	—	—
HARRY DEBORAH Sweet And Low	Chrysalis	8	—	8	32	—
HEART All I Wanna Do Is Make Love To You	Capitol	13	8	B	43	34
HOSEA The Seed Of The Beat Of My Heart	Chrysalis	—	4	—	17	12
HOUSE OF LOVE Beasts And The Staples	Fantasia	8	—	—	—	—
INSPIRAL CAPETS This Is How Feels	Cow	8	8	—	35	35
JACKSON JANET Scream 'N' Go On	Brands	17	11	A	43	34
JAMTRONIK Another Day A Paradise	Debut	12	7	—	27	35
JETT JOAN Dye Dye	Chrysalis	9	5	—	7	8
JIVE BUNNY & MASTERSMITHS That	Musica	13	15	B	37	41
JONES JESUS Kool, Rad, Rad (Rhythm 2)	Food	11	—	—	—	—
JONES GUNNYC The Secret Garden	Greatest	5	—	—	19	—
JUNIOR MCKENNA What Is Love Whining 4	WEA	17	11	A	43	34
KICKING BACK Destination	10	4	7	—	12	6
KID CREOLE The Sex On It	CBS	4	—	—	12	6
LAID BACK Bakeman	Antip	—	—	—	11	—
LAME LOIS It's The First Time	Her	5	—	—	11	—
MASCULLI KRISTY Don't Come The Cowboy	Virgin	5	—	—	32	24
MARTINA TUCI	CBS	19	16	A	35	37
MARK RICHARD Too Late To Say Goodbye	EMI USA	11	5	—	8	22
MENACE The Delinquency	Mercury	—	8	—	21	23
MOND JAYLWYN BASS AJ Night Long	10	—	—	—	11	—
MORICE GARY CA Fruity Vision	Virgin	12	12	B	32	38
MYLES ALAMANN Back Volver	Arista	9	15	—	35	48
NEW BOYS ON THE BLOCK It's Belonging You	Epic	8	13	B	41	41
NEW MICHAEL N' GARY	MCA	—	—	—	11	—
PIRICAL SCREAM Loud	Concord	10	6	—	29	27
PRIMOS The Don't Love You Anymore	Parlophone	12	—	A	11	—
RAFFERTY GERRY I Wanna Stay (Various)	EMI	8	—	—	6	53
RABBIT CHILDREN Every Boy Of The Heart	Virgin	13	9	—	27	24
RATTI BONNIE No Air Between	Capitol	5	—	—	22	—
REBEKKA BAKER Inside	Deane	1	1	—	13	28
RENO NEW ORLEANS Can't Remember Old	Mercury	10	7	B	14	11
RIGDELEY ANDREW Shave	Epic	11	5	—	22	—
RIVER DETECTIVES Will You Stay Me Around	East West	4	—	—	19	—
ROOLES The Big Nothing	MCA	5	—	—	—	—
RUSH JENNIFER Higher Ground	CBS	—	—	—	17	13
SCHACKE MICHELLE In The Super	London	4	4	—	11	17
SHOOTING PARTY Let's Hang On	Utopia	—	—	—	18	13
SLEE TIL ME Where You're Going	Utopia	5	—	—	8	—
SKIN GAMERS Rollin' Shakin'	Epic	7	4	—	10	15
SNAP The Power	Arista	31	5	—	16	12
SCHERRILLI JIMMY Road My Leg	London	16	20	A	44	47
SCHACKE MICHELLE In The Super	Chrysalis	5	—	—	23	—
SHIRLEY AND THE MISTERS	Arista	14	17	B	40	45
STONE ROLES The She Bangs The Chains	Silvertone	5	—	—	14	—
TECHNOCRATIC This Beat's A Technocrat	Tandem	—	—	—	40	—
THEY MIGHT BE GIANTS Birdhouse In Your Soul	16	24	A	43	40	17
UB40 Eggplant Town	DEP Ltd	19	10	A	28	7
VANDOLFO LUTHER Heart You Right	Epic	—	—	—	24	14
VANDOLFO LUTHER Heart You Right	Arista	—	—	—	24	14
WASHINGTON BERNARDIETI Crossing The Beat	Island	9	8	—	8	—
WILLIAMS GIOFFREY The	Arista	—	—	—	15	18
YOUNGLOOD, SHONETTY I Rather Get Bitch	Circus	—	—	—	27	12

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lyn Forester on 01 583 3199, ext 263.  
Records are eligible for the grid if they are on the current Radio 1 playlist, or at least 4 records are played on Radio 1. Last week's chart was mastered by Radio 1's Komex computer (a) are featured on 11 or more current UK playlists (A & B list).

# LEWIS DENIES CLAIMS OF RADIO ONE DANCING TO A NEW TUNE

by Bob Tyler  
REPORTS THAT Radio One is changing its music policy towards more dance coverage have been described as "a load of nonsense" by Roger Lewis, head of music at the station.  
Lewis was speaking at this year's Radio Academy Music Radio Conference, which he chaired, and took issue with a recent daily newspaper article which accused Radio One of missing the boat with

dance music. The article had suggested that the station was catching up by now scheduling nearly half its playlist with dance music.  
Supporting Lewis was Chris Lycett, editor of Radio One's daytime programme. He said that one of the network's strengths was allowing some of the presenters the air space to develop their own music tastes and interests — as Gary Davies has done.  
Lewis went on to discuss Radio One's use of the charts, calling

them "a so-called barometer of public opinion". He said: "At Radio One the use of charts has declined considerably, it is diminishing in importance." Commenting on the rise in the number of dance records charting, he added: "Most of these records are made for dancing or playing in clubs. When it comes to the chart position, to get a number 40 on the charts, you only need sell 5,000 records. This is not significant when programming a radio station."

## Army to get a touch of the Wright stuff?

POPULAR RADIO One presenter Steve Wright and his gang of Afternoon Boys could soon be heard by millions of listeners daily across Germany. BFBS, The British Forces Broadcasting Service, is currently considering the idea of broadcasting some, or part of the show live via satellite on transmitters serving the British Forces in Germany.  
The idea, said to have been Steve Wright's, is still in negotiation as a Radio One spokesman, but he believes that Wright got the idea after doing a live show from a UK base a few years ago. "It's not the first time Radio One have

joined with BFBS," he adds. "Simon Bates joined with BFBS live from Berlin recently." Richard Asbury, station manager of BFBS, confirmed that the idea was under consideration.  
BFBS already has a massive market share of the radio audience in Germany; its locally produced breakfast show reaches an audience of over 7m. Although it officially broadcasts to the forces, the majority of the listeners are made up of East and West Germans described as "seaside droppers" and the combined audience for such a show could be as many as 12m listeners.

## B R I E F S

● THE "FERGIE" Award for an Outstanding Contribution to Music Radio was awarded to the late Roger Scott who died last year. The award was presented to Scott's widow Lesley at the start of this year's Radio Academy Music Radio Conference. The ceremony was attended by many DJs, both from the BBC and commercial stations, including Paul Gambaccini who paid tribute to Scott as one of the industry's most respected and well-liked DJs.  
● RADIO LUXEMBOURG'S new-ent DJ, Chris Forbes, has joined Mike Hollis and Tony Murrell on the station's All-Dance Saturday nights launched March 17. Forbes says "208 will establish itself as number one in dance music."

talks; Lindsay Wesley, head of music; Rosalyn Lawrence, press and PR.  
**Radio Map corrections**  
TWO OF the telephone numbers given on MW's Radio Map (distributed with last week's issue) are incorrect. They should read: Radio Borders 0896 59444 and Choice FM 738 7969. We apologise for any inconvenience caused. Further copies of the map are available from Stephen Mullen at Music Week price £2.

