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MUSIC WEEK



£2.00 U.S.\$3.50

ISSN 0265-1548



ALL CHANGE: Dave Price (left), gramophone librarian Derek Lewis and Shirley White prepare for the computerisation

'1.5m records on 3 CDs' — BBC library goes hi-tech

THE WORLD'S biggest record library is to be catalogued on compact discs to make it the most accessible collection of its kind.

The BBC Gramophone Library was created in 1931 and holds nearly 1.5m records in cylinder. TO PAGE FOUR ▶

INSIDE

THE LEGEND LIVES

A bumper classical release from Toscanini

TIP TOP BRITS

The winners of the Schlitz British Jazz Awards

DRESS CODE

What the new Copyright Act means for sleeve design

Judges freeze portion of Bros's income

APPEAL COURT judges have ordered that 20 per cent of the income of Luke and Matt Goss of Bros should be frozen this summer. Lord Justice Lloyd and Lord Justice Nicholls decided that this should be done until a £1.2m damages claim against the twins is resolved in court later this summer. The brothers, who are in debt by about £250,000, are contesting the claim for alleged breach of contract by their former management company 3 Style. The freezing order replaces a previous order forcing Bros to pay £63,000 into a "blocked" account and then £6,000 a month until the full trial. The judges also ruled that 3 Style should pay Bros £62,000 which was said to be owed in overpaid commission. The sum was also frozen until the full hearing.

BSB/VPL in benchmark agreement

A NEW music video licensing agreement is being seen as a landmark deal for the industry.

British Satellite Broadcasting has signed a five-year contract with Video Performance Limited on behalf of its music channel The Power Station.

Exact financial terms are not being revealed but The Power Station, which supplies 18 hours of music programming a day, has agreed terms with VPL for an initial five-year period.

VPL's consultant director Roger Drage comments: "This is the first arrangement of its kind for direct broadcasting in the UK and we look forward to a long and successful relationship with BSB."

The Power Station's managing director Bob Hunter adds: "Our agreement with VPL confirms the strategy of working with the music industry to the benefit of both viewers and the artists signed to the record companies."

● VPL has reached agreement with suppliers over the copyright fees of video licensing for background use in pubs and restaurants. More details next week.

New stations fight to play on their terms

INDEPENDENT RADIO stations plan to boycott individual needle-line contracts they fear will allow roydly collectors to dominate the industry.

The Association of Independent Radio Contractors is advising incremental stations to throw out proposed contracts and push for independent arbitration.

But Phonographic Performance Limited insists that the diversity of the increments requires individual royalty agreements. However, AIRC director Brian West has been encouraged by proposed amendments to the Broadcasting Bill that would allow stations to broadcast while contracts go to the Copyright Tribunal.

West says PPL is regarding the new stations as a "new breed" and so will offer them different terms.

"The basis of collection is the same but the terms and conditions are considerably different," he says.

"We believe these new stations should be allowed the same terms as the rest. PPL is trying to establish a bridgehead from which it can

work on the rest of us." West cites the fact that the new contracts include payment of a percentage of sponsorship revenue not included in existing deals. However, a proposed condition banning the use of recordings during programmes sponsored by blank tape manufacturers has been dropped by PPL.

West accepts PPL's right to vary terms but adds: "It is also within the right of broadcasters to say they don't like the terms."

"The new proposals on the Broadcasting Bill allow a statutory licence to broadcast while they send the agreement to the Copyright Tribunal.

"Under the law as it stands, if you haven't got a licence you can't broadcast, so while stations are waiting for the Tribunal they are not on air," he says.

Yet new London-based station Jazz FM is one of the AIRC members not to have signed and is currently broadcasting under a temporary agreement with PPL.

"The ball is in PPL's court. I know Jazz FM is sticking out for the same

terms — and others will," says West.

"I hope we can get a new deal for five years or so and we could stop fighting and become a mutual admiration society."

PPL's Pete Rogers says: "I'm in favour of looking at the particular circumstances of the particular stations and when they are different it calls for different action."

"At the moment the AIRC is saying we shouldn't be concerned with the amount of music time on a station. It is a very important consideration as for as I'm concerned."

Rogers, head of broadcasting at PPL, believes that the statutory licences proposed as additions to the Broadcasting Bill would change very little.

"So long as the terms of the interim licences are fair, we are happy to work along with it."

"In the case of Jazz FM we have an interim agreement pending our discussions with the AIRC. The statutory licence isn't going to alter matters hugely."

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Radio bins vinyl for CD

VINYL IS increasingly likely to end up in the dustbin of radio stations as they continue to set higher quality standards for the material they are prepared to transmit.

According to in-depth interviews carried out as part of The Airplay Study, commissioned by Music Week in conjunction with Euromonitor, stations are likely to go all-CD in the near future — and the pressure is on record companies and pluggers to supply promotional copies in CD format.

"It's increasingly unacceptable for them to be sending enormous quantities of vinyl to us when we're not very interested in playing vi-

TO PAGE FOUR ▶



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BEATS INTERNATIONAL FEAT LINDY
KINGSTON TOWN

UB40
STRAWBERRY FIELDS FOREVER
CANDY FLIP

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TINA TURNER

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PHIL COLLINS

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HAPPY MONDAYS

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PRIMAL SCREAM

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DEPECHE MODE

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JESUS JONES

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INSPIRAL CARPETS

SHINE ON
THE HOUSE OF LOVE

FROM OUT OF NOWHERE
FAITH NO MORE

KEY YOU
THE OUIREBOYS

THIS BEAT IS TECHNOTRONIC
TECHNOTRONIC FEAT MC ERIC

HAPPENIN' ALL OVER AGAIN
LONNIE GORDON

DON'T YOU LOVE ME
4SERS

READ MY LIPS (ENOUGH IS ENOUGH)
JIMMY SOMERVILLE

STRONGER THAN THAT
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Hitman hits out over sampling

A PLEA is being renewed to the record industry for an end to the ruthless sampling of artists' work.

Producer Pete Waterman says it is time to stop the sampling of material when the original artist is not paid royalties or even credited.

The record industry and the Musicians' Union must set new guidelines for preventing artists and publishers from being robbed of legitimate payments for their work, he says.

"At the moment, the only people making money out of the sampling are the lawyers because there are so many lawsuits going on," says Waterman. "I have nothing against sampling whatsoever but the artist must be credited."

The problem is getting out of hand. "To me a sample is any part of a song that is recognisable as someone else's work. But we have got to the stage now where you have got someone on Top Of The Pops miming to something they do not even play or sing on," he says.

Waterman says the Musicians' Union should be helping to eradicate the problem. "They have never stamped on this and that appeals me. We show Jason Donovan playing a guitar on one of his videos and they get upset but they won't do anything about sampling. It's ridiculous."

He adds that the record industry has a responsibility too. "I don't really blame any of the producers

because I think it is up to the record companies to sort out the royalties and credits. That's what we have done whenever we have sampled something.

"The problem is, I don't think anyone will take the initiative on this. What should happen is the MU saying to Top Of The Pops 'unless you can show us that this artist is being paid for this sample then the song can't go on the programme'."

Don Smith, session organiser at the MU, says the problem is not a responsibility of the union at present. "Recognisable sampling is something we do not have a policy on. It is a BPI matter," he says.

The BPI's research director Peter Scoping comments: "If someone's copyright is infringed then they have recourse to the courts to seek the appropriate remedy and every assistance will be given to BPI members."

"It is the duty of users of copyright material to clear its use before it is released."

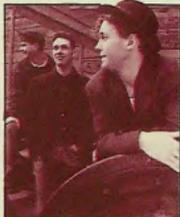
New Hope for pub rock

LIVE MUSIC is returning to the stage of a famous pub venue as a launch pad by the likes of U2 and The Stranglers.

The Hope and Anchor, in Islington, north London, is under new management and plans to rekindle its musical past when the doors reopen to bands in May.

Manager John Charles says he has been inundated with requests to bring bands back to the Hope and Anchor and now plans to make Thursday, Saturday and Sunday evenings regular music nights.

"People have missed live music here and I am happy to be giving London's music lovers what they want," says Charles.



MARTIN STEPHENSON

Hollow, out on April 23. Tour supporting Suzanne Vega.

Martin Stephenson and the Daintees — single on Kitchenware Records, Left Us To Burn, out this week.

The Atom Seed — EP on Heavy Metal Records, Don't Want To Talk About It, out this week.

Jezabelle — album, Bad Attitude, out on Heavy Metal Records on April 30.

NEW PRODUCT

ARTISTS ON tour to promote new releases this month include:

The Charlatans — debut single on Dead Dead Good/Situation Two, Only One I Know, out on May 14.

Wire — album, Manscape, out on Mute on May 8.

Nuclear Valdez — single on Epic, Summer, out April 23. Tour supporting The Church.

Gerry Moore — single on Virgin, Still Got The Blues, out on April 30.

The Mock Turtles — single, Lay Me Down, out on Imaginary Records on April 23.

The Bachelor Pad — debut album, Tales Of Hoffman, out on Imaginary Records on April 23.

Ron 'n' Raz featuring Leila K — debut album on Anisla out on April 30.

Dr Feelgood — album, Live In London, on Grand Records on April 23.

The Fatima Mansions — single, Blues For Cavouscu! 3th Century Boy, out on Kitchenware Records on April 30.

Suzanne Vega — A&M album, Days Of Open Hand, out this week.

Brian Kennedy — single on RCA,



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New stations fight to play

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Rogers says that a "handful" of the incrementals have already signed the new contracts.

"Now community radio stations are talking to us about their members," he adds.

"I believe there could be a permanent agreement between PPL and AIRC but they have to realise the real value of copyright rather than just a nominal value."

BBC library

► FROM PAGE ONE

shellac, vinyl and digital formats. It currently lends out 1,000 records every day to 150 departments throughout the BBC.

At present, the 14 library staff maintain an original card index system that contains a variety of details and not just artist and title information.

But the fact that the index can only be used by personal callers has led to a need for a computerised system available to people all over the country.

The index has also outgrown its accommodation at Broadcasting House and the library's staff began looking for a firm to undertake the computerisation.

They chose specialist firm Sotzlec which claimed it could complete the job within a year.

The BBC now says that at the end of 1991 it will be able to offer a computerised catalogue to radio producers wherever they are based.

It will be available on-line for those with direct computer access and also on CD-ROM.

So much information can be held on CD-ROM that the whole BBC Gramophone Library index will eventually be contained on just three compact discs.

It is also intended that users will be able to purchase their own CD-ROM version and will only need to buy a player, plugged into their personal computer, to give them access to the index.

Project manager Shirley White will be making sure the computerisation runs smoothly and head of recording services (radio) Dave Price will oversee the operation.

UK entrepreneur aims to scoop Personics with rival system

A UK rival to the Personics personal cassette compilation system is being set up.

Entrepreneur Rod Smith intends to develop an alternative to the US system and says it will be operating in the UK before Personics manages to cross the Atlantic.

Smith is linking up with a CD jukebox firm in Leeds currently developing the new system which is expected to be ready in about four months time and will be called Copytracks.

The idea of an alternative system came to Smith as he was investigating Personics. "I was just seeing if it was available in this country. Nothing seemed to be happening in this country so I decided to look into it," says Smith.

To begin with, he aims to develop Copytracks by his order-only in the UK but in the rest of the world it will be available in the

● EMI IS appointing a director of sales after three years without one.

General manager singles promotion Keith Staton is being promoted to the position in response to what EMI sees as a considerable increase in single and album releases through EMI in the UK.

The move is also a reaction to the development of the UK market as a whole says the company.

shops as well. "We have already had offers from South Africa," he adds.

"At the moment, it looks like we will be licensing about 20,000 tracks by various artists and I think that is quite comprehensive. We hope to talk to Terry Ellis soon and negotiations with the "BRI" in general are going well," says Smith.

The decision to use mail order in the UK is a way of testing the market, says Smith who researched the audience potential via a number of market research bureaux.

He says a catalogue will be mailed directly to customers. This catalogue will then be mailed directly to customers.

Smith says customers will be able to buy a £45 tape with about 15 tracks of their choice recorded on it. Cost of a 15-track compilation will be about £9.50, says Smith.

"That will be the mail-order price. At first, I thought of around £7 but then as someone said, it is a very special, personalised product which people will pay more for so we decided on £9.50. Obviously, the less tracks included means a cheaper cost."

Smith admits that Copytracks is likely to be in close competition with Personics which said last year that its intention was to bring its system to the UK.



ROD SMITH. Developing a system to rival Personics

"We will be in competition but I think we will be in operation here first and that will give us a great advantage. Our system will also appeal to the Performing Right Society because whenever a selection is ordered it will be immediately noted in the computer for royalty calculations," adds Smith.

He intends to have the Copytracks system in operation in the UK by September/October. Smith also intends to set up a mail order record catalogue running in tandem with Copytracks.

Seminars size up the East Vinyl for CD

THE FUTURE for Eastern Europe will be high on the agenda at seminars at this year's International Music and Media Conference.

A World Full Of Eastern Promise is the title of one of the discussions due to take place at the event on May 27-30 in Amsterdam.

Keynote speakers for the three days (28-30) include MCA's Al Teller and artist Frank Zappa.

Teller, MCA Music Entertainment Group chairman, will be delivering his keynote address on World Radio: Mirror Image Of America Or An Original Statement? on May 29.

Frank Zappa will speak on Rock Around The Bloc. Last year, Zappa formed a consultation firm to set up joint ventures in the USSR and

will be discussing his experience with the company. He will also join The A World Full Of Eastern Promise panel.

Other topics due to be discussed over the three days include programming radio, exporting and marketing European talent, the changing role of artist management, the impact of digital audio on radio, sponsorship and government support for contemporary music and musicians.

This year's showcases, under the banner Amsterdam Rocks, include special Dutch, German and Scandinavian nights. Also planned is an MTV evening titled Talent Of The '90s which will be linked with an MTV programme about the event.

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nyl." says one high-level radio executive questioned for the study. "Even before we look of the quality of the songs, we just throw straight into the dustbin probably about a third of the vinyl that comes in, simply because it's not good enough to play in terms of quality particularly with singles... CD is the prime medium for us and I suspect that in a year or so we will not be playing anything apart from CD."

● Music Week gauges further reaction to some of the study's findings in Airwaves, p30, complete copies of The Airplay Study are available from Euromonitor, 87-88 Turmill Street, London EC1M 5QU (Tel: 01-251 8024), price £4.95.

World BRIEFING

WASHINGTON DC: More state lawmakers have withdrawn plans to introduce warning stickers making way for standardised industry efforts. At a Parents Music Resources Centre conference here, 13 states announced they would drop record labelling bills although five had already fallen at committee stage. PMRC spokeswoman Jennifer Norwood says: "We've always felt a voluntary solution was preferable to legislation."

NEW YORK: Collecting society ASCAP has won an increased share of cable royalties over rival BMI. The Copyright Royalty Tribunal awarded the American Society of Composers Authors and Publishers 58 per cent of the \$7.8m music share of the 1987 cable royalty fund. Its rate was last set at 55.6 per cent in 1979 with Broadcast Music Inc receiving the remainder.

BERLIN: Roger Waters is to announce the line up for a charity concert in the shadow of the disappearing Berlin Wall here this week. Promoters are promising a spectacular international bill for the event due for worldwide satellite broadcast. The concert in aid of the Memorial Fund For Disaster Relief aims to clear £500m.

NEW YORK: The PolyGram restructuring continues in the wake of Dick Asher's departure and the company's acquisition of A&M. Gary Rockhold, former president and chief executive officer of Compton — a leading distributor of prerecorded videos, has been named president of the newly-formed PolyGram Group Distribution. William Fox, from cable TV's Movietime network, is senior vice president of operations for the unit. Also at PolyGram, Joe Shultz has been named president of PolyGram Music Video US.

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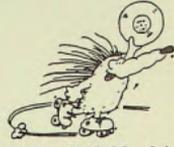


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FRONTLINE

University challenge

Diversity and specialist know-how enable Oxford indies to prosper among the multiples and beat the high rate blues



MANIC HEDGEHOG: Oxford vogue

THE DREAMING SPIRES and soaring rate bills of Oxford demand the best from independents hoping to survive among the multiples.

A traditional family firm specialising in classical and dance and a new indie pop store believe they have what it takes.

Russell Acott Music, established in 1811, and Manic Hedgehog, now entering its second year, present very different images to the outside world — but share a belief in service and know-how.

Acott's record division grew out of an instrument and sheet music business. Record manager Margaret Finch estimates that 60 per cent of her turnover is in classical but is proud of the store's diversity.

"The reason we survive is because the staff have been here for years, people know they can get help whatever they are looking for."

"We have an ace in classical music, I'm very good with jazz and blues and if someone else is great with folk and spoken word," she says.

"It is very hard here. They say the rates are second only to the West End of London. Plenty of independents have come but they soon close."

"If you don't know what you are doing it's very hard to keep a shop open."

Finch, with 30 years at Acott's behind her, believes in a traditional approach that extends to book keeping as well as customer service.

"Everything is written by hand, no computers. People can't believe it until they see it but it is the way we keep on top of it all. It makes sure we all know the business. People who come here like the personal service and knowledge. We don't have a lot of students. We don't have a lot of students, but a lot of faithful customers and a lot of DJs."

She cites old time jazz, Irish and folk as strong lines. But adds: "None of these things are mom-and-pop sellers but people always know they can find what they want."

"This shop doesn't go in for just top 75 records. Our strength is breadth of field."

Acott's is the only independent in the town centre offering a varied musical menu across all formats. Others chose to find a specialist niche, like jazz and blues vendor Carron Records and classical CD and cassette specialist Blackwell's.

Blackwell's bookstore record department caters for the academic community and supplies a growing demand for classical CD and tapes.

Record department head Raymond Glasspole says: "We dropped LPs about a year ago because it was no longer possible to stock a full selection as sales fell off."

"The CD market has doubled in the past year since we dropped LPs."

Glasspole lists choral music and organ works as the biggest sellers in a town famed for its choirs. "Obviously the academic world here has a strong interest in classical music," he comments.

At the other end of the spectrum from Acott's and Blackwell's and twenty minutes walk from the town centre is Manic Hedgehog run by Martin Toll.

"I specialise in indie pop and reggae but lately we have become a bit of a rival for Acott's in dance," announces Toll.

"There's a big market in Oxford for what we do. I can't really understand why there are so few independent stores."

"We did a lot of advertising last autumn to coincide with the students coming back and a Cartel campaign. Turnover has already gone up threefold. We may be a bit of a walk out of town but if you have got what people want they come and find you."

Toll, who relies more on students than the other stores, made a name by selling tickets for the town's new indie scene venue The Oxford Venue where recently headlines have included The Shamen, New Fast Automatic Daffodils and Roy Harper.

Manic Hedgehog has also achieved notoriety this month as the store that sold an Inspiral Carpets T-shirt to a young fan who was later arrested for displaying it. Cool As Fuck slogan.

"All the publicity got a bit much but at least it shows there is some indie scene going on here," muses Toll.

While Oxford keeps up its supremacy in the book case, Toll is only too aware that the town trails its varsity rival in record retailing.

"Cambridge has so many more shops with Andy's Records leading the way. I don't know why it is, we still have a long way to go," says Toll.

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1. A rose is a rose is a rose. But which is the real rose?



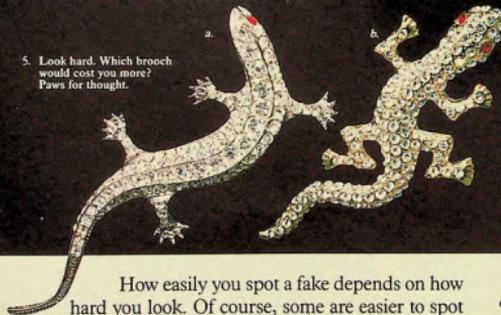
2. Choose the wrong tape and you'll be in dire straits. There are marks for spelling.



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



5. Look hard. Which brooch would cost you more? Paws for thought.



4. There's only one Marilyn Monroe. But which one?

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TOP INDIE

by Dave Henderson
NEWEST NEWS from Cooking Vinyl: **Derry Spillane's** *Shadow Hunter* comes on album, cassette and CD. **Bruce Cockburn's** live album on the very same format, **The Happy Ends** (Turn Things Upside down on quite similar format, and an upcoming list of releases that include **Clammy's** 1981 LP *Foam* (featuring **Eeny** and **Andy White** 10-inch. All releases are available through Revolver and the Carrel. **The Electric Sox** release a latefully issued 12-inch called *Spinner Bodge*. In a black gatefold sleeve with advent calendar doors, it's a bit odd. Similarly structured in **Ludicrous** Preposterous Tales, a 12-inch three-tracker on Rodney. Rodney through APT. It all includes the group's seminal wild track Three English Football Grounds.

AMERICAN BAND **Screw** release a new album on Rough Trade called *Smooftmouth*. It's the group's second album for the label and it includes a cover version of *Erykah's* "I Need You." **The Alchemists Ride** release their debut album of gritty rock sounds on the Schermer label. Titled *What Goes Down*, it's available through Greyhound. On Dantercia, the intriguingly named **One Million Bulgarians** release *Terce*. Also Nigdy through Revolver and the Carrel. The Bulgarians are, surprisingly perhaps, a Polish band who play a weird brew of jazz and post industrial new wave. Cultural to be. **Beppi Laboni**, from Calcutta, releases *Conscience*, an album on 18454 through Rough Trade and the Carrel.

FOTUS INC release a double album/cassette/CD retrospective as

their last release on Some Bizzare featuring tracks by their many guests. **The Foetus All Nude Revue**, **Scraping Foetus Off The Wheel**, **Foetus Art Terrorism**, **Foetus Erykah** and several others. *Sody*, a doesn't include some of the very earliest rare releases like *Custom Bull* for *Coolest* or *Tell Me What Is The Bone Of You*, which is a fine set nonetheless. **The Young Gods** release a 12-inch called *Longue Route*, remixed by **Roli Mosimus**. It's on the *Play It Again* Sam label through APT. **The Lords Of The New Church** have a posthumous seven track on Dantercia, through Revolver and the Carrel, called *Kad Bad Time*.

HAPPY MONDAYS fever continues with a Peel Sessions release in a special grotesquely painted sleeve. On *Strange Fruit* it features *Tart*, *Mad Cool* and *Do It Better* and it's available through Pinnacle. **The Fatima Mansions** release a new single on Kitchenware called *Blues For Cavetown* through APT. Les Disques Du Crepuscule, also through APT, releases three female singles during April. **Cathy Clare's** *Lola* (Lola single/CD), **Isabelle's** *Autumn's* *Intemperate* album/CD and **Jane Kelly Williams's** *Boy I'm Just Getting Over You* seven-inch single. The *Anlier/Subway* axis of Belgium dance music, now distributed by Rough Trade and the Carrel, offers a whole well-full of new items, including the following albums... **Papa's** *Zemle*, **Papa Mikulic's** *Hersey*, **Dive's** self-titled set, **A Split Second's** *Kiss Of Fury*, the re-released **Sons Of Arge's** *Juggernaut* and the compilation set *Somebody In A Skeleton*. These will be followed by **Dee Bass's** *Incloude*

12-inch, **Playfield's** *Give Up Your Rules* 12-inch and **Groovy Tunes** *Epitome* album. A GENRE collision takes place on **The Miser of Meles's** debut album on Peaceville. *Half In Heaven* mixes punk, metal, dread, jazz and avant garde influences to produce a unique sound all of their own and you can get it through the Carrel. There's an Animal Liberation album on Anarkothate, through Junete and the Carrel. Titled *This Is The ALF* and it features tracks from **Excellence**, **Apolline**, **Icons Of India**, **Candice**, **Peison Girls** and several other like-minded outfits.

THROBBING GRISTLE are resuscitated, however briefly, for a video release on Anticommunism through Pinnacle, titled *Disturbed*. Recorded at the Lyceum in February 1981, it's a riot of toughness and excitement. **My Life With The Thrill Kill Kult** return with a new 12-inch on Wax Trax through Southern. Titled *Kooler Than Jesus's* it's an Animal on Death Row Pacific and there's a new release from the Rumour label, **Doggy Dreams's** *Rocket*, back on the shelves. **Fin Yang's** *Oh-One Streetlife* featuring **Ferry McLeod** have a suitably soulful delivery on their *Abrax* single team. **The Wacs** and there's an aggressive blur of manic guitars and powerful dance rhythms from **Papa Britto** who now, on Rough Trade, is on **Al Johnson**. Billed as the Urban Sound Of J-Funk Power, it's hard and heavy and certainly deserves to be available on a wider base. Track it down from UPP Music (29 Byron Close, Basingstoke, Hants). Sounds a bit like a fractured version of the Beloved. **And there's more frank funk meets rock sounds**, this time from **Rig** on a single that could easily conceivably be called *Dip, Hum, Fun-Of-Canta* or *Rig-A-Dig*. Dig Well, what the hell, it's on Cut Records, a 12-inch and you can get it from **Nine Mile** and the Carrel. It's a corker.

There's a couple of fine Trojan new releases, available through Revolver and the Carrel. **Duke Reid's** *It's Raskin* Time features some truly rock steady cuts from the Conquerors, **Tommy McCook**, The Melodians, The Silvertones and many more, which is **Lee Perry's** *Version Life* is a welcome to the mad-house vision of "Scratch". Perry's wild world, with one side called *Musical Shower* featuring contributions from **Sho Graham**, **U Roy**, **Junior Byrnes** and various incarnations of The Upsetters, while side two is filled **Babylon Deluge** and has stolen moments of a bundle more quality. One of those people in **Man** who also turns up in the next batch of **ROW** Cosmetics, through Pinnacle's import department. **Kinny The Server** offers *Space Fight* Dub, alongside **Chicken Cheese's** excellent *Action Packed* tape and a great compilation, 10 **ROIR** Years, which commemorates the label's decade in power, with the healer in many respects including tracks from **Melotons**, **T and The Mystelians**, **Prince Charles** and **The City Beat Band**, **The Gears**, **UK Subs**, **Red Brains**, **Duvern**, **Colombo**, **Nico**, **Buzzcocks** and others.

STILL AROUND: **Happy Mondays's** *Step On An Factory* through Pinnacle; **The Shamen's** *Pro Gen* on One Life on One through Nine Mile and the Carrel; **Goya Bykers On Acid's** *Cancer Planer Mission* ALP on Noted Brand through Rough Trade and the Carrel; **Fogaz's** *Resepator* album on Dischord through Southern; **The Band of Holy Joy's** new album *Passively Opened* on Rough Trade through the Carrel; **Ultra Vivid Scenars's** new single *Starting At The Sun* on 4482 through Rough Trade and the Carrel.

DISTRIBUTION
 TOP INDIE
 TOP 40 SINGLES

1	2	STEP ON	Factory FAC 3771 2P
2	1	STRAWBERRY FIELDS FOREVER	Debut/Pinnacle DBE101 2093 2PAC
3	4	HANG ON TO YOUR LOVE	PHIL PHILS 51 2P
4	2	MAMMA GAVE BIRTH TO SOUL CHILD	One Step/Tommy Boy 045121 8P
5	3	BLISS AVALANNAH	Eastone 126 12A/MS 10 8P/RT
6	5	ANOTHER DAY IN PARADISE	Debut/Pinnacle DBE101 2093 2PAC
7	4	BETTER WORLD	Debut/Pinnacle DBE101 2093 2PAC
8	11	PLAY EP	Creation CREO 737 10 8P
9	7	THIS IS HOW IT FEELS	Creation MME DUN212 12 10 8P
10	5	LOASER	One Step/Tommy Boy 045121 8P
11	11	USE IT UP AND WEAR IT OUT	PHIL PHILS 51 2P
12	11	PRO-GEN	One Life Indus 36 397 10 8P/MS
13	9	SH BANGS THE DRUMS	Silverstone ORB11 2 8P
14	10	ENJOY THE SILENCE	Big One WBZBNS 20 8P/RT
15	13	THIS BEAT IS TECHNOTRONIC	Big One WBZBNS 20 8P/RT
16	14	LET'S HANG ON	Isaac DOLIG1 15 2P
17	7	ELPHANT STONE	Silverstone ORB11 2 8P
18	16	MADE OF STONE	Silverstone ORB11 2 8P
19	9	TESTONE	Wings/Outer Vision 10W 23 10 8P/RT
20	8	MOTHER UNIVERSE	Road TV RW 871 10 8P
21	22	MADCHESTER RAVE ON E.P.	Factory FAC 337 13AC 21 8P
22	20	BRING FORTH THE GUILLOTINE	Tom Tom 777 811 8PAC
23	17	YOU'RE GONNA GET ALL MY LOVE	PHIL PHILS 51 2P
24	20	INDULGE	Nitehawk NHTK11 11 2P
25	21	THE SINGS ALONG	Isaac LAZY1 18 10 8P/RT
26	15	RAGGA HOLA (ALL NIGHT LONG)	Living Beat 75MA3A 9 2P
27	24	FLUBBIDIBBIDIBDO	Winklers Playlist PLAT 11 10 8P
28	25	BIG	Winklers Playlist PLAT 11 10 8P
29	3	YOU'RE GONNA MISS ME (REMIX)	Republic/101 2010 2 006 8P
30	32	HAPPENIN' ALL OVER AGAIN	Supernova SUP11 15 8P 2P
31	29	WANTED	Supernova SUP11 15 8P 2P
32	4	FOOLS GOLD/WHAT THE WORLD IS...	Silverstone ORB11 12 8P
33	11	IF YOU TRULY LOVE ME	PHIL PHILS 51 2P
34	12	MUSCH	W.A. MIA 1066 10W/SP 107 0 8PAC
35	18	THE SIDE EP	Creation CREO 730 10 8P
36	18	INDIAN ROPE	Dead Dead Good GOODOO 13 10 8P
37	11	SEPTEMBER SONG	Play It Again Sam 1845 18 10 8P/RT
38	11	YOUNG LIONS	Isaac 187 1 8PAC
39	11	MUSIC IS THE WEAPON	Debut/Pinnacle DBE101 2093 2PAC
40	11	LET YOUR BACKBONE SLIDE	Isaac DOLIG1 15 2P

TOP 20 ALBUMS

1	3	VIOLATOR	Mesa STUMBA 64 10 8P
2	23	WILD!	Isaac 187 1 8PAC
3	2	THE STONE ROSES	Silverstone ORB11 2 8P
4	5	3 FEET HIGH AND RISING	Tommy Boy LA DL311 8 10 8P
5	10	BLUMMED	Factory FAC 337 13AC 21 8P
6	3	WAREHOUSE RAVES 3	Rumour RUM101 10 8P 8P
7	2	BEZEK	Musica Pop Nones 10N 8P 8P
8	21	THE HEALER	Music Pop Nones 10N 8P 8P
9	2	SEX PACKETS	Isaac 187 1 8PAC
10	8	PENNY FROM HEAVEN	Isaac 187 1 8PAC
11	11	TEEN GOOD REASONS	PHIL PHILS 51 2P
12	4	SQUIRE & G MAN	Factory FAC 337 13AC 21 8P
13	2	OBNOXIOUS	Under One Flag 118 10 8P
14	25	ENJOY YOURSELF	PHIL PHILS 51 2P
15	11	CANCER PLANER MISSION	Naked Eye NEK 05 10 8P
16	12	READING, WRITING & ARITHMETIC	Isaac 187 1 8PAC
17	13	THE CIRCUS	Isaac 187 1 8PAC
18	13	WALK ON BY	Mesa STUMBA 64 10 8P
19	2	REPEATER	Debut/Pinnacle DBE101 2093 2PAC
20	2	THE IDE TOP VOL 8	Debut/Pinnacle DBE101 2093 2PAC

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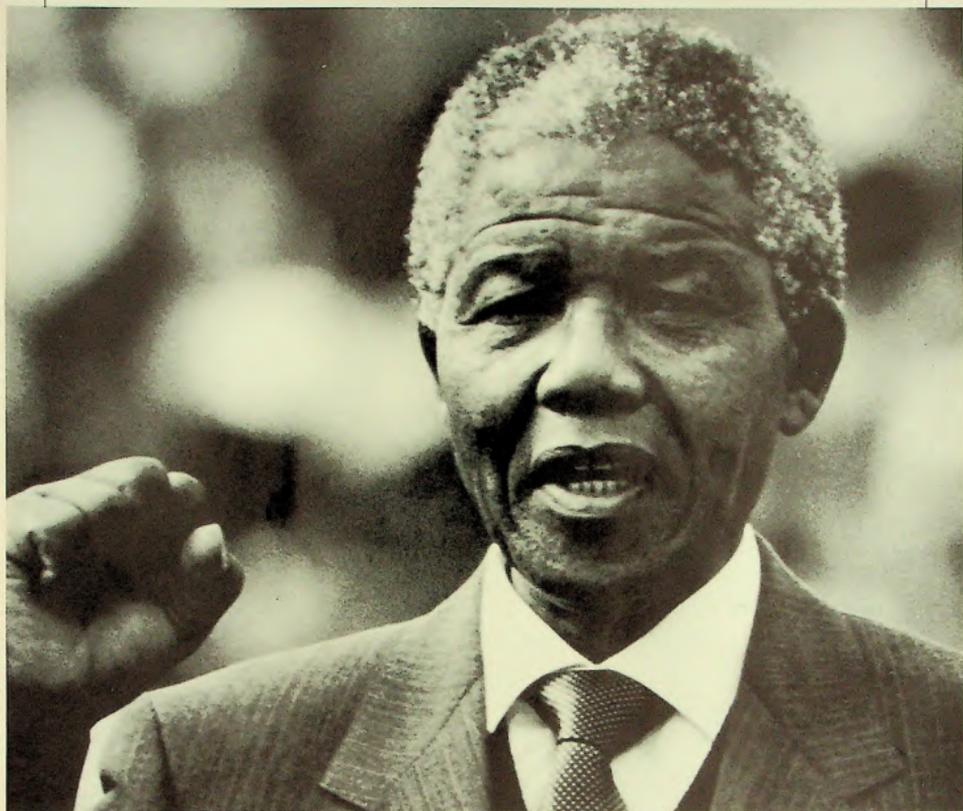
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- April 27th: BRADFORD University - Theatre-In-The-Mill
- April 28th: NOTTINGHAM - Bobby Brown's Cafe
- April 30th: CAMBRIDGE - Man In The Moon
- May 1st: MANCHESTER - The Green Rooms
- May 2nd: WIMBORNE - Carnegie Theatre
- May 3rd: HEMEL HEMPSTEAD - Old Town Hall Arts Centre
- May 4th: BRIMINGHAM - Paradise Complex
- May 5th: BRIGHTON - Old Vic
- May 6th: HULL University



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and

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and Video: MVP 9912143

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LP: EL 7496631 Cassette: EL 7496634 CD: CDC 7496632



Turnabout series resurfaces on double Dutch Vx CDs

by Nicolas Soames

HE OLD yet much enjoyed Turnabout range, which has surfaced in various guises already during the CD era, now returns again, in newly-cranked double-CD sets offering some intriguing compilations. And the Vox recordings, with conductors such as Jörg Faerber, Robert Shaw, Zubin Mehta and Walter Susskind is also now available.