● KEITH CLEMENT, currently BBC head of broadcasting, South and East, has been appointed controller regional broadcasting effective April 2.  
● PHIL RILEY, programme controller at BRMB and XTRA AM is moving to Radio Aire as managing director.  
● KISS FM has now completed its management team: Keith McDowall, chairman; Gordon McNamara, managing director; Martin Strivens, financial director; Gary Mistle, head of sales; Malcolm Cox, head of marketing; Grant Goodford, head of programming; Lyn Champion, head of

## REVIEW

SINFONIETTA II, Channel Four. Having to explain the outer reaches of contemporary music to Channel Four would be regarded by many as a short straw, but not for the articulate pianist, Paul Crossley, who revels in the challenge. He revealed his mettle in a series four years ago looking at the founders of modern music and has now returned to the screen with a Sunday night programme, Sinfonietta II, an exploration of some of the most individual composers working today.

Just how wide is his compass was shown in the first two programmes: one devoted to the music of England's senior figure, Sir Michael Tippett; the other to the most exquisite of Japanese voices, Toru Takemitsu.

Each one looks at the composer and his works; focusing on one piece. But equally persuasive are the personalities that emerge during the hour, with the octogenarian Tippett ever youthful and enthusiastic about life. And Takemitsu admitting that before he sets to work on one of his magical, sensuous pieces, he listens to Bach's St Matthew's Passion.

On paper these programmes could be regarded as formal sops to Channel Four's cultural commitment but if anyone can get the message across it is Crossley — and these inventive films.

Sinfonietta II does not quite have the driving power of the Channel Four Sunday afternoon opera series which returns later in the year. But it is compelling and educative none the less. **NS**



HIT STUDIO International, the European and Japanese satellite music show, begins a new 26-week series on April 5, was last week the scene for the Style Council's last ever performance together. Paul Weller confirmed that the band had split up amicably and he would be pursuing a solo career.

by Sarah Davis

**T**HIS YEAR'S Radio Academy Radio Music Conference fairly sparked. Big news was the Music Week/Eurocom research on airplay and the relationship between the radio and record industries. But the other sessions ripped along with exciting debate on a good selection of controversial and topical subjects. Highlights were pluggers put into the question box and a session on the burgeoning radio scene in Manchester, the home of Sunset, the first incremental station to start broadcasting.

The general consensus from the panel commenting on the Airplay Study was that although the record and radio industries have different goals — the record industry to sell records, radio to attract and please listeners and advertisers — the two industries need to work more harmoniously. Panelist Tim Blackmore of Unique Broadcasting commented: "With needletime disappearing we may see a change of attitude to a more healthy relationship between the two industries," while Music Week's editor David Dalton said that radio doesn't feel it gets enough help and co-operation from the record industry and the record industry believes radio helps to sell records but doesn't do enough and sometimes gets in the way. He said: "I don't know if these dichotomies can ever be solved, but at least these surveys can flush

# Talking heads

these misconceptions out — help these industries help each other."

Responding from the audience Roger Tovell from Severn Sound said, "radio sells records — all of us in the radio industry passionately believe it." David Kapner from President Records said pluggers tended to feel that radio doesn't try to help sell records, but he felt "this report seems to show a change of attitude — that radio stations are trying to help sell records." The increasing importance of an album playlist rather than a singles playlist was highlighted. Severn Sound has been "asked by the public for albums — so why don't we get more information about albums, tracks to plug etc?" while Steven Scitman of Rock Over London asks "what will the music industry do when the radio industry plays more albums?" EMJ's Rupert Perry replied from the panel that most of the record business trades on a global market and is used to markets where singles aren't a factor — just albums. "We see this as healthy."

Also healthy is the plugging business which expects to expand with the advent of the new incremental stations. Deregulation and the role of the regional pluggers were the

key topics. Regional stations wanted to know why they're not being serviced by record company pluggers, while the pluggers felt the small local stations and the new incremental specialist stations should be keeping them informed of what they're doing and the type of records they want.

Steve Toon of new Manchester incremental station KFM said: "I don't think record companies give local stations a fair crack of the whip," but Bob Hermon of CBS countered this and said his company does have an in-depth regional plugging policy and he welcomes the new stations. He added that CBS is looking at a policy for the incremental stations "right now, but we've had our fingers burnt by those [stations] who haven't delivered the audiences."

A seminar on the Irish experience of deregulation was followed by the liveliest session of the day — the Manchester experience. Chaired by Manchester-based Radio One producer Mark Radcliffe it kicked off to a stormy start as he used Key 103 as an example of how not to split radio stations. He said by changing the name to Key 103 and leaving out any reference to Piccadilly, "the Key Pic-



PANELISTS AT the conference, plus the Academy's rather jolly little logo

cadilly people deliberately alienated whole sections of the audience — it went very well." Moving on to GMR he said the station "changed its title and put all the same programmes on — and the audience seems to be about the same. Again, perhaps not the way to relaunch."

He wondered if Sunset, the first incremental to go on the air, would stick to its charter, and continued, "the IBA is soft — people are increasingly not sticking to what they say they would do." He praised new incremental KFM for attempting to integrate local music, but said it has the "worst presenters", adding it "will be interesting to see if enthusiastic amateurs are what people want in a licensed station."

He wondered if there are enough good presenters around not just in Manchester but nationwide. Where are they going to come from, and if they are good, will they move on to established stations like Piccadilly? He ended by saying what everyone was thinking: "There's too much media/radio ownership in the area. I see this as a problem."

Mike Shaft, formerly with Sunset, followed him as a panel speaker. But to general disappointment he did not dwell on the machinations that saw him ousted from the station. Instead he described Sunset's policy: "you won't hear anything that's non-soul, non-dance. If you hear the same records on other stations they've moved closer to us. It's not our fault."

KFM's Charles Turner was asked if KFM would still play records by bands it had supported once

they'd made the charts. KFM plays "loads of stuff" by bands who have records in the Top 40, he said, but "not the singles. We play new releases from those bands or album tracks." Would he change the music to meet a very competitive market or go out of business by staying true to his principles? "We're playing phenomenally popular music. It doesn't have to be Top 40," he replied.

Answering the same question, Shaft said: "The industry is moving toward us. We're probably playing the most popular music in Manchester. Black and dance music is phenomenally popular. I've seen this coming for years. Tim Grundy [of Key 103] admits he has moved closer to us because that's what he wants to do."

The afternoon sessions on managing DJs, or creative talent, effectively and the role of the radio presenter were pleasant after-lunch fare and produced some light-hearted banter on the role of management and whether or not DJs should be treated as children.

The day ended up with "Juke Box Jury" and Paul Gambaccini in the chair. The panel and audience voted on an interesting selection of records from the new Andrew Ridgeley single Shake — a hit from the panel and a resounding miss from the audience — to The Jungle Brothers' What U Waiting 4, a smash hit from all. A worthwhile day and a definite hit.

## STATION PROFILE



FOX FM opened last September, serving Oxfordshire and West Buckinghamshire. Programme controller Steve Ellis says the franchise was "the last big plum in the ILR network."

### MUSIC POLICY

The programming was designed by Mike Powell of County Sound which has a considerable interest in Fox, as does Capital. Using the Selector system and playing 80 per cent of its material from CD, the station operates three programming strands: a mainstream service from 6am to 6pm, playing two-thirds hit older and one-third

chart; Red Fox, aimed at younger audiences and featuring more dance and rock from 7pm to midnight; and Gold Fox, filling the small hours with oldies. Each has its own specially-designed jingles. Heavy rotation records might get 15 plays a week. Latest playlist additions are: Innocence, Inspiral Carpets, Princess Ivory and The Notting Hillbillies.

Specialist shows include Stewart Cameron's country show on Sundays, playing "contemporary country — the shape of country music to come," says Ellis. Alan Shipton's jazz show also goes out on Sunday, there is a monthly gospel and Christian rock show with Jill Poole and Mary Jane Hasler, hosts the classical music show.

### PRESENTERS

Phil Miles hosts the 6-10am breakfast show, followed by Steve Ellis until 2 pm. Ex-Luxembourg jock

Tony James hosts the afternoon slot 2-6pm, then it's the Fox Report till 7 when Steve Priestley sets the Red Fox going. Paul Evans starts off Red and ends Gold in his 10pm-2am slot.

### AUDIENCE

Core audience is aged 25-45; Red Fox is aimed at 15-30s; Ellis says that Gold is liked by all ages, including Oxford University students working late at night! Main competition is Radio One and, though figures won't be available until spring, the transmission area serves 700,000 people.

### THE INDUSTRY

Ellis was "thrilled by the response from record companies" when stocking his record library. Being close to London he gets some visitors from the record industry, but "not as many as I'd like."

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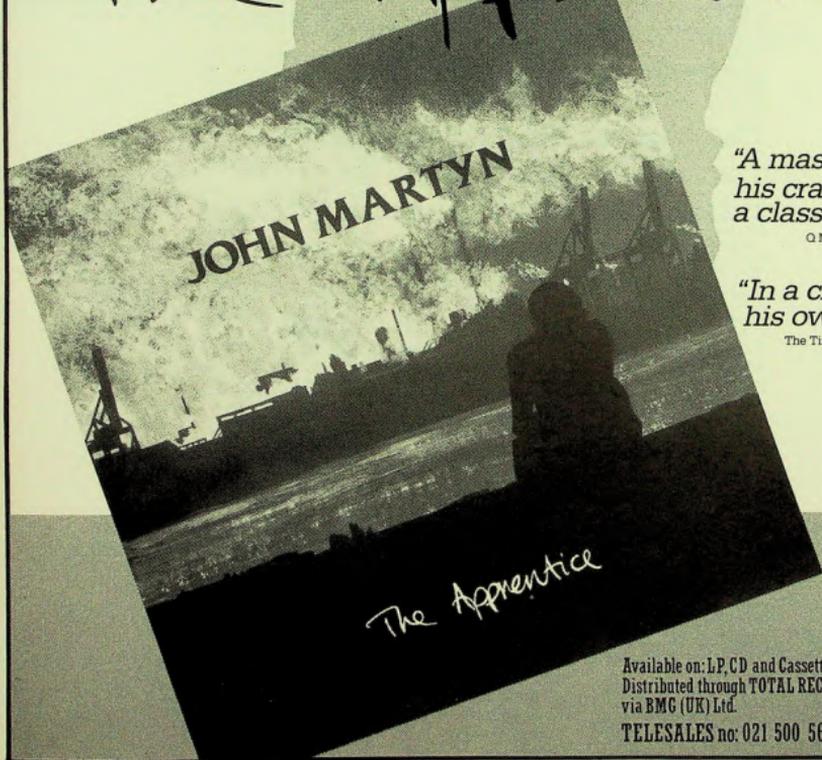




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**Record companies seem to have an almost Luddite aversion to new market research techniques — such as telephone response marketing — to shift products. Alasdair Crewe reports**

# Phones hold the line

**O**VER THE last few years the techniques — and the technology — of marketing have advanced dramatically. With the advent of sophisticated computerized mailing list systems such as the aptly-named MONICA, for example, direct mail has advanced from being just junk mail into an effective marketing tool.

One area where technology has possibly outpaced our acceptance of it is telephone marketing. Press, radio and TV ads for products as diverse as cars, computers and personal finance feature the ubiquitous "Ring now (on Freephone or 0800 Linkline) for further information" inviting punters to part with their cash without even leaving their seats.

Combining the computer with the telephone creates a highly potent marketing tool. Computer techniques now enable companies to complete the circle — by simply adding a few profiling questions, it becomes possible to feed responses back into the marketing department to hone up sales strategy.

Callers are now faced with a gentle interrogation following with a carefully scripted dialogue programmed on interactive computer systems — no eventually is uncoated for, no ad-libbed reply unforeseen. The conversation is so adeptly arranged that the caller hardly realises how much information is being extracted until later.

But can these techniques be applied in the music industry? Does the record-buying public lend itself to the kind of demographic analysis and market segmentation which prevails in other businesses? Is there a Dire Straits market to which we can also sell Chris Rea? Is it possible or desirable to find out whether Brossettes really are all younger than 13-years-old?

David Kyffin, marketing director of Adlink, believes the answer is yes. Adlink has made its name by providing a computerised response handling service for clients ranging from Abbey National and Acorn Computers to Volvo and Yves Rocher. According to Kyffin, the music business is ripe for telephone marketing: "The mixture of youth and music and the telephone is the largest volume generator — youth like the telephone and they've got no compunction about picking it up frequently."

This connection has helped make music an ideal vehicle for entry into the youth market — a possibility which banks such as NatWest and Midland have been quick to recognise. Both banks have used music on ILR stations to sell their services to the young; NatWest with its Live Action campaign linked to a series of specially recorded concerts, while the Midlands' Rockline promotion used live phone-in interviews with bands as the hook.

The objective in both of these exercises was the same — Adlink obtained detailed profiling information from the callers so that the sponsor could send a fulfilment pack which fitted the needs of the



*AN ADLINK employee gently interrogates a caller to obtain a detailed profile so that sponsors can use the information to send a fulfilment pack fitted to the respondent's needs*

respondent. The Rockline campaign, for example, used five different packs dependent on age and status.

More ambitious was a test campaign carried out for MTV Europe. The Rock Block promotion was a Europe-wide spot-the-link competition. Data gathered in this way revealed that the age range of viewers was much wider than anticipated. Also by highlighting the areas of low penetration it enabled MTV to develop marketing programmes targeted at these areas. But, so far, there has been a marked reluctance to use such sophisticated marketing tools in the music business itself. Though WEA, for instance, used a pre-recorded telephone information hotline to promote Karyn White's Superman single, it is sceptical about the benefits of expanding such a technique further.