They are both now in the hands of Dureco, a Dutch company, but imported and distributed by Music World Imports.

There are 20 titles in the Turnabout two-CD series, although initially Music World Imports is making eight titles available, each with a dealer price of £7.29 for the two-unit sets.

These include Mozart (Flute and

Harp Concerto, Adagio or Glass Harmonica, the Oboe Quartet and other works, 0018); Guitarr Concertos (Haydn, Schubert, Taralli, Giuliani and Paganini 0007); Schubert (music or piano, violin and orchestra 0006); and the only complete collection on CD of Mozart's Masonic Music (0015).

"Dureco returned to the original master tapes which were electronically engineered, to gain the excellent sound quality," declares Lesley-Ann Stroud, of Music World Imports. The 16 remaining titles will be released during the year.

The Vox series numbers nearly 78 titles with some very interesting recordings indeed. Leonard Slatkin, now very much a full-price conductor, directs the St Louis Symphony Orchestra in Rachmaninov's

Piano Concerto No 2 with Abbey Simon (MWCD10043) and Rachmaninov's Symphony No 2 (MWCD7134). And Stanislaw Skrowaczewski conducts Stravinsky's Rite of Spring coupled with Petrouchka (MWCD7133).

Also note-worthy is the appearance of Roger Norrington — conducting Fauré's Prométhée and Caligula (PCD7466 d.p. £4.90).

There are also various intriguing collections, such as Bruno Hoffman's Glass Harmonica, with music by Mozart, Reichardt and others (MWCD7150); and American Fantasia with music by Rodgers, Kern, Herbert and others played by the Cincinnati People's Orchestra under Kunzel (MWCD7127).

All MWCD prefixes have a dealer price of £5.90.

CLASSICAL BRIEFS

● ANOTHER ASV artist with a recording out this month is the Chinese-born winner of the Carl Flesch competition, Xue-Wai. In his second ASV disc he presents a recital with the pianist Pamela Nicholson, playing

a collection of showpieces, including music by Brahms, Sarasate, Elgar and Mendelssohn as well as Heifetz's arrangements of Gershwin tunes, including Summertime. It is available on all three formats

(CDDCA/ZCDCA DCA 698).

● AMONG THE main authentic performance recordings out in April is the recording premiere (on original instruments) of Schubert's Octet played by the Academy of Ancient Music Chamber Ensemble (425 519 2/4); and Mozart's Mass in C minor, with Arleen Auger, Lynne Dawson, John Mark Ainsley and David Thomas with the A&M directed by Christopher Hogwood (425 528 2/4).

It is interesting to note that Hogwood conducts a modern orchestra, The Sain Paul Chamber Orchestra in two neo-classical works by Stravinsky, Dumbarton Oaks and Pulcinella; and adding works by Gallo and Pergolesi as a thoughtful contrast (425 614 2/4).



GORDON FERGUS-Thompson releases a second volume of Debussy this month on ASV

UK pianists take a high profile

ENGLISH PIANISTS Kathryn Stott and Gordon Fergus-Thompson have both demonstrated an affinity for the music of Debussy — on different English independent labels. Both are much in evidence this month, with new recordings to support UK concert tours and appearances.

Stott undertakes a 20-date tour of the UK in April and her record company, Confier, has put together a special compilation from back catalogue — A Portrait Of Kathryn Stott, Volume 1. It offers 74 minutes of Chopin, Fauré, Debussy and Liszt — this last being a preview of a forthcoming Liszt recording. The Portrait is available on all three formats (CDF/MFCF/CD 101). Chopin's Four Ballades, which are included on the compilation, feature in her concert programme. It has a special dealer price of £6.08 (CD) and £3.65 for LP/tape.

Confier warns that it has only small quantities left of the LP version of A Debussy Collection (CFC 148).

Meanwhile, Gordon Fergus-Thompson, who began his solo recording career with Kingdom Records, is now exclusive to ASV. One volume of Debussy has already been issued and the second is out this month — Etudes Books 1 and 2 (CDDCA/ZCDCA 703).

His performances this month range from the Royal Festival Hall and Leeds Art Gallery to Pebble Mill and Edinburgh. But he has also been active recently in the studio, recording Rachmaninov's Etudes Tableaux, Scriabin and Dussan's Bach Transcriptions will be recorded in June.

ASV will continue to issue the Debussy cycle at regular monthly intervals, with Volume 3 in May, Volume 4 in June and Volume 5 in July — with a boxed set.

MUSIC WEEK



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Son of — Movies Go To The Opera. EMI CDM 7 63343-2.

LP/tape also. A 72-minute compilation of music from 13 films including The Untouchables (Pagliacci's Vesti la giubba), Prizzi's Honour (Donizetti's Una furtiva lagrima) Sammy And Rosie Get Laid (Schubert, Der Erlkönig) and even Bull Durham (Edith Piaf, La Vie en Rose). A good selection in its own right, with worthy performances from EMI's back catalogue, this is a CD for all shops, with or without a classical section.

● Crosslover

The Cello Suites, Bach, Robert Cohen, cello. Collins Classics 10812 2CDs and on tape. Robert Cohen began his recording career at an early age with CIP and didn't make the transition on to the main label. But he remains a very fine cellist and it is good to see him return to recording. He plays persuasively here — steady rather than with flourish — and only occasional unevenness of tone flows a

recommendable set. ● Specialist

Piano Quartets Nos 1 and 2, Mozart, Clifford Curzon, piano, Amadeus Quartet. Horn Quintet in E flat, Mozart, Dennis Brain, horn, Griller Quartet. Decca 425 960-2. This is one of the new Historic Series from Decca. There are 10 in the first release, generally mono (as is this one) ranging from chamber music to Flagstad singing the first act of Die Walkure, and a selection of Rachmaninov playing Rachmaninov on piano rolls. Curzon was always a most elegant pianist and perfectly encapsulated by the charm of these works with the Amadeus at their height. Horn collectors will be fascinated by this hitherto unpublished recording of the legendary Dennis Brain.

● Specialist

Operatic Music. The Four Seasons, Vivaldi, Kate Eckley, soprano, Elizabeth Wallfisch, violin. Fiori Musicali, Penelope

Rapson, director. Meridian CDE 84195. Yes, another Four Seasons, though on original instruments and well played by light-fingered Elizabeth Wallfisch. But the programme is enhanced by some vocal music, the motet In Furore and operatic excerpts. Kate Eckley, a new name in early voices, is reliable. A pleasant combination.

● General interest

The Dream Of Gerontius, Elgar. Richard Lewis, Malcolm Thomas, John Cameron, the Huddersfield Choral Society, Royal Liverpool Philharmonic Orchestra, Sir Malcolm Sargent. Beisclair's Feast, Walton. James Miligan. EMI CHS 7633762. 2CDs. These recordings are re-released in EMI's Great Recordings Of The Century series, and I would agree. Though Sargent's reputation has not worn as well as Bouli or Barbrolli, this is a magnificent performance of The Dream, with Lewis and Thomas especially commended and earnest.

● General interest

REVIEWS

LOWER YOUR CHOLESTEROL IN SIX WEEKS. Video Collection VC 6106. Running time: 55 mins approx. Dealer price: £6.95.

Comment: Not another fitness video but a full-time diet programme designed to lower the risk of contracting heart disease. This VCI/British Heart Foundation production gives not only the medical facts in easy to understand terms but also a complete rundown of just how fatty everyday foods really are. Anne Diamond is the genial enough hostess, even donning an apron to show how to make some "unusual" and healthy dishes such as lentil soup. But perhaps more importantly, this documentary also stresses the importance of exercise and the dangers of smoking and alcohol, but thankfully not in too much of a righteous manner. In all an excellent production, very informative and bound to be invaluable to those concerned about their fitness and general wellbeing.

Sale Forecast: With health and fitness videos currently selling well and an amiable celebrity acting as presenter, Lower Your Cholesterol ... should enjoy healthy sales.

W



MORE SPIN-offs from the box-office sci-fi smash *Star Wars*, out this month

Star Wars saga goes boldly on

THE STAR Wars legacy continues in the shape of three video specials due for release by CBS/Fox.

The company has lined up a targeted PR campaign to back the release, described as "quite probably the final release to concern these cinematic sci-fi milestones".

More than 300,000 fans already own self through copies of the films themselves. Now these devotees will be able to add to their collection with the Making Of Star Wars, From Star Wars To Jedi — The Making Of A Saga and Classic Creatures: Return Of The

Jedi, all with £6.95 dealer prices.

"We will only just be covering our costs with these releases, but they need to be part of the collection," says CBS/Fox head of marketing Simon Hewlett. He reports that the PR campaign will include clips being shown on children's television, reviews in the specialist sci-fi magazines and a mention on BBC One's Film '90.

Royals dressed to sell

NOTHING SELLS magazines like royalty on the cover and VCI is hoping to extend the rule to video with its April 9 release *Royalty And Fashion*.

A substantial media campaign has been co-ordinated to back the release. ITV's *Good Morning* is running a weekly feature around it for five weeks, reaching 5m viewers a day from April 20, while April 23 sees TVam's fashion experts discussing the programme.

Running for 56 minutes with a £6.95 dealer price, *Royalty And Fashion* is presented as a top-to-toe look of what the world's most photographed family wears.



CLOTHES, BY appointment

Parkfield sports a new deal

THE MAKER of one of the world's most far-reaching sports programmes has teamed up with Parkfield Entertainment in a three-year exclusive distribution deal.

Sunset And Vine, whose Gillette World Sport Special is seen in more than 200m homes in 75 countries, will be releasing drama and light entertainment productions on its new self produced label

as well as a batch of sports titles.

Among the first to be released through Parkfield are World Cup Hall Of Fame Volume 1 featuring legendary names reliving their special moments on and off the field. The Channel 4 Racing Hall Of Fame introduced by Brough Scott, John Francombe and John McCrick and The Gillette World Cup Special.

SELL THROUGH VIDEO

Description/Titel/Dealer Price	Guid
1 NEW MOONWALKER Musical 90 min/£6.95	Guilid GH 8590
2 NEW THREE MEN AND A BABY Comedy 99 min/£6.95	Touchstone D4X592
3 1 HELP! Musical 90 min/£6.95	Video Collection VC 3337
4 NEW FATAL ATTRACTION Drama 114 min/£9.04	VIR 292
5 NEW BUSTER Drama 91 min/£8.34	Vestron VA 1702
6 2 THE 'Y' PLAN Special Interest/80 min/£6.95	Virgin VD 652
7 5 THE BLUES BROTHERS Comedy 127 min/£9.04	VIR 1362
8 3 MAGICAL MYSTERY TOUR Musical 90 min/£6.95	Video Collection VC 3338
9 7 CROCODILE DUNDEE II Comedy 107 min/£9.04	VIR 2304
10 4 CALLANETICS Special Interest/60 min/£6.95	VIR 2358
11 NEW BIG Comedy 108 min/£6.95	CBS/Fox 1658 50
12 6 THE RUNNING MAN Sci-Fi 97 min/£6.95	Video Collection VC 3321
13 9 THE CARPENTERS: Only Yesterday Musical 95 min/£6.95	AKM AW 542
14 NEW STAR TREK: Episodes 41 & 42 Sci-Fi 98 min/£6.95	VIR 2357
15 NEW STAR TREK: Episodes 43 & 44 Sci-Fi 98 min/£6.95	VIR 2358
16 NEW STAKEOUT Comedy 100 min/£6.95	Touchstone D4G593
17 8 SCOTLAND'S GRAND SLAM Sport/126 min/£6.95	BBC 4370
18 10 BEGINNING CALLANETICS Special Interest/30 min/£6.95	VIR 2360
19 13 DIRTY DANCING Drama 101 min/£6.95	Vestron VA 15223
20 NEW STAR TREK: Episodes 45 & 46 Sci-Fi 98 min/£6.95	VIR 2359

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PRESSTOPLAY



SPIELBERG'S *The Color Purple* out now on Warner Home Video

THE OSCAR nominations shored down on Steven Spielberg's *The Color Purple* when it was theatrically released in 1985. Now, after a successful run on rental, Warner Home Video is releasing the film onto the sell through market with a £7.45 dealer price. Based on Alice Walker's Pulitzer Prize-winning novel, *The Color Purple* is the story of the triumph of love and justice over cruelty and deprivation. It star Whoopi Goldberg to stardom, the actress who turned in a stunning performance as Celie, a young woman brought up in a small Georgia town at the turn of the century.

Warner's April 23 release package also includes *Francis* (dealer price £7.65). Roman Polanski's action thriller starring Harrison Ford, a collection of films to mark the 60th anniversary of Steve McQueen's birth: a 10-part documentary series focusing on the work of intrepid underwater explorer Jacques

Cloiseau; and a package of Oscar-winning films from the Sixties and Seventies.

Spanning 70 years of the late actor's career, The Steve McQueen Collection embraces gun-slinging adventure in *The Magnificent Seven*; the classic car chase through the streets of San Francisco in *Bullitt*; shoot outs on the run in *The Getaway* and dare-defying fighting to put out *The Towering Inferno*. There's also love across the chessboard in *The Thomas Crown Affair* and McQueen's penultimate performance as bounty hunter Tom Horn.

In the 10-part *Cousteau Odyssey*, the Cousteau take a 4,000 mile journey down *The Nile*, go 200 feet below the earth's surface *Diving For Roman* and back in time 70 years on a visit to the Pacific island of *Clipperton: The Island Time Flipped*. Then back a further 300 years in *Lost Relics Of The Sea*. *Blind Prophets Of Easter Is-*

land, *Calyпсо's Search For Atlantis* and *Calyпсо's Search For The Britanic* delve into as yet unexplained mysteries, while *Time Bomb At 50 Fathoms; Mediterranean: Cradle Or Coffin?* and *The Warm-Blooded Sea: Mammals Of The Deep* tackle the problems of pollution.

To round up Warner's package, the five Oscar-winning titles in its final collection are *The Apartment*, voted Best Picture of 1969; the explosive *Who's Afraid Of Virginia Woolf?*; international hit movie *Topkapi*; the satirical comedy *The Fortune Cookie* and *Summer Of '42*, the tale of seaside sexual awakening. All films in the three VCI collections have £6.95 dealer prices.

CBS/Fox claims to be the only studio-backed Hollywood major to be active in the sports market. Now, on behalf of the Football Association, it is releasing a five-tape coaching series based on an extensive study of world football.

The *Winning Formula* is a combination of live action footage and computer graphics. The series, aimed at both professionals and amateurs, comprises *Direct Play*, *Scoring*, *Winning The Advantage*, *Defending To Win* and *Goalkeeping*. Each has a £8.35 dealer price and the series is also available in a box set for £34.95 to dealers.

There's sports action of a gentler variety from BBC Video which has released a two-part golfing programming featuring Jack Nicklaus. *Golf My Way II* — a variety from the *Game* Volumes One and Two have £6.95 dealer prices.

Martha trips the light fantastic



'LIFE ON earth meets life on Mars ...'

THE ADVENTUROUS Martha Fiennes has been out exploring again, this time to shoot a modest-budget promo for Polydor newcomers Sunnic.

PMI director Fiennes spent a fortnight in Brazil capturing images for a stunning promo she describes as "life on earth meets life on Mars".

The surreal atmosphere of her film was aided by the subtle use of gold body paint and an in-camera filter technique concocted by her cameraman, "I could hardly see through the lens, but the filter

enabled us to get some fantastic effects we could never have got at telecine," she says.

Fiennes, who travelled to similarly remote parts to direct The Message Is Love for Arthur Baker and Al Green, comments that landscapes and promos aren't necessarily compatible.

"Unless you're shooting on film for a screening at Warner West End, capturing landscapes isn't easy. "I like the idea of approaching it in a slightly odd, almost trippy way."

Fast forward for Bee Gees tour videos

THE LEGENDARY brothers Gibb returned to live performance after a 10 year absence last summer with the much-publicised set out One For All tour.