Andy White, WEA director of marketing, says: "We don't feel it would be right to spend a whole year's marketing budget to sell one album — we have a duty to our artists. Midland Bank used telephone response marketing, but what's their budget?"

There is also a natural resistance to shifting quantities of product over the telephone. This is put most candidly by Pam Sherratt, PolyGram's market research & business planning manager. "To be honest," she says, "we want any sales of product to go through the Gallup shops so that it counts for the charts."

**"We want any sales of product to go through the Gallup shops so that it counts for the charts" — Pam Sherratt, PolyGram**

There is a broad consensus among record companies that since retailers have supported the music industry for many years, they have a right to be able to sell the records. Glen Ward, marketing and buying manager at Our Price, understandably agrees. "It's of benefit to everyone in the industry; most of our advertising is on a co-operative basis with record companies and it's geared towards their new albums. Also, once people are in the shops they often buy other records too," he says.

The biggest resistance to the idea of applying market research techniques, however, comes from the feeling that music is somehow qualitatively different from, say, cars or personal stereos. Artists are led by the creative urge, driven by ego, aren't they? So how can you submit the fruits of their labours to this kind of treatment?

"It's a different market — people like spontaneity," says Ward. "People who like Dire Straits might also like, say, Chris Rea. But equally they may like Inspiral Carpets. It's a wide and diverse market — and long may it remain so! You can take market segmentation too far."

Geoff Downer, marketing director of BT Communications in Business, British Telecom's telephone marketing company, disputes this view. "Sure, the creation of a record is creative talent. But selling the record is different, and telephone marketing has a place in this."

Some record companies do believe in market research, though. EMI has a small business development department which operates mainly in a reactive way to information fed in from customer services. PolyGram, on the other hand, operates what Pam Sherratt believes is the largest research department in the industry — three people.

Of course, the truth of the matter is that no one will ever know if telephone response marketing will work in the music business — until someone actually tries it.

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# Soul II Soul awards haul

**SOUL II Soul** won four awards as defending champion **Curtis Mayfield** Swift surrendered his title to 20-year-old German champion **David Fischer** at last week's **Technics 1990 World DJ Championship**, held at Wembley Arena before a capacity crowd. Fischer defeated contestants from Finland, Holland, Italy, Norway, Sweden, US and the UK. He received a cheque for £5,000, two gold Technics turntables plus a Gold Mixer.

Also presented were the 1990 **Stanton DJ Awards**, voted for by **Disco Mix Club** members worldwide. The winners in the UK section were: Best Dance Record, **Back To Life by Soul II Soul**; Best UK Album, **Club Classics Vol 1 by Soul II Soul**; Best UK Group (Dance), **Soul II Soul**; Top UK Male Vocalist, **Roll and Gift**; Top UK Female Vocalist, **Lisa Stansfield**; Most Promising Newcomer, **Caron Wheeler**; Best UK Producer, **Danny D**; Best UK Remixer, **Mackintosh/Dorrell**; Best Dance Radio DJ, **Jeff Young**.

World Section winners were: Best Dance Record 1989, **Ride On Time by Black Box**; Album Of The Year, **Rhythm Nation 1814 by Janet Jackson**; Best Group, **Soul II Soul**; Best Male Vocalist, **Bobby Brown**; Best Female Vocalist, **Adeva**; Most Promising Newcomer, **Neneh Cherry**; Best Producer, **LA & Boyface**; Best Remixer, **Knuckles/Morales**; Best Remix, **Im Every Woman (Chaka Khan) by Danny D**.

In the House Section, the Best Record Award went to **Lu Luis** for **French Kiss** and Best Artist was **Inner City**. **DL**

# Edge seeks a new wave

by **Stu Lambert**

"DEFINITELY A top 10 record, maybe top five," predicted **Mark Goodier** on **Radio One**. Remarkably he was talking about the **Jungle Brothers' Who U Wanting 4**, their forthcoming single on **Warner's** new left-field black music



**SOUL II SOUL** scooped four awards at **Technics 1990 World DJ Championship**

label **Eternal**.

Peter Edge, **Eternal's** MD, brings a strong dance pedigree to **WEA** from 4th And Broadway where he pushed **Douge Fresh**, **The Real Roxanne** and **Full Force**, and recently of **Cooltempo** where his successes included **Adeva** and **Minnie Love**. Now he and **Cynthia Cherry**, his head of A&R from **New York's Jump St** label, are looking to rap and jazz, reggae and house for the next wave.

Edge is particularly excited by the next school of rap. He reckons the **Jungle Brothers** are part of a movement which has "crashed down the stereotypes of our rap. They're promoting a different kind of image — sophisticated and worthwhile. I feel sympathy with that political and musical step. It's part of a general movement in society."

**Darryl Pandy** — "A helluva performer" — will surface again on the new label. He got hooked up in legal hassles over the house classic **Love Can't Turn Around**, but is working with **Farley Jackmaster Funk** and a release is expected in April.

With **US** signing **Danny Madden**, a **New York** singer-songwriter and **Danny Hathaway's** cousin, **Edge** feels the influence is coming from this side of the Atlantic. "He's got a new soul direction, away from the formula new jack swing or ballads. It's lean in the spirit of what's going on here. He's working with **Carl Macintosh** of **Loose Ends** and they're making world class records," he asserts.

Edge has close ties with **Benny**

Medina of **Warner's** black music department in **New York** and may sign **American artists** directly. **Eternal** also has a deal with **Danny D's** **Slamjam** Productions. Other UK talent includes **Stress**, a black psychedelic rock/funk band and ambient house from **A Way Of Life**.

# Sweet Flip

by **Russell Brown**

**CANDY FLIPS'** version of **Strawberry Fields Forever** is one of the hottest dance records of the year — but it's not their first taste of chart action. Their first release, last year's **Love Is Life**, is currently **Top 20** in **Spain**.

But such was the response to promo copies of **Strawberry Fields** that **Debut Records** rush-released the single to keep the ball rolling and the **Manchester-based** duo's **Spanish** chart thrill seems certain to be eclipsed by home success.

**Dizzie Dee**, 19, and **Ric Peet**, 23, are described by their record company as "real musicians" and will be making **PA** appearances at clubs up and down the country and throughout **Europe**, where licensing deals have been hurriedly confirmed. A promo video has just been completed.

"Of course there'll be follow-ups and an album, but we're really not sure what yet," says **Debut's** **Darren Ensom**. "With all their ideas, these two are so unpredictable that we really don't know what they're going to do next!"

# C O L U M N

OVER the last year we have had sk'acid and sk'ouse, combinations of ska with acid and house. So a logical development must reasonably be sk'ip house (combining ska with hip house, of course), which seems the best way of describing the motorway party.

**REBEL MC** Better World (Desire WANT X 25, via Pacific). To judge from its high entry in the dancefloor charts, this **Double Trouble** rapper's wordlessly wailing **Michelle Jones** accompanied booming puny bouncer is likely to be a big hit. Also, when it's out fully, look out for a recently bootlegged **Red Box B-side** that is due legally as **SOLID**.

**GOLD LASY ANEX** featuring **Red Box Enjoy** (east west YZ4662), in its **Golden Loy Original** and new **Paul Oakenfold** Future Mix versions. I have a hunch that this crowing cockered, dialogue, laughter and other effects overlaid hauntingly melodic reggae instrumental from of the **Soul II Soul** compatible end of the **Beats Per Minute** scale could well be huge. Up at the house end of the scale and already established (first as a Belgian import but here remixed and slightly refigured as the next "acid red" anthem, possibly with most initial reaction from the North, is this cheering audience accompanied coolly synth nudged and carry rap rubber: **BIZZ NIZZ**, Don I Miss the Partyline (Cooltempo COOLX 203), also therefore likely to do well.

Other UK releases include the **Jam Tronik** rivalling even better **Illian DJ** created **Phil Collins** soundtrack, though set to an **In The Air Tonight** drumbeat: **Soul II Soul** Keep On Movin', rhythm, **J.L. LINE** Another Day In Paradise (The Only Version) [12 JABA, 1, via BMG].

**Soul II Soul** imposed **Younis Gardner** edge revised (coupled with already UK issued house style **Free For Feels**) **SEDUCTION** Heartbeat (Breakout USA1 695); **MC Rubber Ronaki** ripped chugging and scorching **Tubular Bells** punctuated (but based on **Jan Moss's** original of the more recent **Jesse Levea** You recorded After The Love); **RUBBERMAN** Rubberman Racks This House (Crew Cuts BL 002); not that strong rhythmic churning **Victory Cobra Banz** (12 The Copy Mix); headed three track EP **BOB STATE** The Extended Pleasure Of Dance (ZIT JANG 21, via WEA); Techno II — The Next Generation compilation drum promoting (a flipped by ambient **Psycho** and **Octavo** One tracks) lightly bounding electronic instrumental **REAL BY** Aftermath (10 Records TENX 303).

**Norman Cook** remixed funk too much to escape special audiences angrily chanting anti-apartheid rap **STETSANONIC** A.F.R.I.C.A. (Go Beat GOXD 40).

True South African "treaching fridly" galloping **JOE SMOOTH** They Want To Be Free (D.I. International records 655740 6, via CBS); gimmicky little girl voice spoken and contrasting stridently sung chunkily lurching **US** smash **MICHELLE** No More Lies (A&R 891 497, via east west); reissued **WINGS** rap, new in four mixes **SWEEPBACK-N-EFFECT** New Jack Swing (Motown Z1 43578); frantic carry male

**Techno**tronic pop panned **M.C. MILLER** "O?" Show 'M The Boss (A.I. Records 12AI 51 9); Swedish girl multi-tracked brightly charming **MAAGORIA** Mutant Waste (Guns Only Records 12 HE 100); via Sports)

**White Boy Mike**, **DI Pierre** presents **Phenosis** and **Lix Torres** featuring three track house EP **VARIOUS** Club Chicago (Jive JVC 240); Pump Up The Jam-type **JEANNE D** & **THE FORCE** Shake It Up! (Dance Music D-2851); clichéd samples produced hitwary hip house **HYPHOTECH** Pump Pump It Up (Sare Delight SD 18, via Jet Star); **Sydney**

**Youthful** old-fashioned largely unimpressive fast new jack swing-ska **ILLIAN HUDSON** On A Long And Winding Road (RCA PT 4348B); **Gloria Gaynor** jingles intoning (by a languid chap) dryly pulsing **ELLIS-D** I Will Survive (K. Recordings XLT-9); percussively contending Afro flavoured **DUBBS INC** (featuring **Travis Shakes**) Magic (Mango Stone 12MAS 727, via Island); Coventry trio's **Technomatic**

**Box** vice breathily galloping **PAUSE FOR THOUGHT!** You're Gonna Get A Little Love (PWL Records PWL 491); **MC Abdul** sh' empty jittering **5 STAR** Treat Me Like A Lady (Epic/Ten Five 11); **Tommy Martin** doasic revving squeaky small voiced though briefly lurching **Stream** presents **SHARON TAYLOR** Need Your Lovin' (City Beat 615)

**Dokynes** remixed new Euro influenced vigorously striding (much faster than the Rip's juddery ponderous UK Extended Remix) **EXPOSE** Tell Me Why (N 12) Remix (Arista 612 928); **Gary Numan** and **Yes** combining strong stridently chanted frantic acid pop **NY Adrenalin** (R.S. ADREN 11, via EMI); **Golden Earing** 1973 classic reviving bouncy German pop **OH WELL**

**Rodar Love** Parlophone 12R 6244).

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## A shot in the arm, but for how long?

by Alan Gardiner

COUNTRY MUSIC receives its annual boost over the next couple of months, with Easter's Wembley Festival closely followed by the new traditional spring marketing campaign. While many within the industry regard country as a growing market, a growth often attributed to the promotional campaigns of the last few years, is this a view shared at street level by the UK's leading retailers?

The mainstream country market is dominated by Woolworths, the retail group with the largest share of UK sales. Adrian Pitt, buying manager at Entertainment UK, which is sole supplier of Woolworth's entertainment product, says sales of country are "fairly static", though a significant increase was noted last year at the time of the Route 89 campaign. The newer names promoted by Route 89 and its predecessors are increasingly making their presence felt. "Nanci Griffith, Randy Travis and the Judds are now among our top-selling country artists, and that wouldn't have been the case a year ago. But they're still some way behind established favourites like Don Williams, Tammy Wynette and

Kenny Rogers."

Ian Peters, buyer for the sizeable country section at HMV's Oxford Circus store, has noticed a more consistent upturn in sales. "Sales of country CDs are booming and vinyl sales are increasing as well, although much more slowly." Peters confirms that much of this growth has occurred because country's traditional following has been augmented by a new younger audience. The division is one of taste as well as age: "The Easy Listening end of the market is still strong, but younger buyers who are getting into country for the first time go for newer names like Nanci Griffith and Dwight Yoakam."

HMV's heavy involvement in Route 89 will not be repeated this year, but Peters has positive recollections of last year's campaign. "I drew people's attention to the music, and had a definite impact on sales." Other events such as personal appearances by Randy Travis and Steve Earle have given sales of the store a further boost.

HMV caters for the serious collector, as do the general buyers and specialist labels such as Rounder, Sugar Hill and Bear Family are solid sellers. Import albums also make a significant contribution to sales, accounting for around 20 per cent. Peters explains that deciding how many copies of a particular import title the store should stock is often difficult, partly because of the unpredictability of UK companies' release schedules. He cites as an example Clint Black's current RCA album *Killin' Time*, only



RANDY TRAVIS: an HMV PA helps boost sales

recently given a UK release despite its spectacular success in the US last year. The album has been a permanent fixture in the US country charts since last May and Black won the CMA's 1989 Horizon Award. Peters comments: "We'd sold a lot of import copies over several months and the timing of its eventual UK release took us by surprise. Companies are often slow to release potentially successful titles."

He sees the problem as symptomatic of a certain indifference towards country among UK record companies: "Companies predictably concentrate on the bigger rock and pop markets and as a result country gets neglected."

Peters's views are echoed by Dave Hastings, whose Record Corner in South London is one of the leading specialist retailers. He questions the major companies' commitment to country: "There's always a spate of releases around this time of year — presumably because of Wembley and the New Country campaign — but then it slows to a trickle. Dealers are also given little incentive to stock country. With other forms of music a company such as CBS will often offer special discounts for large initial orders, but their country product is classified as 'other releases', which means there's no discount. We also deal in soul and dance, and they're accorded a lot more respect — it's as if country is still thought of as 'hick' music."