Now Video Collection is releasing a two volume record of that tour.

Bee Gees One For All is a digitally recorded concert film boasting lighting designs by award-winning designer Allan Branton and shot with 16 cameras.

Tracks include Tokyo Nights, Words, Juliet, How Deep Is Your Love, Massachusetts, Stayin' Alive, Nights On Broadway, Yve Talking, You Should Be Dancing and You Win Again.

Volume One runs for 57 minutes and Volume Two is 55 minutes long. Both have £6.95 dealer prices.

● BMG VIDEO International has a new vice president. Adrian Workman takes the post after being promoted from director of the year-old operation.

BMG Video International was set up with the aim of aligning a music video marketing and distribution arm into every BMG record company worldwide.



A PACK of New York's hottest rap artists feature in the latest release from Wienerworld Video. Following a deal with Sleeping Bag Records, Wienerworld is releasing an 11 track video featuring EPMD (above), Just Ice, Steez, Nice And Smooth, Cash Money and Marvelous on April 30. Running for 50 minutes, the video has a £6.95 dealer price and is distributed by Parkfield Entertainment

Jazz classics from Parkfield

PARKFIELD IS catching up with the current jazz renaissance with the release of six new jazz videos on May 7.

The new series, together with a further six reissues, features such classic jazz musicians as Lionel Hampton, Benny Carter and John Abercrombie.

The new titles are Lionel Hampton's One Night Stand, Lionel Hampton Live in Europe, Live At The Village Vanguard volumes one to five and five volumes of Jazz At The Smithsonian.

All running for around an hour, the videos have £6.95 dealer prices.

R E V I E W

VARIOUS: Videobest Ninety. BMG Video 790 358. Running time: 55 minutes. Dealer price: £6.95.

Comment: This slickly packaged release shows BMG doing what they do Stateside: making the most of its promos. There are 12 dance department videos here — only four have been top 40 hits — and the package is completed with the visually half Brits '90 track, Snap's The Power, directed by The Malotay Brothers, and Richard Hesp's typically-feathery Infinity for Guru Josh are the highlights in an otherwise functional collection.

Several little-known directors get the chance to show their wares, but despite some obvious attempts to be adventurous the videos remain unsurprising. It's good to see promos for flops getting a new lease of life, let's see how many other companies follow suit. **Sales forecast:** Some of the singles in question may have been UK chart failures but they're all strong tracks promising bigger and better profiles for the artists. Starburst, Black Box and Snap should see this selling briskly sufficient to turn it into an artist showcase for the BMG labels. **SELINA WEBB**

MUSIC VIDEO

Description (track(s) / Time) Dealer Price		
1	3 THE CARPENTERS: Only Yesterday Completion (16 tracks) / 35min/£6.95	Channel 5 AMV 847
2	24 PHIL COLLINS: Singles Collection Completion (14 tracks) / 1hr/£6.95	Virgin VD 574
3	7 UB40: Labour Of Love II Completion (14 tracks) / 1hr/£6.95	Virgin VD 647
4	3 ROXY MUSIC: Total Recall Completion (18 tracks) / 1hr 30min/£6.95	Virgin VMD 649
5	4 VAL DOONICAN: Songs From My ... Completion (4 tracks) / 1hr/£6.95	Parkfield MKM 0005
6	NEW DANIEL O'DONNELL: TV Favourites Completion (17 tracks) / 52min/£6.95	Ritz RITZ 0002
7	13 QUEEN: We Will Rock You Live (21 tracks) / 1hr 30min/£3.47	Music Club/Video Col MC 2032
8	3 ROLLING STONES: 25 x 5 Completion (8 tracks) / 1hr 14min/£6.95	CMV 490272
9	18 WET WET WET: In The Park Live Live (11 tracks) / 1hr/£6.95	PMV/Channel 5 CV1 10072
10	5 NIGEL KENNEDY: Vivaldi Four Seasons Completion (7 hrs) / £6.50	PMI MVP 99 12143
11	6 PUBLIC ENEMY: Fight The Power Live Live (1 hr) / £6.95	CMV 490202
12	15 KYLIE MINOUE: Kylie The Videos 2 Completion (4 tracks) / 22min/£2.25	PWL VHF 9
13	12 JASON DONOVAN: Jason The Videos Completion (4 tracks) / 1hr 1min/£2.25	PWL VHF 7
14	NEW HARD 'N' HEAVY: VOLUME 6 Live (53min) / £3.47	PMV 99 12113
15	1 CLIFF RICHARD & THE ... Thank... Live (1 hr) / £3.47	Music Club/Video Col MC 2012
16	2 LUCIANO PAVAROTTI Live (1 hr 17min) / £3.47	Music Club/Video Col MC 2003
17	9 BARRY MANLOW: On Broadway Live (1 hr 30min) / £6.95	BMG 790332
18	1 GIORA ESTEFAN: Homecoming Concert Live (15 tracks) / 1hr 20min/£8.34	CMV 490172
19	2 BON JOVI: New Jersey Completion (16 tracks) / 25min/£6.95	PMV/Channel 5 CV 08892
20	1 PINK FLOYD: The Wall Completion (1 hr 30min) / £6.95	PMV/Channel 5 CV 08742

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and Original Picture Company Ltd.

would like to thank the following people who gave their time and services towards the making of the Pat and Mick Charity Video:

David Howells, Sharon McPhemly, Nicki and everyone at P.W.L. Simon Frame and Stephanie Loane. The film crew: James Welland, Alvin Kiechler, Matt Archer, Andrew Derozerio, Mark Gregson, Graham Fander, Rob, Petina, Tania, Sean Maher, Mike Carling and Bill Bellamy. Pat and Mick and everyone at Capital Radio. The Dancers: David Beeks, Michelle Baker, Saez Perry, Zoe Rayner, Simon Vincent, Suzi Soutis, Liza Parrott, Leon Robinson, Liz Currick, Alison Jenkins, Scott Toohay, Birkitz Frund, Lisa Marsh, Kevan Allen, Tony Aisken, Claire Seerac, Rosalind Hartley, Charlotte Andrew, Suzanne Boyle, Terri Dielle, Julia Channon, Lusselle Audiffreni, Kim Barrand, Di Holmes, Michael John, Charles, Lucy Baldock, Michela D'Rica, Henderson Williams, Simon Worgan, Lindsey Shannon, Jane Harding, Samantha Gudgey, Artemis Arnold, Lynne Paisy and Choreographer: Chris Baldock, Pinnacle Dance Centre, Pace, Fil Film, Tootsico, Cine Europe, Swan National Van Rental, L.T.M., Vanderquest, Metroclore, Telecine Ltd., Tjips, Epic, Edit, Katya Thomas, Gary at Gerald Ltd., Marco Yanni, Joy Goodman, Jason at 20th Century Costume, Jo Bloggs, Oliver Smallman, Nick Fleming, Stuart Watkins, Word Perfect, Chris at Barry, Martin and Fay, Sally Trickett, Will Harvey of Extravaganza Records. Everyone at Capital Group Studios and Mick Chicks.

TOP DANCE SINGLES

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

THIS WEEK		LAST WEEK		ARTIST		TITLE		LABEL	
1	9	1	9	Snap	Arista	113123	(12-613133)	(RMG)	
2	4	2	4	Family Stand	Atlantic/East West	A 7997(T)			
3	19	2	Madonna	Sire	W 9851(T)			(W)	
4	22	3	Unique 3	10/Virgin	TEN(X)	298		(F)	
5	23	1	TOMORROW	Syncopate/EMI	(12)5Y34	(F)			
6	NEW	1	TIRTY CASH	Mercury	MER(X)311	(F)			
7	9	3	KILLER	MCA/MCA(T)	1400	(F)			
8	10	3	911 IS A JOKE	Def Jam	655837	(7-655837)		(C)	
9	3	1	STEP ON	Happy Mondays	Factory	FACT 2727	(12-FAC 272)	(F)	
10	13	3	PRO-GEN	Shoemans	One Little Indian	36797	(36797)	(I/R/T)	
11	4	2	DON'T MISS THE PARTYLINE	Bizz Nazz	Cooltempo/Chrisola	COOL(X) 203		(C)	
12	NEW	1	SO ON GIRL	Rozanne Smitte	Breakout/A&M USA	TJ689		(F)	
13	5	1	CHIME	Orbital	Hrr/London	FAC(X) 135		(F)	
14	5	4	WHAT 'U WAITIN' 4'9	Mamma Gave Birth To The Soul	Eternal/WEA	W 9865(T)		(W)	
15	11	5	QUEEN LETHAL/DE LA SOUL	Gee Str/Tommy Boy	GETE	26		(I)	
16	NEW	1	E2O TO GET IN	Shut Up And Dance	SUAD3			(PAC)	
17	NEW	1	DENKIMI-SHAKUKU!	Man Machine feat. Zen	Outer Rhythm/Immantz			(F)	
18	49	2	EXPRESSION	Salt-n-Pepes	Hrr/London	FAC(X) 127		(F)	
19	NEW	1	TRIPPIN' ON YOUR LOVE	A Way Of Life	Eternal	YZ464(T)		(W)	
20	3	2	THIS BEAT IS TECHNOTRONIC	Technotron feat MC Eric	Swanyard STR(T)	9		(BMG)	

THIS WEEK		LAST WEEK		ARTIST		TITLE		LABEL	
21	28	4	1	ESCAPEE	Breakout/A&M USA(T)	684		(F)	
22	46	2	J.L. Line	ANOTHER DAY IN PARADISE	Jaba	12(JABA)		(BMG)	
23	26	10	TESTONE	Parlo/Atlantic/The Wild Pair				(I/R/T)	
24	43	2	NESL HOUND	Warp/Outer Rhythm	(WAP 3)			(I/R/T)	
25	27	1	HOLD ON	En Vogue	Atlantic	(USA) - (086234)		(Imp)	
26	17	2	OPPOSITES ATTRACT	Parlo/Atlantic/The Wild Pair	Siren/Virgin	SRN(T) 124		(F)	
27	16	3	BROOKLYN-QUEENS	3rd Base	Def Jam	655830	(12-655830)	(C)	
28	14	2	THAT'S THE WAY OF THE WORLD	D Mob With Cathy Dennis	Hrr/London	FAC(X) 132		(F)	
29	31	2	HEARTBEAT	Seduction	Breakout/A&M USA(T)	685		(F)	

30	NEW	1	AFRIKA	History featuring Q-Tee	SBK	ONE 1	2158K7008	(E)	
31	6	6	CANDY FIP	STRAWBERRY FIELDS FOREVER	Debut/Passion	DBX(T) 3092		(PAC)	
32	15	5	JAM TRONIC	ANOTHER DAY IN PARADISE	Debut/Passion	DBX(T) 3093		(PAC)	
33	47	3	2 MUCH	Paradise 10/Less Stress	Mr. Modo - (MWS 0197)			(GAM)	
34	NEW	1	VENUS	Don Pablo's Animals	ZYX	(ZYX628)	112	(Imp)	
35	NEW	1	FEEL THE MELODY	Da Posse	Republic	(LICU037)		(I)	
36	34	2	THE EXTENDED PLEASURE OF DANCE	2TT/WEA - (ZANG 2)				(W)	
37	12	4	BETTER WORLD	Rebel MC	Desire	WANT(X) 25		(PAC)	
38	NEW	1	THE FINAL CONFLICT	MC Duke	Music Of Life	7NOTE35		(I)	
39	25	5	ALL NIGHT LONG	Jay Monda & Livin' Boss	10/Virgin	TEN(X) 304		(F)	
40	27	8	NATURAL THING	Innocence	Cooltempo/Chrisola	COOL(X) 201		(C)	
41	21	6	DEVOTION	Kicking Back With Teamon	10/Virgin	TEN(X) 297		(F)	
42	30	3	REAL REAL REAL	Jesuz Jones	Food/EMI	(12)FOOD 4		(E)	
43	NEW	1	PUMP THAT BODY	Mr. Lee	Jive	(USA) - (1337JJD)		(Imp)	
44	NEW	1	DISCOVER ME	Alysha Warren	RCA	PC8491	(12-PT43491)	(BMG)	
45	37	5	RHYTHM OF LIFE	Oleta Adams	Fontana/Phonogram	OLETA 1		(I/12)	(F)
46	32	6	WE'RE COMIN' AT YA	Quartz feat. Shep	Mercury/Phonogram	TIM 2		(I/12)	(F)
47	22	8	LOADUP	Primal Scream	Creation	CRE 070(T)		(I/R/T)	
48	18	6	EVERYTHING STARTS WITH AN 'E'	E-Zee Posse	More Protein/Virgin	PRO 112		(F)	
49	39	3	SHABU YOU'RE IN MY	Gladduz	RCA	PC 9191	(12-PT 49292)	(BMG)	
50	20	2	THIS BEAT IS TECHNOTRONIC	MC B. feat. Dazy Dee	Big One	VIVB30		(I/R/T)	

THIS WEEK		LAST WEEK		ARTIST		TITLE		LABEL	
1	1	1	1	REGGAE DISCO CHART	Edipha	HEP 102513			
2	2	2	2	MORE LOVE	Eyegor	Starvo	SPV 810		
3	1	1	1	HALF MY AGE	Swansea	Laddi G			
4	1	1	1	ROCK WITH YOU	Yonnie	YHM 810			
5	1	1	1	CARELESS WHISPER	Thelma U	Redbus	Super Power R21		
6	1	1	1	AMAZING GRACE	Samuel	Charm	CF 41		
7	1	1	1	SHARING THE NIGHT	Lloyd Brown	The Nudes	SND 200		
8	1	1	1	CHIKA ON THE MOVE	Chika Dennis	Panorama	PH 202		
9	1	1	1	LOVE IS THE MESSAGE	Sammy Lane	Edipha	HEP 10247		
10	1	1	1	NEVER RISK LOSING YOUR LOVE	Lisa Johnson	Anna	AN 101		
11	1	1	1	KUL-KUNG	Alfred King	Dugan	Redbus	DR 13	
12	1	1	1	STOP LOVING YOU	Yonnie	Chika Dennis	SW 6		
13	1	1	1	STAND BY	Yonnie	Charm	CF 103		
14	1	1	1	ONE NIGHT	Yonnie	Brain & Tony Gold	Sale	SH 01	
15	1	1	1	DON'T LEAVE ME NOW	Swansea	Cross			
16	1	1	1	DON'T TEST ME	Deborahs	Gluggen - Shikha E			
17	1	1	1	LADY IN BLUE	Dennis Brown	New Name	MM 100		
18	1	1	1	FAIRY GODMOTHER	Annette B	Charm	CF 42		
19	1	1	1	COME BACK FRESH	Commander	Shed	56		
20	1	1	1	I DON'T WANTA LOVE YOU NOW	Passion	PLS			

THIS WEEK		LAST WEEK		ARTIST		TITLE		LABEL	
1	1	1	1	HOLDING ON	Hena	TCC	Star 444		
2	1	1	1	REGGAE HITS VOL 7	Various Artists	Inf Star	ISIP 1000		
3	1	1	1	FOXY FOXY	Various	Mercury	AMS 1005		
4	1	1	1	MUSIC WORKS SHOWCASE '90	Various	Charm	CF 139		
5	1	1	1	DEBORAH'S GLASS	Deborahs	Gluggen	Charm	CF 135	
6	1	1	1	357 MAGNUM	Shay & Davon	BMG	1068		
7	1	1	1	NINAJANA VS JOHNNY	Pimpston & Johnny B	Inf Star	ISIP 003		
8	1	1	1	ROCK WITH ME	Baby	Various	Inf Star	ISIP 011	
9	1	1	1	RAGGA HIP HOP	Various	Mercury	AMS 1005		
10	1	1	1	PURE LOVERS VOL 1	Various	Charm	CF 101		
11	1	1	1	JAMAICAN LOVE	Various	Living Room	LMR 101		
12	1	1	1	LOVERS FOR LOVERS VOL 2	Various	Mercury	AMS 1005		
13	1	1	1	WICKED 'N BED	Various	Blue Mountain	BLM 027		
14	1	1	1	MASSIVE 3	Various	Hrr	SR 1213		
15	1	1	1	TWICE MY AGE	Showcase '91	Various	Charm	CF 104	
16	1	1	1	POCO IN THE EAST	Various	Savely - Charm	WER 106		
17	1	1	1	UNCHALLENGED	Dennis Brown	Charm	CF 136		
18	1	1	1	WATY WONDER	METS	SANCHEZ	Panorama	PH 1095	
19	1	1	1	PAT DOWN	RON IT	Various	Signal	SG 1102	
20	1	1	1	HEARTI DON	Hendrix Paul	Super Power	SPV 104		

1	1	1	UNITY RAP	Solid Posse	Sleeping Bag	SBUK22(T)		(I)	
2	1	1	CAN'T STOP LOVING YOU	Richard Rogers	Sam	(910165006)		(Imp)	
3	1	1	NOT FORGOTTEN	Lutfield	Outer Rhythm	FOOT3(T)		(I)	
4	1	1	ALL WE WANNA DO IS DANCE	House Crew	Production House	PHN(T) 1010		(PAC)	
5	1	1	ONE STEP AT A TIME	Dee & Moe	Mercury	MER(X)318		(F)	
6	1	1	MENTIROSA	Michelle Mace	Capitol	(USA) - (V155091)		(Imp)	
7	1	1	DATE WITH THE RAIN	Jamie Princess	Atlantic	(USA) - (086222)		(Imp)	
8	1	1	GOOD LOVE	Klimax	MCA	(USA) - (MCA24000)		(Imp)	
9	1	1	TAKE ME BACK	Rebel MC	Desire	WANT(X) 25		(PAC)	
10	1	1	LIVIN' LIKE HUSTLERS	Above The Law	Epic/Ruthless	(USA) - (046641)		(Imp)	

OUT NOW

REBEL MC - BETTER WORLD - WANT (X) 25
- 7"/12"/CD/MC REMIX 12"/POSTER BAG 79 - DESIRE

Planet Pacific - Various Artists (Inc. Guru Josh)
- Planet LP1/MC/CD - Planet Pacific

DAYVO DREAMS/YN YANG - ARCAD/CH ONE - RIJMAT 12 - 12 - RUMOUR

Mike Dunn - Born 2 B House - Want (X) 24 - 7"/12" - Desire

KEY III - AIN'T NO MOUNTAIN HIGH ENOUGH - GTI 0107 - G.T.I.