## TOP-10 COMPILATIONS LPs

- 1 THE KENNY ROGERS STORY Liberty EMV129 (E)
- 2 GREATEST HITS RCA RW100 (BMG)
- 3 THE COLLECTION Jan Ravens Collector Set CC1P183 (BMG)
- 4 GREATEST COUNTRY AND WESTERN Roy Clayton Sequel NMC100 (BMG)
- 5 SPECIAL COLLECTION Anna Murray Capitol EST 2119 (E)
- 6 VERY BEST OF JIM BEAVIS RCA FR1071 (BMG)
- 7 GREATEST HITS Glen Campbell Capitol EST 2185 (E)
- 8 THE VERY BEST OF BRENDA LEE Brenda Lee RCA LV119 (E)
- 9 ANNIVERSARY - 20 YEARS OF THE Tanya Tucker RCA LV-05091 (E)
- 0 THE COMPLETE GLEN CAMPBELL Glen Campbell Sals 58497 (S)

## Chalking up the hits the DIY way

**Mike Redway is living proof of the adage 'if you want to do a job properly, do it yourself', especially with his Charlie Chalk project as Nigel Hunter finds out**

HERE'S AN old and somewhat cynical adage to the effect that, if you want something done properly, do it yourself. A permutation of this advice is taking hold in the British music business as it becomes clearer that the levianthan-sized conglomerates in music publishing and records are now seldom if ever interested in unsolicited, off-the-wall ideas and material.

The DIY self-help syndrome is being increasingly adopted by the middle echelon of music business operatives. These are the people who are known quantities inasmuch as they track records of accomplishment to date on record and on the air, but they fall short of megastar status and current street cred.

Often, as in the case of Mike Redway, they have old-fashioned habits like singing in tune and key and writing on and/or favouring material with a strong melodic basis and in-literate lyrics which mean something. Such ingredients are not noticeably at the top of music business priorities and recipes at the moment.

Yorkshire-born Redway entered the music industry as a song pluggger working for the legendary Syd Green in the E H Morris office of Chappell for 12 months. He had already cut his teeth as a singer before arriving in London, and soon gained gigs with the Oscar Brown band led by David Ede.

"Then I got freelance singing work in the West End and took part in a radio series called *Sing It Again*," reminisces Redway. "I was coming in to the office late and bog-eyed, and Syd said I must decide whether I was going to be a pluggger or a singer."

He opted for the latter, and made good progress. He sign-

ed a deal with the Embassy label, a subsidiary of Oriole Records which supplied cover versions of current hits for sale in Woolworths stores.

"You got a one-off payment of £10 per song," explains Redway, "and you could record three or four in a day. At a time when the average weekly wage was £75, it was pretty good money."

He met Mike Sammes, the well-known vocal group leader and arranger (and another musical DIY enthusiast these days with his own label), and the work continued to flow reassuringly. But Redway was aware of changing circumstances and his own place in the order of things.

"There were plenty of songs around then for singers who didn't write their own. I started writing myself about 1970 when I realised I was well down the list in having any offered to me. The stars naturally got the pick of the crop."

As time went by, Redway perceived the need to transform himself into a self-contained, self-driven musical unit. There was scant interest in the kind of songs he likes to write or in his similar ballad singing style.

The outcome was the formation of his Redrock Records label, a sister publishing company, and a distribution deal first with the now defunct PRT organisation and currently with EMI Supertrack headed by PRT alumni Ian Holloway. Redrock happened following an offer Redway received to write the music for a 13-part BBC TV children's series called *Charlie Chalk*.

"I fulfilled the assignment and they approached me two majors and told them about the series, revealing it was produced by the same people who produce *Postman Pat*. To be fair, both majors actually did say bring something along when you've got something to play."

"I produced an album based on the *Charlie Chalk* characters and paid for it myself," continues Redway. "And then I thought 'Why give the lion's share to someone else?'. I approached PRT, got a distribution deal and that set the ball rolling."

The Charlie Chalk series is now a twice a year event, and has been taken by 22 other countries. Redway is arranging sub-publishing deals with some of them. He followed the same idea when BBC Radio Two offered him a series in his singing

## TOP 20 ALBUMS COUNTRY

- 1 THOUGHTS OF HOME Daniel O'Donnell Telstar STAR2372 (BMG) CSTAC2372/CD.CTCD2372
- 2 FROM THE HEART Daniel O'Donnell Telstar STAR2372 (BMG) CSTAC2372/CD.TC2372
- 3 I NEED YOU Daniel O'Donnell Ritz RITZP038 (SP) CRITZC0038/CD.RITZC0102
- 4 STORMS Nanci Griffith MCMCG5066/CD.DMCG4066
- 5 DON'T FORGET TO REMEMBER Daniel O'Donnell Ritz RITZP0403 (SP) CRITZ10043/CD.RITZC2105
- 6 COPPERHEAD ROAD Steve Earle MCMCF3426/CD.DMCF3426
- 7 LONE STAR STATE OF MIND Nanci Griffith MCMCF3364/CD.MCAD5917
- 8 LITTLE LOVE AFFAIRS Nanci Griffith MCMCF3413 (CD) MCMCF3413 (CD)
- 9 NO HOLDIN' BACK Randy Travis Warner Bros WX292 (W) C.WX292/CD.WX292 (W)
- 10 AS LONG AS I HAVE YOU Don Williams RCA PL90393 (BMG) C.FK90393/CD.PD.P90393
- 11 KILLIN' TIME Clint Black RCA PL 90443 (BMG) C.FK 90443/CD.PD.90443
- 12 ACT NATURALLY Buck Owens Capitol EST 2119 (E)
- 13 TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell Ritz RITZP0031 (SP) CRITZ1C0031/CD.DMCF3432
- 14 ONE FAIR SUMMER EVENING Nanci Griffith MCMCF3435/CD.DMCF3435
- 15 OLD 8 X 10 Randy Travis Warner Bros WX 162 (W) C.WX 162/CD.CWX 162 (CD)
- 16 WHITE LIMOEZON Dudley Fortin CBS 4652351 (C) C.465135/CD.C.4651352
- 17 GUITAR TOWN Steve Earle MCMCF 3355/CD.DMCF 3355
- 18 STORMS OF LIFE Randy Travis Warner Bros WX24351 (W) C.WX24351/CD.PD.24352
- 19 TRIO Parton/Ronstadt/Harris Warner Bros WX 99 (W) C.WX 99/CD.CWX 99 (CD)
- 20 RYE LOVETT & HIS LARGE BAND Lyle Lovett MCMCG 6037/CD.DMCG 6037

## REISSUES



MIKE REDWAY doing it his way

capacity titled *Those Beautiful Bald Years*.

"I thought once again it's got to be worth an album, and I financed it myself, with Neil Richardson arranging and directing the accompaniment. It's now in profit, and will go on selling — not because of me but because the songs have been popular for well over 50 years and will remain so for at least another 50. The BBC re-issued the six-week series in January and February and that hasn't done any harm."