Shut Up And Dance - E2O To Get In - Suad 3 - Shut Up And Dance Records

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

PACIFIC
DISTRIBUTION

COMING SOON

DON PABLO'S ANIMAL S'VENUS/RUMOUR 18 - 7" & 12" - RUMOUR

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

SENSI - I BEG U THE MIC - TTT 022 - 7"/12"/CD - TAM TAM

Double Trouble - Talkback - Want (X) 27 - 7"/12" - Desire

DR BAKER - KAOS - WANT (X) 28 - DESIRE

Promised Land - Something In The Air - BIW (T) 008 - 7"/12" - Big World

AFTERSHOCK - FADE TO GREY - 12 TOT 5 - JUMPIN & PUMPIN

Birch is back

by Barry Lazell

ONE of the dance music industries' favourite promotion ladies, Marie Birch — who ran Sound Promotions, famed for its amusing, teasing DJ campaigns — has been a notable absentee from the scene for over a year. This, unfortunately, was due to a serious illness, but Marie has now made a full recovery, and is anxious to pick up the reins of an interrupted career. "You can't keep a bad thing down," she says wryly.

The new Birch enterprise is the double-header Impact Records Promotions Ltd and its sister company PA's Unlimited. Both are financed by "silent partner" Keith Giles and a third (anonymous) partner, with Birch as head of promotions. Impact's range of promotional services, like that of Sound Promotions, will be comprehensive, ranging across clubs, Radio One, Capital and regional radio, specialist retail and press. The team will be swelled by a club promo manager and a regional radio manager, both still to be named. Impact is contactable on 01-861 3953 and opened for business at the end of March.

Known for building up a good rapport with her mooring list jocks, the indomitable Birch looks forward to rebuilding her contacts.

Even though we won't have lost our humour, Impact and PA's Unlimited will have a totally different image from that of Sound Promotions — which probably means that the rounchy newsletters are a thing of the past. Few will quibble with that; many more will be delighted to see a familiar face in the dance world back with such commitment.

Going for god

by Russell Brown

THERE ARE some things that fame cannot change. Michel'le (say it, Michell-Ay) is one of the hottest



YOUNG DIVA Michel'le releases her debut single No More Lies, produced by NWA's Dr Dre

new performers in the US. Her debut single No More Lies has already gone gold at home and the album of the same title looks set to follow suit — but she still can't accept collect phone calls.

"It's frustrating! All the operators are women and they ask if my mom is there!" she shrugs. The 19-year-old may sing with the range and power of a diva but when she opens her mouth to speak it's with the squeaky voice of a 10-year-old.

This long-time difficulty in being taken seriously permeates her debut album, produced by NWA's Dr Dre for NWA's hitmaking ("Nothing less than gold will do it") Ruthless/Atco company, released on Warners' East-West label in the UK. Tracks such as the first single and 100 Per Cent Woman are ardent demands for respect from the boys. But the record also contains a number of smoochy ballads — distinguished from East Coast soul by the lean, hard backbeats.

"I think there is a West Coast dance sound — we're a bit more sparse. They like to put a lot more on the records — all those strings and everything."

Michel'le first met Dre when he was still with West Coast pioneers the World Class Wreckin' Crew. She stepped in when a regular vocalist didn't turn up for a recording session and Dre was so impressed that he insisted she make her own album. She thus bypassed the session-singer apprenticeship that

is the lot of most vocalists.

"I'm really grateful for that, it means I can be accepted for myself, not as someone in somebody else's band or a voice on someone else's record."

She looks puzzled at mention of NWA's bad reputation — to her the FBI's favourite rap act sound like a bunch of family men: "I've only been to one club in my life. We're all too busy really. Maybe what we'll do is on a Sunday someone from the record company will have a barbecue and we'll all go round and have a nice time."

It's hard to imagine Michel'le not being utterly huge in the next 12 months such is the combination of her vocal dexterity and Dr Dre's lean, hip production.

Nation spreads its wings

THE YEAR-old Nation Records and its subsidiary QFM Publishing have signed three licensing deals for North America, France and the Benelux countries.

For North America, Nation has licensed its catalogue of world fusion to Island's Fourth And Broadway and is negotiating with four other labels. QFM Publishing has assigned its catalogue, which includes Jah Wobble and the Fuse world dance music LP, to Island Music France and BMG Two Pieters Music Benelux.

C O L L U M N

IT LOOKS as if the old North/South divide may be opening up again, after being patched over for a while by the national popularity of first house music. Certainly in London, thanks to the influence of **Soul II Soul** and their many copies, the prevailing tempo has largely fallen right back down to the jogging heart beat traditionally preferred by black dancers there, while it has become noticeable that uptempo house hits currently exemplified by **Blax Mix** Don't Miss The Party are getting most response up North (these are sweeping generalisations, but there is a clear pattern emerging). No doubt the sheer over-popularity of house, boosted by the media's continual promotion of acid house, and the sort of audience it can attract these days as a result are now making it increasingly untrendy, fashion leading DJs dropping it in favour of slower and often more soulful material which many are creating themselves.

Believers in the 10 year cycle theory of musical trends will possibly have spotted a direct parallel with 1980, when the late Steven's' mindless fast **Saturday Night Fever** inspired conveyor belt "disco" product finally gave way completely here to slower or at least more substantial sounds (jazz-funk being fashionable then).

That said, — by its hip hop nature, slow, but madly punny — dance craze has been gradually spreading across the country since late 1988, a 10000 copies here but over making much impact on the chart, its sales being likewise spread as the craze is gradually carried by word of mouth from club to club and area to area. Consequently, following proven marketing strategy, the record has recently been destined to build up enough demand hopefully to bump it straight into the Top 40 for the first time when it is reissued, as it will be on April 30, coupling its original instrumental version with some more fully fleshed brand new **Chad Jackson** remixes. The records is, of course, the legendary **DI MARKE 45 KING** The 900 Number (Dance Trax DRX2 9'12, via BMG), an insanely repetitive sax and drum riff that merely repeatedly jocks the much slowed down first two bars of the **James Brown** produced **Mervyn Whibly's** Unwind Yourself from 1985 — not exactly a formula to ensure regular radio play, but as club play has already done its work, before it can be hoped that which, it will probably die a rapid death,

once it's a secret no more.)

An example of a fashion leading London DJ who has slowed down both his act and his taste he creates: **Paul Oakenfold**, barrier breaking Balcatic and rave pioneer, who with his **Black** colleagues has now produced the **Carroll Thompson** coed **Soul II Soul** — six sweetly swooping gorgeous **MOVEMENT '98** Jay And Heartbreak (Circ Records YRT 45), and alone remixed the similarly slicky gay and girl crooned early **Imagination** — purely in **PLEASURE** Future (Future Mix) (AnKaus Records NERV 1'13).

Other hot UK released newies include the **Steve Anderson** remixed excellent **Lisa Stansfield** lively soulful **TAFURI** I Am I Gonna Do About You **LeeVee** (Silk On Steel Mix) (Sweeping Log Records SBUKR 201). **Debbie** **Harries** remained now persistently throbbing attractive hip house **adventures** of **STEVIE V** Dirty Cash (Money Talks) (Sold Out Mix) (Mercury MEXR 311). **Boy George** quavered and **MC Kinley** booted infectious bounding **JESUS LOVES YOU** Generations Of Love (More Prolean PROT 5'12, via Virgin); tenderly mournful **gay** moaned grain grinding **K COLLECTIVE** **Never Stop** (Info Records 12 RITZ, via Total/BMG); gritty **Jamette Sewell** wailed jerkily urgent percussive **DOUBLE TROUBLE** (talkback (Desire WAN17 2, via Pacific); **KID CREOLE** and **THE COCONUTS** The Sea Of Biscayen's pulp (in its Paisley Mix radio version) **PRIDE** **AND THE COCONUTS** The Sea Of Biscayen's pulp (in its jerky lurching sparse hip house **LOOSE BRUCE FEEL** (Moody Tom Tam Records TTT 025), frenetically rapped jittering and surging (with surprisingly acidic lipgaze mixes) **2-MAAD** Don't Hold Back The Feeling (Big Life LR 181); **Mark Usher** created tensely glowing techno instrumental (rather though for its frantic The Rains coming **M.E.** Somebody New (Network NMG T2, via Kosk Kall; lazily chatted juggy rolling **REDHEAD KINGDOM** **THE F.B.I.** We Rock The Mic (10 Records TNCX 302); lightly pulsing sparse disco instrumental **NEUTRON** **OOO** Cyberculture (Profile PROF 295).

A few recent imports, from some time now before they arrived, include the urgently enthusiastic hip house **MR. LEE** Pump That Body (US live 1337-1-12); **Brooklyn Funk Essentials** created girl and guy muttered thumping specialist house **CRITICAL RHYTHM** (A Trance USX 12; Nigrovue NG 044).



TOP 75 SINGLES

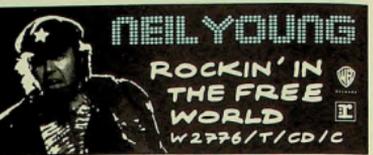


**ROBERT PLANT
HURTING KIND
(I've Got My Eyes On You)**
12" Includes "OOMPAPA (Watery Birt)"
and "ONE LOVE" - Previously Unreleased
5" CD includes "DON'T LOOK BACK"
- Previously Unreleased - AS895/T/C/D/C

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Records to be featured on this week's TOP 75
(WEEK 15)
Panel sales compared to last week
TITLES A-Z (WRITERS)

Rank	Title	Artist	Label	W	D	W
1	VOGUE	Madonna (Stephatone)	Warner	Chappell Music	5	9
2	BLACK VELVET	Alanis Morissette	Atlantic	Time W 98/12/17		
3	THE POWER	Snap (Snap)	Warner	Chappell Music	5	9
4	KINGSTON TOWN	UB40 (Sparta Florida Music)	DEP International/Virgin	DEF 351(2)/9		
5	DYPTOTES AFFRAT	Archie (Ollie Leiber)	Virgin	54N/13/124/19		
6	STEP ON	Happy Mondays (Paul Oakenfold)	Tapscott	Factory FAC 2722 (12-FAC 2722)/9		
7	DON'T MISS THE PARTYLINE	Biz Nitz (Peter Neefs/Jean-Paul DeCoster)	MCA	Chappell Music	200 (C)	
8	ALL I WANNA DO IS MAKE LOVE TO YOU	Jason Danouves (Donna Summer)	Capitol	17C/154/16		
9	HANG ON TO YOUR LOVE	Jason Danouves (Donna Summer)	Capitol	17C/154/16		
10	LOVE SHACK	Birdhouse (Don Was)	Roadrunner	Warner Brothers W 9917(11)/W		
11	BIRDHOUSE IN YOUR SOUL	Birdhouse (Don Was)	Roadrunner	Warner Brothers W 9917(11)/W		
12	GHEITO HEVEN	The Family Stand (Peter Lord)	Atlantic	Time W 9797(11)/W		
13	STRAWBERRY FIELDS FOREVER	Candy Flip (Erica DeVik/Peter Northern)	Sony	5	9	
14	THIS BEAT IS TECHNOTRONIC	MC Eric (Eric Bogert)	The Brothers Organization	5747(1) P/BMG		
15	LILY WAS HERE	Arnie (VCA 28 43445 27 A 1046)	BMG	David A. Stewart featuring Candy Flip (Stewart) 27 A 1046/BMG		
16	BLUE SAVANNAH	Erasure (James Saunders/Erasure)	Sonat-Musical	Moments/Anybody		
17	ESCAPADE	Jason Jackson (Jimmy Jam/Terry Lewis)	Atlantic	USA 104/14/1		
18	EVERYBODY NEEDS SOMEBODY TO LOVE	Adams (Tina Turner)	EMI	9751(11)/W		
19	MAMMA GAVE BIRTH TO YOU	Jefferson (Leif De La Soul)	MCA	Music		
20	KILLER	Adams (Tina Turner)	MCA	MCA 1140(9)/W		
21	COUNTING EVERY MINUTE	Sonic (Dick/Aiken/Waterman)	All Boys Music	Chrystie CHS 1521 249(1)/C		
22	REAL REAL REAL	Jesse James (Mike Edwards)	EMI	Music 1129(500) 24		
23	I'LL BE LOVING YOU (FOREVER)	New Kids On The Block (MCA)	Warner	Chappell Music 41(C)		
24	DON'T GO TO ME ANMORE	Paulina (Norman Cook)	Capitol	17C/154/16		
25	BETTER WORK	Rabai (MCA)	Fiction Songs	Collins/Hill & Run Music		
26	ANOTHER DAY IN PARADISE	Tommy Boy (Gee)	Capitol	17C/154/16		
27	DIRTY CAST	Adams (Tina Turner)	MCA	MCA 1140(9)/W		
28	PICTURES OF YOU	Curtis (Robert Smith/David Allen)	Fiction Songs	Collins/Hill & Run Music		
29	FROM OUT OF NOWHERE	Paulina (Norman Cook)	Capitol	17C/154/16		
30	THIS IS HOW IT FEELS	Respal Carpath (Respal Carpath/Nick Gorrilla)	Chrysalis	CHR 1127(1) 10/RT		
31	TOMORROW	Tongue 'N' Cheek (Bootsie & Snuggs)	Jailbird Music	Proper Music PRO 1125(1) 24/1		
32	EVERYTHING STARTS WITH AN 'E'	E-Zee Posse (Jeremy Hasty/Simon Rogers)	Chrysalis/Virgin	Chrystie CHR 1125(1) 24/1		
33	FAME '90 (Guss Mu)	David Bowie (D. Bowie/H. Maxlin)	EMI/Chrysalis/Capitol	1125(1) 24/1		
34	EASTER	Martini (Rick Davies/Martini)	Charisma/Roadrunner	1125(1) 24/1		
35	BECK AND THE STONES	House Of Love (Donna Heger/House Of Love)	EMI	Music 1125(1) 24/1		
36	INFINITY	Josh (Josh Goss)	Virgin	Music		



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Rank	Title	Artist	Label	W	D	W
37	30 To Go	Various	Various	Various	Various	Various
38	PLAY EP	Various	Various	Various	Various	Various
39	USE IT UP AND WEAR IT OUT	Pat & Mick (Stacy/Aiken/Waterman)	EMI	Music/Warner	Chappell	
40	MUSICAL MELODY/WEIGHT FOR THE BASS	Unique 2 (Unique 3)	Virgin	Music		
41	911 IS A JOKE	Public Enemy (The Bomb Squad)	Island Music			
42	RAG DOLL	Aaromax (Bruce Fairbairn)	Roadrunner	Warner Brothers W 9917(11)/W		
43	HEART OF STONE	Char (Peter Asher)	Virgin	Music		
44	I'D RATHER GO BLIND	Sydney Youngblood (Clay Zandlen)	Warner	Chappell Music		
45	HITCHIN' A RIDE	Smits (Ralf Renne)	Dick James Music			
46	WHAT 'U WANTIN' 4?	Armani (Bruce Fairbairn)	Roadrunner	Warner Brothers W 9917(11)/W		
47	CHIME	Orbital (Paul Hornhill/Phil Hornhill)	Virgin	Music		
48	HOW AM I SUPPOSE TO LIVE WITHOUT YOU	Mick Bolton (Michael O'Connor)	EMI	Music		
49	IT'S HERE	Michael (Rick Wilde)	Kirkman Music			
50	EXPRESSION	Salt & Peps (Salt)	Next Plateau/Sons of Chaos			
51	THE SEX OF IT	Chris (55449)	Capitol	17C/154/16		
52	LOVE CHILD	Goodbye Mr Mackenzie (Terry Adams)	Goodbye Mr Mackenzie	128 824 (7)		
53	NO ALIBIS	Eric Clapton (Russ Titelman)	Hamstein/Island/BMG Music			
54	LOADED	Wendell (Andy Weatherall)	Complete/Capitol	CRS 070(1) 10/RT		
55	DO YOU LOVE ME	The 9fers (Gianfranco Bartolotti)	Island Music			
56	THAT SOUNDS GOOD TO ME	Various	Various	Various	Various	Various
57	NOTHING COMPARES 2 U	Sinead O'Connor (S. O'Connor/Nellea Hooper)	Warner	Chappell Music		
58	WILDER WOMEN	Natalie Cole (Andre Fischer)	Warner	Chappell Music/EMI		
59	SOMETHING YOU GOT	And Why Not? (Aim Schickel)	Island	5	9	
60	AFRIKA	History featuring Q-Tee (Archie M Auro)	EMI	Music 1129(1) 7000		
61	CROSSROAD TRAFFIC	Jim Hendrix (Chris Chondler)	Warner	Chappell Music		
62	TRIPPIN' ON YOUR LOVE	Way Out (Chris Brown/A Way Out Life)	East Memphis Music			
63	I'LL BE YOUR SHEKERA	Taylor Davis (Riketta)	EMI	Music 1129(1) 71(1) 19AC		
64	TO GET IN	Shut Up And Dance (Shut Up And Dance)	Copyright Control			
65	SWEET SMELL OF SUCCESS	The Stranglers (Roy Thomas Baker)	Plugs/Hill/EMI			
66	MOMENTS IN SOUL	Way Out (Chris Brown/A Way Out Life)	East Memphis Music			
67	PRO-G	Shamen (The Beasmasters)	Amokah	One Little Nine 36 197 (12-36 197) 11C		
68	THAT'S THE WAY OF THE WORLD	Mob feat. Cathy Dennis (Dennis/Danny D)	EMI	Music		
69	READ MY LIPS (ESCALO IS ENOUGH)	Jimmy Somerville (Pascal Gabriel)	Jess/EWilliam & Bang/Zomba			
70	DO NOT LOOK BACK	Lloyd Cole (Lloyd Cole/Fred Maher/Paul Hardiman)	EMI	Music		
71	REMEMBER YOU	Skid Row (Michael Wegman)	PolyGram Music			
72	ELENI	Te & Tai (Ceas Tol/Thomas Tol/Hans Holstenhauer)	Warner	Chappell Music		
73	HANDFUL OF PROMISES	Big Fun (Stacy/Aiken/Waterman)	All Boys Music			
74	HEARTBEAT	Robert (Chris/Levi/Devid Cole)	Dick James Music			

THE NEXT 25

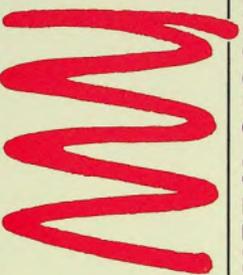
76	SCARLET	Various	Various	Various	Various	Various
77	HEAVEN GIVE ME WORDS	Various	Various	Various	Various	Various
78	GIVE A LITTLE LOVE BACK	Various	Various	Various	Various	Various
79	SINISTER SHERMANS	Various	Various	Various	Various	Various
80	UNDERMINE YOUR FLOOR	Various	Various	Various	Various	Various
81	HANDFUL OF WORDS	Various	Various	Various	Various	Various
82	FINAL CONFLICT	Various	Various	Various	Various	Various
83	THE LOOK OF LOVE	Various	Various	Various	Various	Various
84	SHAKA	Various	Various	Various	Various	Various
85	REVEREND	Various	Various	Various	Various	Various
86	THROTTLED	Various	Various	Various	Various	Various
87	FEVER	Various	Various	Various	Various	Various
88	SALICHTON	Various	Various	Various	Various	Various
89	TALK ME WHORE	Various	Various	Various	Various	Various
90	DO NOT COME TO THE COUNTRY	Various	Various	Various	Various	Various
91	CONTOUR BACK	Various	Various	Various	Various	Various
92	GEORGE	Various	Various	Various	Various	Various
93	MACHETE	Various	Various	Various	Various	Various
94	NO MORE	Various	Various	Various	Various	Various
95	NOX OF THE	Various	Various	Various	Various	Various
96	NO MORE	Various	Various	Various	Various	Various
97	NOX OF THE	Various	Various	Various	Various	Various
98	NOX OF THE	Various	Various	Various	Various	Various
99	NOX OF THE	Various	Various	Various	Various	Various
100	NOX OF THE	Various	Various	Various	Various	Various

TOP 75 ARTIST ALBUMS

MUSIC WEEK

21 APRIL 1990

INCORPORATING LP, CASSETTE & CD SALES



NO	NEW	BEHIND THE MASK • CD	Werner Brothers WA 235 Freewood Music
2	1	ONLY YESTERDAY • CD	A&M A&M 1190
3	2	CHANGES BOWIE ★ CD	EMI 08111
4	5	BUT SERIOUSLY ★★★★★ CD	Virgin V 2620
5	3	BRIGADE • CD	Capitol ESTU 2121
6	8	LABOUR OF LOVE II ★ CD	DSP Int/Virgin 12097 14
7	NEW	ABSOLUTELY CD	Nonesuch/Phonogram 8428211
8	6	VIVALDI! FOUR SEASONS ★ CD	EMI IMG 2
9	4	THE BEST OF VAN MORRISON CD	Polygram 8419701
10	NEW	CAN I PLAY WITH MADNESS ... CD	EMI 18N 9
11	7	I DO NOT WANT WHAT I HAVEN'T GOT ★ CD	Mercury/Columbia/CBS N 1
12	13	THE ESSENTIAL PAVAROTTI • CD	Decca 4302101
13	12	CLASSICS BY MOONLIGHT ○ CD	Polygram 8423111
14	10	VIOLATOR • CD	

DAVE EDMUNDS

THE NEW
ALBUM FROM

CLOSER TO THE FLAME

CD: COEST 2113 • TC: TCST 2113 • LP: EST 2113

FEATURING THE SINGLE

35	29	SOUL PROVIDER • CD	CBS 454311
36	33	THE STONE ROSES • CD	Sire/Warner OREL 202
37	36	COLOURS ★ CD	Island 145 948
38	49	A BIT OF WHAT YOU FANCY • CD	Philips/ABC R 52 1333
39	34	MANIC NIRVANA ○ CD	Eti Records East West WA 230
40	42	THE RAW AND THE COOKED ★★ CD	London 028491
41	45	3 FEET HIGH AND RISING ★ CD	Tommy Boy Big Life DL 317 1
42	46	CLUB CLASSICS VOL ONE ★★ CD	10/Topgun DOL 2
43	50	SONGS FROM MY SKETCH BOOK ○ CD	Predicall/IMP 2014
44	43	THE GREATEST HITS CD	Sony SMO 072
45	34	RAW LIKE SUSHI ★ CD	Green/Virgin CICA 8
46	41	HAPPINESS ○ CD	East West WA 299
47	48	JIVE BUNNY - THE ALBUM ★★ CD	Teldec 2748 2906
48	40	LILY WAS HERE CD	Atlantic RCA/C 21 74333
49	52	THE SEEDS OF LOVE ★ CD	Fonson/Phonogram 8482011
50	44	HOLDING BACK THE RIVER ★★ CD	Fusion Dig/Phonogram 8420111
51	38	APRIL MOON CD	A&M A&M 9114
52	39	HUNKY DORY CD	EMI EMC 2372
53	37	A COLLECTION - GREATEST HITS ... AND MORE • CD	CBS 45431



GARY MOORE gets back to his roots with a little help from veteran bluesman Albert King

Moore Utility blues room

by Valerie Potter

THE ALBUM-tour-album cycle of a successful career in rock music can become as humdrum as a nine-to-five office routine. When Gary Moore, one of the UK's greatest rock guitarists, found that tedium was inhibiting inspiration last year, he looked to his blues roots to provide him with fresh musical stimulation.

The result was *Still Got The Blues*, a blues album which is divided between covers of standards and new, self-penned material. It also includes guest appearances from veteran bluesmen Albert King and Albert Collins.

It's a far cry from his previous hard rock albums, but Moore is hopeful that his fans will accept the new direction he is taking.

"When I made this record, I made it for purely selfish reasons," he says. "I wanted to do something for myself and, maybe, use this as a springboard to come back to rock from a different viewpoint. It will surprise a few people, but I think they will take it for what it is."

Gary will be taking his Midnight Blues Band on the road in Europe shortly, playing a blues set that will not include any of his rock back catalogue, and he may extend the tour to the US if the new album does well there. When the tour is over, will he return to embrace hard rock again, refreshed by his flirtation with the blues — or could this be the start of a more lasting alliance?

"It might just be a one-off thing — I don't know," Moore laughs. "I think some of these music dictators to me what I'm going to be doing. That's the nice thing about it."

with *Coming Up Roses*, one of the first Utility acts. "I sent a tape to Utility and said that I was going to play support." They obviously liked what they saw. "It was a good gig," he acknowledges.

by Alastair Crewe

IT SEEMS an unlikely match at first. On the one hand is Utility Records, Billy Bragg's uniquely quixotic label with its distinctly left-field approach to the business — the alternative alternative. On the other is Caroline Tretzine, purveyor of gentle folk-tinged melodies and possessor of a knee-trembling sensitive voice.

Listen to her Utility debut album, *Be A Devil*, and all becomes clear. Tretzine is far from your conventional female singer/songwriter. Taking that most traditional female role model, the Lith-like femme fatale, she teases it just a little over the edge with a delicious hint of self-parody.

While her songs exude raw emotion — in intimate rather than introverted — off-stage Tretzine is diffident, shy even. It was while she was studying in Bristol that she was discovered — in accordance with music business mythology — playing in a pub. In the audience was Anna Sheldon, girlfriend of the Blue Aeroplanes' Gerald Langley. Sheldon dragged Langley out to see Tretzine in action, which resulted in her being invited to join them as guitarist/vocalist — she can be heard on their EP *Action Painting*. After a year-and-a-half with the band she left to pursue a solo career, moving to London.

The cult of the personality was obviously a big factor in leading Tretzine to Billy Bragg's Utility Records. "He's one of the most interesting people on the scene — he was when he first started and he still is."

She also felt the rationale behind Utility was a good one: "You need to be developed in your early years, you need people to support you and not just have money signs in their eyes — there's a nice feeling about the company," she adds.

Tretzine approached Utility records with typical determination. Having established herself as a regular at the Camden Falson she talked her way into a support slot

Altered images

by Nick Robinson

PINNACLE'S GENERAL Manager George Kimpton-Howe is not an acid casualty. Let's make that clear from the start. But he will admit that the film *Altered States* — an exploration into the effects of hallucinogenic drugs — did have an influence on him. Hence the name of his new record label, *Altered States Communications* (ASK).

But in this case, the drugs are replaced by music in its capacity to be colourful, mind-expanding and thought-provoking. By offering completely different styles of music, ASK will be eclectic and exciting, says Kimpton-Howe.



ELECTRIC SEX Circus — "Such nice people," says Kimpton-Howe

It is a very personal project for the Pinnacle man — but not one that took a great deal of planning. "I suppose it really got going about six months ago," he says. "Electric Sex Circus wanted to put a single out and as they are such nice people I decided to do it for them." The band's grunge guitar debut *Spanner Badge* is released through Pinnacle this week.

Kimpton-Howe, who is aided on the label by his wife Dorothy, has already signed another two acts — dance wizard The Mix Maharishi and classic Irish songsmiths The Brahan Lows. All three acts are described by him as long-term commitments and he is unlikely to sign anyone else in the near future. "It is definitely a sideline thing for me, something that just takes a few moments of my time," he says.

Southern comfort

by Martin Aston

CAJUN MUSIC looks set to become the next genre to enter the world music spotlight. The Whitestein Brothers played here in 1980, but the best-loved Cajun performer DL Menard visits the UK for the first time this month.

The Whitesteins are joining Menard on tour, as is the equally revered accordionist Eddie LeJeune, who has just released his debut album *Cajun Soul*. Joe Boyd of *Hamball* spotted it up from Rounder for UK release alongside Menard's *No Matter Where You At*, There You Are. Mitch Landry's *Le Pays De Cajun* is a recent album on *Bedrock*, while *Cooking Vinyl's* *Gumbo* offshoot has just released Charles Mann's album *Walk Of Life* and the Zydeco *Blues 'n' Boogie* compilation.

Menard was featured on Channel Four's New Year's Eve programme *Aly Bain Meets The Cajuns*, and was the subject of one of Andy Kershaw's field recordings for *Radio One*. No doubt Kershaw will be helping plug the tour, which is going out under the banner of the Louisiana Cajun And Country Music Tour.

Menard has been called the Cajun Hank Williams for his pure

singing style (mainly in French) as well as a Cajun "rhythm machine" for his superb guitar work — there's no need for a bass in his acoustic ensembles, just fiddle and accordion.

"Drums, steel guitar and electric bass have been added over the years which gives it a real easy, nice club sound, which I like. But I prefer Cajun the way I play it simply, because you can hear the instruments and understand the music better. It's a very unique sound," says Menard.

LeJeune's music, in comparison, is more in the Cajun house dance tradition, an equally exuberant sound with a marvellous natural rhythm. No need for drums here either. The two-step and waltz were Cajun dance that became popular in Europe a hundred years after they were driven out of Canada. Maybe Menard's best-known tunes *Unes*, *The Green Oak Tree* or *The Back Door* can become recognised favourites 30 years after Cajun was considered, as Menard recalls, "a low-class music".

They might be Giant

by Andrew Martin

CALL A band Giant and you invite both superlatives and the odd snide pun. Yet it is with the former that the specialist rock press has greeted the US four-piece rockers. The band's debut LP, *Lost Of The Runaways*, courted high marks from the likes of *Kerrang!* and import sales have been good. Now A&M is releasing the album in the UK, with Giant over here recently for a success slot and a handful of club dates.

So what's in a name? Boss player Mike Brigandello explains: "It was just something we liked the ring of, but we knew we might be setting ourselves up."

Bracketed for the sake of convenience in the AOR mould, Giant have a rawer sound which will probably win them support among the more grassroots heavy metal fans. Some of that abrasive energy stems from the fact that the LP was recorded in the UK with a British producer, Tony Thom. Giant are, despite their confessed Anglophilia, one of those particularly American rock institutions — the all-star, ex-cessionist band, *Guitarful Dan*. Huff has appeared on Foreigner and Whitesnake platters. Keyboard man Alan Pasqua played with Santana, and Brigandello worked sessions in Nashville with Don's brother and drummer David.

Brigandello, however, is keen not to be lumped in with the likes of Toto. There has been enough labelling already. "Sassier and a good way of learning your craft," he says defensively. "It's a very comfortable lifestyle, but there's nothing like being in control artistically."

The other side of that is that some people are not always fully prepared when they come into a studio and you have to finish their songs — this can be creative.

With the snarling single *I'm A Believer* getting Radio One airplay, Giant may be a creative force worth remembering — for more than just a grandiose name.