Redway views the business with over 20 years of experience in it, and is convinced he has found the right formula for continuing to be a part of it by employing the DIY principle.

"I don't think there's anybody at the major record companies now who knows much about music," he declares. "Nowadays it's basically lawyers who see records merely as a means of making money. They wouldn't know a good song if they tripped over it. People like Bob Barratt and Wally Ridley were producing records 20 years ago that are still earning money. Only time will tell whether those produced today will do the same 20 years from now."

Redway advises aspiring songwriter/producers to study the market constantly and tailor songs accordingly, avoiding over-done fads of fashion as far as possible.

"For instance, don't write a song about the environment

**'I don't think there's anybody at the major record companies now who knows much about music . . . it's basically lawyers who see records merely as a means of making money'**

because there's a flood of them already," he cautions. "Listen to what is being played on the radio and find a good studio and a good singer or instrumentalist. You've also got to have good, reliable pressing and distribution arrangements because if you haven't got them, it can stop you dead."

"I don't want to create any false hopes," Redway summarizes.

"There are many pitfalls, but if you manage to recoup your money, you've made a start. Fortunately, there are several independent labels worth considering if you've got a good package to present."

by Phil Hardy  
TOP OF the pile is undoubtedly **Ray Charles**, the Collection (Castle CCSCD 241) a 24-track set from the Charley ABC days. It includes all the hits (Georgia, I Can't Stop Loving You, Hit the Road Jack, etc) and confirms Charles as one of the few capable to meld such diverse influences as jazz, country music and gospel to create a hugely popular, distinctive sound that lacks none of the power of its sources. In short, crossover music with roots.

Equally distinctive, if less powerful, is the two CD set from Threshold. This is **The Moody Blues** (B20 007-2), which reprises the highlights of their career between 1967's *Nights In White Satin* and 1973's *I'm Just A Singer* (in *A Rock And Roll Band*). The lyrics are as hippy-drippy as ever but then so are the lush, romantic arrangements. Less successful is **Justin Hayward**'s 1980 solo outing *Night Flight* (B20 555-2). A New World Record (Epic 9021982), probably their best album of the Seventies, suggests that they were the next generation of the

Moodyes, fusing classical and pop styles like the Moodyes (Telephone Line) but with a far firmer emphasis on rhythm (Do Yo). And then there's **The Shadows**, surely the original source of the air guitar. As much a fixture on the UK music scene as their old boss Cliff, their 30-year career is celebrated with a 50-track two CD set *The Original Chart Hits* (EMI CDS 7937522). Wonderfully cleaned up it makes the perfect replacement for all those scratched-greatest hits collections.

Best of Capitol's intriguing batch of pop reissues is **Anne Murray**'s Special Collection (CDEST 2112) a 21-track greatest hits that shows Murray to be a far finer and more versatile interpreter of songs than her bright voice initially suggested. **Deen Martin** (CDP 791633 2) is a straightforward collection of the little ole wine drinker's hits on Capitol, while **The Best Of Gordon MacRae** (CDP 93749 2)

largely forgoes the big-voiced balladeer's hits in favour of his versions of standards. For only I think **The Five Keys** (CDP 7927092) documents the sad decline of the makers of *The Glory Of Love* as doying strings and orchestral backings swamp-out their plaintive simple harmonising. Oddly enough, in view of the few hits they had on Capitol, the 20-track collection omits two (Cause You're My Lover and Gee Whittakers). For better is **The Four Preps** (CDP 7916262) which, taking in all their hits, charts their career from 1957's *26 Miles To 1967's Draft dodger Rag* (a Phil Ochs's song no less) and along the way includes parodies of other vocal groups and the hilarious *A Letter To The Beatles*. Definitely a historical curiosity, especially when one remembers the group included Ed Cobb (writer of *Painted Love* and other songs) and Glen Larson (creator of *Battlestar Galactica* and numerous other teleseries) and their arranger was Lincoln Mayorga. Less appealing but bound to be a success is **Ideal** (CDP 7 93862 2) which features the White Heather Club brand of Scottishness celebrated by **Andy** ("Donald Where's Your Troopers").

**Stewart**, **Tom Jones**'s *Stop Breaking My Heart* (Deram D20 773-2) which includes several unreleased recordings and hard to find B-sides should do well with fans as should EMI's well thought out compilation, **Matt Monro** Sings Dan Block (CDP 7938782).

From *Marc Chy Wax* comes five CDs documenting the bopping elf's Seventies career, **The Slider** (MARCD 503). **Tonx** (504), **Bolan's Zip Gun** (506), **Futuristic Dragon** (507) and **Dandy In The Underground** (503). The best of these is *The Slider* which features a mix of the definitive **T-Rex** hit sound (Telegram Sam) and the last of Bolan's Tolkienish whimsy (*Hallooms Of Mars*). That said, Castle's previously released *The Collection* (CBCD 38) has all the hits and more. These outings are for fans only.

For collectors **Deram** has **Round Amen Corner** (B20 918-2) a straight reissue of the group's pop-inflected first album with a number of B-sides added. More substantial is **Them Again** (B20 504-2) which shows just how wide-ranging were **Van Morrison's Them**. And then it's back to cult-carrer for **Edsel's The Ultimate Action** (ED CD 101), a spindly 17-track collection of the Mod group at its best.

On the blues front, **Instant's White Lightning** (CD INSD 5017) is another wonderful collection of original blues by the likes of **Chuck Berry**, **Howlin' Wolf**, **Elmore James** and **Otis Rush**, that were covered (often horribly, often earnestly and yet always passionately) by numerous simply youths as they created that most bizarre movement, British R&B. A great party record, **Let's Drink Some Juice** and **All Get Loose** (CD SUN 28) is a lesser, but equally infectious, collection of jump blues recorded by **Sam Phillips**, while **How Hi Til You Like It**, **Memphis Blamonia** 1951-54 (CD SUN 27) is just that.

For more contemporary in their mix of agit prop lyrics/declarations with brooding mechanical rhythms are the pair of albums by **The Flux Of Pink Indians**, **The Fucking Pricks** *Treat Us Like Cunts* (One Little Indian Records, IPL3CD) and *Shrive To Survive* (Causing Less Suffering IPL2CD). In the same vein, but a little more accessible is **Noise, Lust & Fun** (TFLP 2) CD from **Fintribe** which adds a trio of songs recorded for a John Peel Session to the original album. And lastly the most collectable reissue of the month, **Beginning Years 1967-1968** (S.E.D.S. Recordings SDE 4018) from **The Jackson 5** and **Johnny Fourier** Michael Jackson, it may be out a little late to cash in on the one-gloved one's period of enormous success, but with interesting versions of *Tracks Of My Tears*, *My Girl* and *Michael The Lover* it should do well.

● Reviews marked \* are vinyl only.