TOP 75 SINGLES



MUSIC WEEK



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

No 1	VOGUE Madonna	Sire W 9681 (7M)
2	BLACK VELVET Alannah Myles	Atlantic/East West A 2740 (7M)
3	THE POWER Snap	Arista 11318 (12-4) 1333 (BMG)
4	KINGSTON TOWN UB40	DIP International/Virgin-BEP 2512 (P)
5	OPOSITES ATTRACT Steps Allstars (feat. with The Wild Pair)	Sire/Virgin 2820 (12) (P)
6	FEELS ON TOP Popper Mondays	Fantasy FAC 2271 (12-4) 2721 (P)
7	DON'T MISS THE PARTYLINE Bezz Nezz	Conthego/Chrysalis COOLMO 225 (C)
8	ALL I WANNA DO IS MAKE LOVE TO YOU Heart	Capitol 112 (C) 549 (E)
9	HANG ON TO YOUR LOVE Jason Donovan	PWL PW121 (5) (P)
10	LOVE SHACK The Notorious B.I.B.s	Empire/Warner Brothers WP 9912 (7M)
11	BIRDHOUSE IN YOUR SOUL They Might Be Giants	Elektra EPR 134 (7M)
12	GHETTO HEAVEN The Family Stand	Atlantic/East West A 2997 (7M)
13	STRAWBERRY FIELDS FOREVER Candy Flip	Debut/Panache DEBTA 3992 (PAC)
14	THIS BEAT IS TECHNOTRONIC Technotronic feat. MC Etc	Sony/World Circuit 11 (BMG)
15	LILY WAS HERE Donna Summer feat. Candy Dulfer	Atlantic/BCA 28 4394 (7) 4394 (BMG)
16	BLUE SAVANNAH Erosire	Mesa 112 (MUTE 109) (UK)
17	ESCAPADE Janet Jackson	Breakout/ABM/ATL 684 (P)
18	EVERYBODY NEEDS SOMEBODY TO LOVE The Blues Brothers	Atlantic/East West A 795 (7M)
19	MAMMA GAVE BIRTH TO THE SOUL CHILDREN Queen Latifah + The Soul Sisters	Tommy Boy 106-5 (EAST) (P) (M)
20	KILLER Pamela Anderson	MCA/MCA/T 148 (P)
21	COUNTING EVERY MINUTE Sonic	Chrysalis CHR12 (3) (C)
22	REAL REAL Real Jones	Fossil FM113 (3) (BMG) (E)

michael bolton

THE U.S. SMASH FOLLOW-UP TO THE TOP TEN HIT... "HOW AM I SUPPOSED TO LIVE WITHOUT YOU"

Can We Be Lovers



41	911 IS A JOKE Public Enemy	Def Jam 655827 (5) 5582 (A) (C)
42	RAG DOLL Aerobically	Geffen GEF 74 (7M)
43	HEART OF STONE Cher	Geffen GEF 73 (7M)
44	I'D RATHER GO BLIND Sydney Youngblood	Cave/Virgin VERT 14 (P)
45	HITCHIN' A RIDE Sintina	Fusion 117 (F) AM 24 (P)
46	WHAT 'U' WAITIN' 4' The Jungle Brothers	Eximud/WCA W 9845 (7M)
47	CHIME Cher	Mer/Int'lade FRI 151 (P)
48	HOW AM I SUPPOSED TO LIVE WITHOUT YOU Michael Bolton	Mer/Int'lade FRI 151 (P)
49	IT'S HERE Kim Wilde	MCA/KIM (7) 12 (P)
50	EXPRESSION Salt 'n' Pepa	Mer/Int'lade FRI 151 (P)
51	THE SEX OF IT Kid Creole And The Coconuts	CBS 655498 11 (2-4) 5498 (A) (C)
52	LOVE CHILD Goodbye Mr. Mackenzie	Parlophone 1128 (8) 5497 (E)
53	NO ALIBIS Eric Clapton	Duck/Warner Brothers W 991 (7M)
54	LOADED Primal Scream	Crestline CCE 02 (7M) (UK)
55	DON'T YOU LOVE ME The 49ers	4th + W/W/Int'lade 112 (8) W 13 (P)
56	THAT SOUNDS GOOD TO ME Joe Bonny & The Menchemen	Musik Factory Dance MFD (7) 05 (BMG)
57	NOTHING COMPARES 2 U * Sinead O'Connor	Ensign/Chrysalis ENTH143 (C) (UK)
58	WILD WOMEN DO Natalie Cole	EMI USA 112 (8) W 91 (E)
59	SOMETHING YOU GOT And Why Not?	Island IS 455 (P)
60	AFRIKA History featuring Q-Tee	SBK One 112 (8) K 7009 (E)
61	CROSSTOWN TRAFFIC Jim Hendrix	Polygram P071 (12-4) PZ 71 (P)
62	TRIPPIN' ON YOUR LOVE A Way Of Life	Parlophone 1128 (8) 5497 (E)

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SINGLES

1*	4 NOTHING COMPARES 2 U, Sinead O'Connor	Chrysl/Eragn
2*	2 DON'T WANNA FALL IN LOVE, Janis Clad	Warner Brothers
3*	3 ALL AROUND THE WORLD, Leo Sayer	Solar
4*	6 I WANNA BE RICH, Caloway	Arista
5	1 I'LL BE YOUR EVERYTHING, Tommy Page	Sire
6	7 HERE AND NOW, Luther Vandross	Sire
7*	12 HOW CAN WE BE LOVERS, Michael Bolton	Columbia
8	4 FOREVER, Kiss	Mercury
10	13 WITHOUT YOU, Marley Cruz	Elektra
10	13 WHOSE WIDE WORLD, A'ne Leon	ACA
11*	15 WHIP APPEAL, Babyface	Solar
12*	5 LOVE WILL GET YOU BACK, Taylor Dayne	Capitol
13*	17 WHAT IT TAKES, Aerosmith	Geffen
14	10 BLACK VELVET, Alanah Myles	African
15*	16 HEARTBEAT, Seduction	Vendetta
16	8 GET UP (BEFORE THE NIGHT IS OVER), Technicolor	SBK
17	11 I WISH IT WOULD RAIN DOWN, Phil Collins	Atlantic
18*	26 ALL I WANNA DO IS MAKE LOVE TO..., Heart	Capitol
19*	19 SENDING ALL MY LOVE, Leneer	SBK
20*	25 HOLD ON, Wilson Phillips	SBK
21	21 LOVE CHILD, Sweet Sensation	Arista
22*	22 THE HEART OF THE MATTER, Don Henley	Geffen
23*	23 ROOM AT THE TOP, Adam Ant	MCA
24	20 ALRIGHT, Janet Jackson	A&M
25*	28 THIS OLD HEART OF MINE, Rod Stewart with Ronald Isley	Warner
26	24 IF I WERE MINE, The Knew	Enigma
27*	20 HEART OF STONE, Cher	Sire
28*	39 VOEGE, Madonna	Geffen
29*	38 POISON, Billie DeVoe	MCA
30*	33 THE HUMPTY DANCE, Digital Underground	Tommy Boy
31*	37 YOUR BABY NEVER LOOKED GOOD IN..., Exposé	Arista
32*	31 THE SECRET GARDEN, Quincy Jones	Qwest
33*	18 ALL MY LIFE, Linda Ronstadt	Elektra
34*	11 IT MUST HAVE BEEN LOVE, Roxette	Epic
35	23 ESCAPADE, Janet Jackson	A&M
36*	- EXPRESSION, Salt-N-Pepa	Next Plate
37	32 NO MORE LIES, Michelle	Ruffless
38	36 JUST A FRIEND, Biz Markie	Cold Chili*
39*	- A LITTLE LOVE, Corey Hart	EMI
40*	- HOUSE OF PAIN, Faster Pussycat	Elektra

ALBUMS

1	1 NICK OF TIME, Bonnie Raitt	Capitol
2*	6 DO NOT WANT WHAT I HAVEN'T GOT, Sinead O'Connor	Chrysl/Em
3*	4 JANET JACKSON'S RHYTHM NATURAL 1814, Janet Jackson	A&M
4	2 FOREVER YOUR GIRL, Paula Abdul	Virgin
5	3 SOUL PROVIDER, Michael Bolton	Columbia
6	5 ALANAH MYLES, Alanah Myles	African
7*	10 PLEASE HAMMER DON'T HURT 'EM, M.C. Hammer	Capitol
8	8 PUMP, Aerosmith	Geffen
9	7 ...BUT SERIOUSLY, Phil Collins	Arista/Chrysl
10	14 VIOLATOR, Depeche Mode	Sire
11	11 PUMP UP THE JAM, Technicolor	SBK
12	16 AFFECTION, Leo Sayer	Arista
13	3 COSMIC THING, The B-52's	Reprise
14*	17 MANIC NIKRYANA, Robert Plant	Espananza
15	12 CRY LIKE A RAINBOW, Linda Ronstadt	Elektra
16	13 BACK ON THE BLOCK, Quincy Jones	Qwest
17	18 TENDER LOVER, Babyface	Solar
18	15 GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
19	19 THE END OF THE INNOCENCE, Don Henley	Geffen
20	20 BLUE SKY MINING, Midnight Oil	Columbia
21	21 DR FEELOGOOD, Moley Cruz	Elektra
22	30 POISON, Billie DeVoe	MCA
23	24 LONDON FARSAW NEW YORK, Basia	Epic
24	23 STORM FRONT, Billy Joel	Columbia
25*	37 JOURNEYMAN, Eric Clapton	Duck
26*	33 DOWNTOWN TRAIN/SELECTIONS, Rod Stewart	Warner Brothers
27	22 FULL MOON FEVER, Tom Petty	MCA
28	25 LIVE, Kenny G	Arista
29	26 CUTS BOTH WAYS, Gloria Estefan	Epic
30	36 STICK TO IT TO IT, Slaughter	Chrysl
31	29 HANGING TOUGH, New Kids On The Block	Columbia
32*	- PRETTY WORMAN, Original Soundtrack	EMI
33	24 CAN'T FIGURE RATE, Taylor Dayne	Capitol
34	31 STONE COLD RHYM, Young MC	Delicious
35	34 MARCH, Michael Penn	ACA
36*	- SEX PACKETS, Digital Underground	Tommy Boy
37	32 LOOK SHARPI, Roxette	EMI
38	39 MICHELLE, Michelle	Ruffless
39	35 THE BEST OF LUTHER, Luther Vandross	Epic
40	37 BEACHES, Soundtrack	African

Charts courtesy Billboard, 21 April, 1990 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

ALBUM OF THE WEEK

FLEETWOOD MAC: Behind The Mask. Warner Bros WX 335. Linda Ronstadt's kick-ass pop could be replaced by the twin axis of Billy Burnette and Rick Vito and the new Boys do a fine job in recreating the identifiable "latter sound" of the duo of lovers coming a cropper in expensive clothes. While Fleetwood Mac are magnificent at what they do, perhaps one could've hoped that the new blood would've moved them into slightly more challenging areas? That aside, a consummate success. **DN**

PUBLIC ENEMY: Fear Of A Black Planet. Def Jam/CBS 466281. These boys have been in the news a fair bit recently, possibly for the wrong reasons, but it's unlikely that this album will hit the headlines. Lyrically, the rap crew tackle a variety of issues but it's a shame that musically that are not as diverse. They still stand head and shoulders above the rest but by their own standards, little has changed since the last album. That won't stop it selling well though. **NR**

STOCK IT

HALO JAMES: Witness. Epic 466676. Even with the devilish "666" in its catalogue number, there's not a hint of menace in this 11-track album from current arrange-ment heart-throb Halo. Clever arrangements, a clean cut production and a faultless vocal delivery makes Witness solid if entirely superficial. It's a shame it will in theory not be the teen market but Halo James' sophisticated grooves might be a touch too clever for the younger Bros generation. **DN**

THAT PETROL EMOTION: Chemocracy. Virgin. V2618. While not having quite as many electrifying moments on their albums as their singles always promise, TPE have become more consistent in their work and Chemocracy is their most complete album to date. The melodies are stronger and the vocals and guitarwork more fulfilled giving a little more maturity in their guitar pop of old. And with gems like Absorb and Hey Venus including how can they fail? **NR**

ABC: Absolutely. Phonogram 842 967. ABC, masters of the melodramatic pop song, are given the greatest hits treatment. Piano, strings and some earnest vocals from Martin Fry are the hallmarks of a style that perhaps most belittled of late in new romantics. These come the guitars and synths of the underrated Baby Step LP and later the back-to-basics Alphabet City. This one omits the late, Es-sential ABC Absolutely. **NR**

JENNY MORRIS: Shiver. WEA 256 462. Jenny Morris could be absolutely huge this year. Shiver features a powerful set of songs mostly written by Morris with an excellent production and delivery. Certainly, the songs are well-oiled and beautifully performed, with subtle sound samples and rhythms travelling beneath the cheery Paul Simon-style melodies, topped by

Morris' emotive vocal. She has done her part, let's see if WEA can do it. **DN**

REBEL MC: Rebel Music. Desire. LULVP. The horrible gaudy nature of this one seemed a bad omen and although the music included isn't quite as tasteless there really is nothing too inspiring on this debut. Apart from the two partners Double Trouble there is little to get excited about with a few throw in samples desperately thrown in to revive things. But it should sell well off the back of the singles. **NR**

DIGITAL UNDERGROUND: Sex Packets. RCA Records BCM 377. Like De La Soul before them, Digital Underground add their own creative style to the hip-hop scene and this debut album, while galling at first, is both colourful, has enough character and passion to keep it interesting. The crazy Underwater Rimes and Doowatchylike are the best examples that help make Sex Packets a fun album to listen to. **NR**

BARRY MANLOW: Live On Broadway. Arista 903785. Complete with adoring crowd noises, this two-LP set contains selections from Manlow's hit New York show. There's a guaranteed first sale among the fans but for the non-believer it's a perplexing mix of schmaltz and wit — as in Manlow's naming a 20 song sequence the Gonzo His Meedley. **DL**

MANTRONIX: The Best Of... (1986-1988). 10 records GDIX 91. With Mantronix currently exploring a more soulful and commercial groove on Capitol, 10 has its finest work in collection of the group's earlier hip-hop material. At the time, Curtis Mantronix was the guru of the genre and tracks like Ladies, Scream and the classic Who is it? still sound strong today. Purists will love it. **NR**

GAY BYKERS ON ACD: Cancer Planet Mission. Naked Brain NBX 001. Distribution: Rough Trade and the Carrel. Dropped by Virgin with a name that hasn't weathered well through a handful of releases, the Bykers will find it difficult to gain the recognition they deserve for this debut album on their own label. That would be a shame as it's hot stuff, further blurring the lines between acid house culture and rock music. A million background samples and a rumbling bass bring to mind PL and Hawkwind. **DN**

CARLY SIMON: My Romance. Arista 210602. It's Simon's return to pop on the evening-guitar and record her selection of ballads standards. The results vary from a highly effective In The Wee Small Hours (the Morning to the distinctly ordinary Nile Rodgers). The album is certain to draw comparisons with Linda Ronstadt's similar efforts and while the singers are slightly competent, these Marty Paich arrangements tend to put the same league as Nelson Riddle's. Carly Simon's many admirers will not hit, though. **DL**

LEE PERRY: From The Secret Laboratory. Mango MLP5 1035. If Perry is reggae's James Brown, Adrian Sherwood can be his On-U Sound crew are his Full Force; the most awesome tracks here are those with the finest exchanges be-

tween master and student; Perry's tradition and his mischievous, loopy lyrics and Sherwood's love of attention-grabbing, metallic timbres and adventurous mixes. Elsewhere there's some solid dub and Perry's usual happy lacy. **SL**

YNGWIE MALMSTEEN: Eclipse. Polygram 843 3611. After his last album, the magnificent Odyssey, Swedish guitar virtuoso Malmsteen declared his own contribution at 90 per cent and vocal co-writer-songwriter Joe Lynn Turner's at a mere 10 per cent. That alone, says much of Yngwie's self-evaluation, so it's ironic that despite Turner's departure much of the material here still depends on a melodicism that the latter introduced. The songs struggle to match the last lot though, allowing his majestic guitar style to emerge almost dormant after all. **KB**

DAMN YANKEES: Damn Yankees. Warner Bros. 7599-26159-1. The problem with Ted Nugent, Mr Wang Dong Sweet Footing and the original guitar-wielding Rambo himself, has always been a great load of songs; a predicament instantly solved with this listen with ex-Six guitarist Tommy Shaw and ex-Night Ranger vocalist/assistant Jack Blades. Sure, the wild man has had to make compromises, but there remains plenty of sting in the guitars to keep most rockers happy. **KB**

CELTIC ROSE: Vanity/Nemesi. EMI/Noise EMC 3578. The last Cold Lake album, a confused attempt to commercialise, sounds distinctly morbid, avant-garde style of thrash, was a disaster. This slight U-turn might have some doubling their integrity, but the fact is that this is not the album most accomplished and consistent yet. This time Celtic Frost mean (big) business. **KB**

STOCK IT

VARIOUS ARTISTS: Sueno Colombiano. Mango MLDM 1029. Or "welcome to the tropical sound of Colombia." Sueno Colombiano, the country's oldest label, which has signed an exclusive licensing agreement with Mango. Every period and innovative stroke of Colombian music is on this introductory set, from Fifitas cumbia originals Sonora Cieneguera to Wganda Kenya's Afrobeat and from the pure salsa genre of old and new to current torchbearer Joe Arroyo. Without doubt the essential Colombian collection. **MA**

DR JAZZ JEFFY & THE FRESH PRINCE: And In This Corner... Jive Hip 84. Their themes may be glib and somewhat out of step with rap's new consciousness, but the jokes are pretty good and their productions are zesty and punchy. This is party rap, chart rap, but that doesn't mean it's not obscure. They're already big. Stetecide and even the hardcore homeboys here might be convinced by the fact that this isn't "emo." Play your favourite in their new move. Potentially huge. **RB**

MAC LADS: Martin Aston, Kirk Bowie, Russell Brown, Dave E Henderson, Duncan Holland, Dave Laine, Stu Lambert and Nick Robinson.



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H A P P E N I N G

AT A rough count, April finds us with 400 more jazz album releases from 12 companies on numerous labels. So here's our taste of what's on offer.

Pride of place being new and British and for having a simultaneous record and video, goes to **Andy Sheppard**. Soft On The Inside is the title of the Anniles album and the stylish Island Visual Arts black-and-white 60 minute video, with an SRP of £9.99

Choosing that for a best-seller spot will be the Arista best-of, Montage by **Kenny G**. BMG is also launching a mid-price Novus Series 70 (titles from **Breckler Brothers**, **Larry Coryell**, **Steve Kuhn** and **John Scofield**), while the latest in its Bluebird reissues include albums by **Lena Horne**, **Django Reinhardt** and **Jack Teagarden**.

Django and his old pal **Stephano Grappelli** are represented on separate Accord mid-price CDs from Musicdisc (through Pinnacle) alongside **Louis Armstrong**, **Count Basie** and **Charles Mingus**. The sister Jazz Anthology budget series has titles by **Ari Blackey**, **Duke Ellington** and **John Coltrane**.