MOODY BLUES and Van Morrison's Them return







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# Women's DIARY

EXPECT THE navel-gazing to stop among publishers and song writers following this week's EGM of the **Performing Right Society**. Although war threatened to break out between the pop publishers and their serious music counterparts, it is believed that sufficient middle ground has been found so that PRS can turn its attention to more important topics such as the Broadcasting Bill and developments in Eastern Europe... While PRS wants changes in the Broadcasting Bill to outflow the publishing activities of radio and TV stations, the Musicians' Union has put down its own amendment, to grant recording artists the same legal status as record companies in receiving payment for airplay of their work... The British Dance Music Industry Awards Dinner was a great success, but shouldn't Billy Rutherford improve his microphone technique?... Now that Jim Ffield has a seat on the Thorn EMI board (p1) will Baskar Menon stay with the company when his present contract expires in June?... Equipment seized in the McGuckin piracy case (p1) has been ordered by the Sheriff to be donated to a school for the blind, Braintree High School in Moseley. We will use the high-speed duplicator to run off copies of their own talking newspaper... Veteran songwriter and producer Ian Samwell is seriously ill in California with a heart condition which will necessitate a \$10,000-plus transplant operation. A fund to raise money for Samwell has been set up, whose UK trustee is Robert Allan of Denton Hall Burgin & Warrens, 5 Chancery Lane, Cliffs Lane, More information from Jeff Dexter on 01-435 0551... Hopper news from **Tony Hall**. The publisher/manager is fully recovered from his heart treatment and has already re-signed Anita Baker's publishing and delivered a new Loose Ends album... The Madchester fad continues. Dooley hears that Stone Roses manager Gareth Evans, owner of the International 1 and II, has been approached by several majors to set up a Mancunian label... DASTARDLY driving by the BASCA/BMI vehicle forced the car carrying the MW logo off the track at last week's Music Therapy stock car event... Ever wondered what happened to the S of SBK? **The Wall Street Journal** reports that Stephen Swid is heading 'down a risky road' with entertainment industry investments in film distributor Cinecom, Spin magazine and Westview Press. He is also negotiating for a stake in Qintex, the Australian conglomerate, currently in bankruptcy difficulties... Altered States Communications is a new label owned by George Kington-Hawe, general manager at Pincode. GKH says its roster will feature anything from punk to dance to Irish folk... Wanted: global diplomat as chief executive for international trade association. Salary up to £150,000... It's that time of year again. Capital DJ, Pat Sharp and Mick Brown have cut their third single to Help A London Child. Produced by Stock Aiken Waterman, it's a version of *Odyssey's* Use It Up Wear It Out and it's released on PWL on April 6.



NICE TO Siije: Lifetime Records' artist Siije meets A-ha's Morten Harket at her London showcase.



PUMP UP the sales: Entertainment UK and Swanyard Records celebrate sales of the Technotronic singles.



THE ADAMS family: New signing Ola Adams meets the Phonogram executive team.



MARY HAD a little gang... Mory Coughlan meets up with East West executives.



POLISHED PERFORMANCE: Basia entertains Epic/CBS staff at a lunch time concert.



BUDDIES TOGETHER: Actor Paul Hipp (centre) and First Night Records executives celebrate the release of the Buddy soundtrack.

## HOLLAND

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## Back tracking

**Record Retailer, 1 April 1965**  
Oriol Records is no more, the name being consumed by CBS six months after its takeover... Entprising London company Photosleeves prints colour picture bags for the new Manfred Mann single, Oh No, Not My baby, to be sold separately from the disc... Former EMI press assistant Brian Mulligan quits NEMS to join Philips as press officer.

**Music Week, 29 March 1975**  
David Bowie files lawsuit against his management company, Mainman, and its director, Tony DeFries, seeking termination of all agreements... BBC Records buys IRL commercial spots to promote new single release... Cliff Burby joins UA as general manager after 25 years with EMI... Elektra/Asylum general manager Ronnie Fowler moves to Jet as replacement for the departing Des Brown.

**Music Week, 30 March 1985**

As City analysts predict CD taking just under 50 per cent of music market by 1990, the BPI presents the government with the latest issue of *Which Compact Disc?* magazine, concerned at the rapid growth of mail-order CD clubs and libraries and the associated threat of home-taping... Two months after Chris Wright buys out former partner Terry Ellis for a reputed \$22m, Chrysalis and MAM continue merging and, as a consequence, going public... The March 15 death of pioneer Fye producer Alan A Freeman is reported... Angered at being asked to sell the record of cost but without the Band Aid sale-on-return contingency, and also at the lack of details showing how revenue will be divided, most UK retail chains shun the USA For Africa single *We Are The World*, issued here by CBS... MCA Music MD Cyril Simons relinquishes post after 35 years.  
MARK LEWISOHN

## MUSIC WEEK



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Editor: David Dalton. Deputy Editor: Dave Long. News Editor: Jeff Clark-Mason. Reports: Tony Webb, Nick Robinson. A&T Team: Jeff Clark-Mason, David Dalton, Duncan Mulford, Kean Fynn, Dave Linn, Andrew Martin, Nick Robinson, Kay Seelick, Saeed Walsh. Production Editor: Kay Seelick. Chief Sub-Editor: Duncan Mulford. Sub-Editor: Andrew Martin. Special Projects Editor: Karen Foxe. Contributors: Johny Horne and Harry Laesh (Dun & Co.), David Giles (England), Nicola Scazzari (Glasgow), Dave Henderson (Stocking-Point), US Correspondent: Jo Mayer, 488 East 18th Street, Brooklyn NY 11276, USA Tel: 718-649-9325. Research: Lynn Foster (Investigate), Janet Yeo, Gareth Thompson, Joanne Jackson, Jon Caswell, Glenn Burt, Graham Walker (Special Projects) Fax: 01-583 0955. Advertisement Manager: Andy Gray. Assistant Ad Manager: Kate Buckner. Ad Executives: Tim Jones, Judith Ryan, Christine Chown. Classifieds: Ian Jones. Group Ad Production Manager: Robert Clarke. Ad Production Assistant: Kate Mackintosh. Publisher: Andrew Martin.

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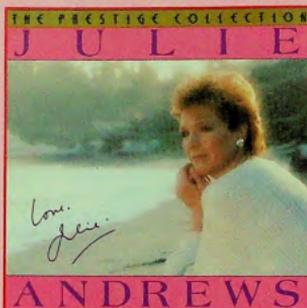
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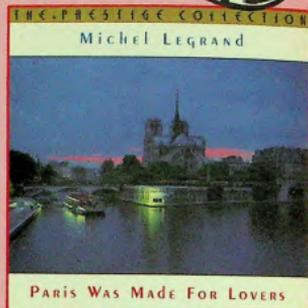


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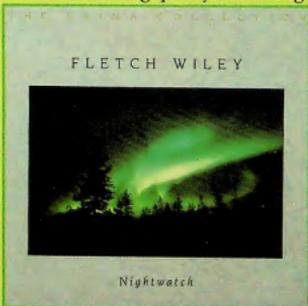


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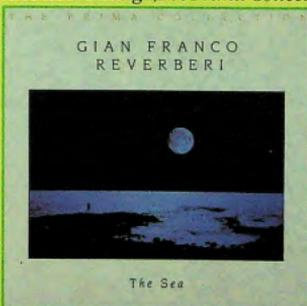
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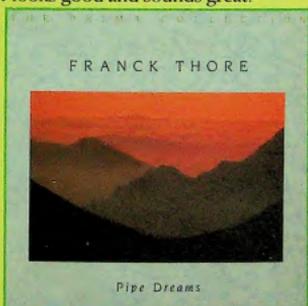
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