Whether inspired or not by her opening of Jazz FM, PolyGram's Verve catalogue adds **Ella Fitzgerald's** For The Love Of Ella plus more from Ellington,

Buster Bailey and **Earl Hines**. There's also a tasty **John McLaughlin Trio** set Live At The Festival Hall on JMT (through PolyGram).

Over at EMI, Duke Plus Louis (Together For The First Time) is at last out on Roulette while among the latest batch of Blue Note reissues are two each by **Ornette Coleman** and **Thelonious Monk** plus others by **Shella Jordan**, the **MJO**, **Miles Davis** and **Charlie Parker**. Capitol gets into the act with blasts from the past from Miles (Birth Of The Cool), **Stan Kenton**, **Nancy Wilson** and **Cannonball Adderley**. For mid-May, Blue Note International promises a new set from our very own **Tommy Smith** (Peeping Tom).

Not to be outdone, Charly has its own Ellington reissue (to 1958 Paris Concert on Submarine), while on their West Wind label, the liderton Road crew offer three **Coleman Hawkins** titles plus others from **Daller Brand** and that posthumous hero **Chet Baker** (In Paris). Charly's blues on Tomato includes separate albums from **Brownie McGhee** and **Sonny Terry**.

Forward to the 50-year time merchants and Panther has a great pre-war selection of CD-only releases including two by Louis plus others from **Chick Webb**, **Ella**, **Cab Calloway** and **Earl Hines**, Panther's 1937-8

set from **Fletcher Henderson** is nicely complemented by ASV's selection of 1932-7 material by the same bandleader.

Harmonia Mundi has 26 albums on offer from eight labels. They vary from a 1964 Charles Mingus (Astral Weeks) on Moon to some up-to-the-minute **Steve Lacy** — Futurities (Part 1) from Hat Hut. Other choice releases are **Abdullah Ibrahim's** Echoes From Africa (Enja), **Steve Kuhn's** Oceans In The Sky (Owl) and **Rufus Reid's** Seven Minds (Sunnyside).

And so to Koch International whose Savoy reissues offer no less than four volumes of Bird At The Roost while on Black And Blue there are records from **Buddy Guy** and **Junior Wells** as well as **Jay McShann**, **Michael Curvin** and **Michele Hendricks** are among the Muse artists with new albums available from this distributor.

Over at New Note, there is April product from 12 labels. The highlights include US favourites **The Rippingtons** (GRP), **Keith Jarrett** (Paris Concert, ECM), **Col Tinder** (Concord) and **Chico Hamilton** (MCA).

Finally, on the video front, Castle Handring has eight tapes of **Dixie Gillespie**, **Stephano Grappelli** and **Dr John**, in London with **Chris Barber** in 1983.

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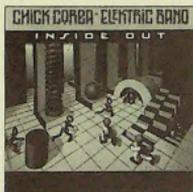
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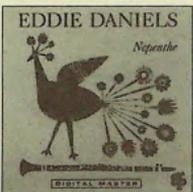
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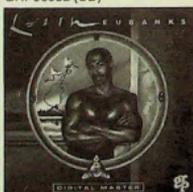
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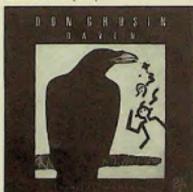
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Granada spin off puts music in the picture

by Sarah Davis

MUSIC TELEVISION has just received a much needed boost with the formation of 'Big Picture Productions, a new UK-based company financed by Granada Television.

Greg Roselli and Mark Young, presently with Granada Television, are heading the venture. Roselli says: "Big Picture Productions has been designed to present spectacular musical entertainment to audiences around the world."

The company will provide worldwide event television and music programming for international broadcast and home video distribution. Big Picture will secure both the broadcast distribution

rights for major musical events to all available territories worldwide as well as the rights to those same events for international home video distribution.

It has entered into an agreement with PolyGram Music Video International; PMVI will handle the distribution of resulting music programmes and specials to the worldwide video market.

'Big Picture's first broadcast will be one of the Rolling Stones' concerts during the band's 1990 Euro-

pean tour. It has the European rights and will also market the programme to all territories, excluding North America and Japan.

Big Picture also holds distribution rights to Granada Television's historic music archives which contain material dating from Granada's inception in 1956. The company is now preparing an impressive slide of additional music events and original programme schedules for broadcast during 1990. Details will be released shortly.

KEY A=Radio 1 'A' list B=Radio 1 'B' list		RADIO 1		RADIO 2		REGIONAL		WEEKS ON AIR
		PLAYS	PERCENTAGE	PLAYS	PERCENTAGE	PLAYS	PERCENTAGE	
4 OF US, The Day My Bad Name Came Out	CBS	7	13	—	—	8	27	79
ABC Look Of Love (1990 Mix)	Newman	—	—	—	—	11	16	68
ABOUL, PAULA Opposites Attract	Siren	15	15	A	A	25	43	17
ADAMSKI Killer	MCA	6	—	—	—	13	14	39
AEROSMITH Fly By Day	Geffen	6	6	—	—	10	14	57
AND WHO NOT? Something You Got	Island	5	—	—	—	16	16	85
ANTH. MICHAEL Speed	CBS	—	—	8	9	—	—	—
ANTH. MICHAEL Can't Get Outta Love	MCA	5	—	—	—	9	—	—
ASSOCIATES, THE Fever	Circus	—	—	7	12	81	—	—
B 2'S Love Love	Warner Brothers	15	16	B	A	24	43	6
BAD COMPANY Can't Get Enough	Atlantic	—	—	6	11	88	—	—
BIZ NIZ Partyline	Columbia	—	—	—	—	15	21	—
BLUES BROTHERS, THE Everybody Needs	Atlantic	16	10	B	—	19	21	31
BOLTON, MICHAEL Speed	CBS	—	—	14	26	—	—	—
BOWLING DOME 90 (House Mix)	EMI USA	14	13	B	B	19	23	20
CANDY FLIP Strawberry Fields Forever	Debut	18	16	B	A	21	43	9
CHEER Heart Of Stone	Geffen	11	10	A	A	26	45	55
CLIFTON, ERIC No Alibi	Warner Brothers	10	15	B	A	24	40	56
COCK ROBIN World Afloat	CBS	5	5	—	—	16	39	—
FOUR FEET NAMED NICKS California Days	Polygram	—	—	—	—	16	39	—
COLE, NATALE W/My Woman Do	EMI USA	4	8	—	—	15	20	—
COLLINS, PHIL Something Happened On	Virgin	9	—	A	—	19	—	—
CURE, THE Pictures Of You	Fiction	4	4	—	—	16	29	24
DATING, TAYLOR RI By Star Shower	Ataria	5	5	—	—	16	27	4
D.M.D.I.C. DENNIS That's The Way Of The World	Blue	15	24	B	—	15	24	48
DONOVAN, JACON Heart On The Loose	PWL	17	16	A	A	25	46	8
EDMONDSON, DAVE Eye Of Love	Capitol	8	—	—	—	4	16	76
ENERGY ORCHARD Solar Train	MCA	5	—	—	—	12	24	73
ERASURE Blue Savannah	Mute	17	17	A	A	26	46	14
EVERYTHING BUT THE GIRL Take Me	Blanco y negro	—	—	—	—	21	35	—
FAMILY STAND, THE Celine Heroes	Atlantic	12	7	A	A	17	28	12
FIVE FEET NAMED NICKS California Days	ICM	—	—	—	—	5	11	—
FLEETWOOD MAC Live	Warner Brothers	8	—	—	—	11	—	—
GRANT, DAVID Keep It Together	4th & Broadway	8	—	—	—	—	—	—
HABIT Fly Like An Eagle	Virgin	—	—	—	—	8	12	89
HAPPY MONDAYS Stay In	Factory	19	18	A	A	21	27	5
HEART All Writings Do We Have To You	Capitol	11	12	B	B	27	49	11
HOLESTREET FLOWER Live In The Neighborhood	London	—	—	—	—	13	23	—
HONEY OF LOVE Beatles And The Stones	Fonitone	8	9	B	B	16	24	40
IDOL, BILLY Cradle Of Love	Chrysalis	8	—	—	—	—	—	—
INSPIRAL CARPET Live In New Orleans	Cow	9	9	B	B	10	31	25
JACKSON, JANET Escape We've Got A Model	Mercury	16	18	A	A	26	47	38
JAMITRON Another Day In Paradise	Debut	4	—	—	—	21	39	38
JONES, JAMES Bad, Bad, Bad	WEA	16	13	B	B	13	23	22
KAMEN, NICKI (Thomas Meehan)	WEA	6	4	—	—	11	22	99
KATYDIDS Lights Out	Warner Brothers	—	—	—	—	8	12	—
KID CREOLE & COCONUTS The Sex Of It	CBS	13	18	A	B	19	22	65
LAID BACK Badman	Ataria	8	4	—	—	9	12	93
LANDIS, DANIEL The Midler	WEA	5	—	—	—	4	—	—
LEAGUE TIME All Love And Fun And Fun All	Mercury	—	—	—	—	—	—	—
LOW, NICKY You Got The Look Like A	WEA	4	4	—	—	—	—	—
MADONNA Vogue	Sire	19	23	B	B	27	47	7
MARILION Easter	EMI	—	—	—	—	18	19	24
MILES, ALANNNN Back Visions	Atlantic	20	15	A	A	24	46	3
NOTTING HILLBILLES Fly Like George Home	Vertigo	—	—	—	—	8	12	—
PERSONALS Love Thing	CBS	8	—	—	—	—	—	—
PAT & MICKEY Love It Up And We're Out	PWL	—	—	—	—	14	—	—
PLANT, BROTHER Hunting	Es Parthenon	8	8	—	—	—	—	—
PROFANANDA Heaven Give Me Words	Virgin	—	—	—	—	19	15	—
QUIREYETS, THE I Don't Love You Anymore	Parlophone	16	15	A	A	26	26	28
KATY BERNINI Fly Of The	Capitol	7	6	—	—	10	20	20
ROCKY GIMES Love	Debut	8	—	—	—	—	—	—
ROGIELLY, ANDREW Shake	Eric	—	—	—	—	10	28	58
SALT 'N' PEPPA Explosion	Hip	4	5	B	B	6	9	61
SILENT TALK Where You're Going	Lifeline	13	12	B	B	10	17	95
SMITH HUSKER A Side	Fordlure	—	—	—	—	14	25	—
SNAK THE Power	Ataria	17	16	A	A	21	32	2
SONIC Youth	CBS	8	—	—	—	7	21	—
SONIA CHAVEZ Every Minute	Chrysalis	10	6	B	B	21	35	30
SPRINGSTEEN, BRUCE Who Let Vegas	CBS	6	—	—	—	—	—	—
STEWART, DAVID I Love Her	Ataria	11	13	B	B	19	38	12
STRANGLERS, THE Sewer Small Of Success	Eric	6	4	—	—	9	—	—
TAYLOR, JAMMER BELLE All I Wanna Is Forever	CBS	—	—	—	—	12	—	—
TEENY BOPBONS To Be A Rockstar	MCA	13	—	—	—	16	26	13
THEY MIGHT BE GIANTS Before A Year End	Chrysalis	13	15	B	A	22	42	10
TOL TOL Live	Elektra	6	—	—	—	—	—	—
URBQ Explosion Tour	DEP International	21	16	A	A	27	44	4
WARWICK, DIONNE Walk Away	Ataria	—	—	—	—	6	12	—
WELLS, KIM Fly Home	MCA	13	10	B	B	24	38	52
WHEELER, MICK I'll Be Back Of The Big	Parlophone	4	—	—	—	—	—	—
WICKERS, BILL Around	CBS	—	—	—	—	5	12	—
YOUNGLOOD, STONES I'd Rather Go Blind	Circus	—	—	—	—	10	27	46

REVIEW

The Late Show. BBC 2. April 9, 23.15. **Writer: Mark Cooper, Director: Beth Holgate.**

When Virgin had paid for this 20-minute slot, it couldn't have asked for better. Billed as a "profile of Larry McCray," it was transmitted on the day this amiable but (on the evidence of this show) hardly earth-shattering blues guitarist had his first album released on Virgin's new Point Blank label.

Rock journalist Mark Cooper tried to pack too many themes into his programme though. It seemed too often like a compressed Arena set where we whizzed through the demise of Motown (never related to McCray's work), the Detroit riots of 1967 (ditto) and the current minor vogue for using blues music in TV ads (nice clip from a Dodge commercial where blues was ditched when it was time for the punchline to be delivered — then a Michael Bolton-type voice took over).

Co-starring with McCray, seen all too briefly playing live to a mainly white audience, was Virgin executive John Wooler. Filmed from below driving through Detroit, young John proclaimed that "the trouble is nobody's marketed the blues" (that to TV ads or Phonogram). This was matched only by a shot of the matchbox-sized Detroit studio where McCray cut the album over which Cooper solemnly told us that "Wooler had covered the production by phone" to ensure the end result was accessible to the masses not the punts.

Perhaps the most important thing about this programme though was that it marked the first time BBC TV's fashionable arts show has given over 20 minutes to looking at the cultural context of a popular musician, instead of having bands in to play two songs or Paul Morley to opine. How about to feature on the working-class programme of Manchester, England.

DAVE LAING

'CDs please' plead disc-hungry stations

AS REVEALED in the Music Week-Eurocomer Airport Study, the problem of persuading record companies to provide radio stations with compact discs remains acute.

Bottom of the list come Chrysalis and WEA. "A&M doesn't seem to have a policy on CDs, only vinyl," according to Andy Westgate, head of music of GWR, commenting on the Study's findings.

Mark Cooper, deputy head of music of County Sound, adds: "It's very difficult to get stuff out of Warner Bros as far as CDs are concerned."

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DAVE LAING

pean tour. It has the European rights and will also market the programme to all territories, excluding North America and Japan.

Big Picture also holds distribution rights to Granada Television's historic music archives which contain material dating from Granada's inception in 1956. The company is now preparing an impressive slide of additional music events and original programme schedules for broadcast during 1990. Details will be released shortly.

Westgate says: "We'll give three of each CD. Only CBS will give us three of each."

COMPACT DISC

DIGITAL AUDIO

1	BEHIND THE MASK, Richard Black	Warner Brothers
2	I ONLY WANTED, The Carpenters	A&M
3	CHANGING, David Bowie	EMI
4	ABSOLUTELY, Bruce	Mercury/Phonogram
5	3 BEHIND, Meat	Capitol
6	5 VIVALDI FOUR SEASONS, Luca Laurenti	EMI
7	A... BUT SERIOUSLY, Phil Collins	Virgin
8	THE BEST OF VAN MORRISON, Van Morrison	Polygram
9	13 JUST THE TWO OF US, Various	Epic
10	CAROL PLAY WITH MACHINES... , Jaki Hurd	EMI
11	LOVE OF LOVELI, IRENO DEFFUS/Argento	—
12	7 DO NOT WANT WHAT I WANT? GOT, Stevie Nicks	Ensign/Chrysalis
13	MUSINGS... PRESSURED HAVING, Wings	Virgin
14	15 SHAKY, Char	Geffen
15	16 THE ETERNAL PARAVOLES, Luca Laurenti	Decca
16	7 VIVALDI, Deppa	Mute
17	16 CLASSIC OF MODERNISM, James Last	Polygram
18	14 DEEP MEAT... THE SIXTH SENSE, Various	Talent
19	17 STILL GOT THE FEELING, Gary Nunez	Virgin
20	10 WARRIOR, Kenny G	A&M

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A more detailed playlist breakdown, tracking special records, is available from the Research Dept. For details of this weekly service, call Lynne Facey on 01 583 9199 ext 243. Records are played on the grid if they are on the current Radio 1 playlist, or by hand if more on Radio 1. List week as monitored by Radio 1's Romeo computer or by e-mail featured on 11 or more current RR playlists (A & B list).

Power to the people

by Sarah Davis

IT'S GOING to be taught" Devan Morgan, head of music and director of FTP (For The People) leaves you in no doubt of the music policy for Bristol's newest black music radio station. And perhaps the climate it will meet when broadcasting begins on April 21, exactly a year after it was granted one of the first incremental licences.

FTP styles itself as a "youth-oriented, music-based, multi-cultural station," covering the whole spectrum of black music "from soul through reggae to jazz." It has a potential audience of 475,000, mainly 15-35 year-olds and it's the artists who appeared at the launch on April 7 give some idea of the range FTP will be covering, we'll hear Neneh Cherry, The Cooke Crew, Ruby Turner and plenty of reggae.

For example the morning show Mondays to Fridays, presented by Dougie D (Douglas Stevens) between 9am and noon will play soul, rare groove and hip-hop and has a featured "mix of the day", with up to eight easy listening reggae tracks as well. Ron the Don's

early afternoon 50/50 reggae and soul show has features on "famous people from a multi-cultural background", while MD Junior plays hip-hop, house, "upfront" soul and rare groove between 3pm and 6pm. Saturday morning with DJ Reds features a mix of music from young DJs across the house, techno and rap cuts.

FTP intends to build on the blend of fresh music and street commitment that it strove for during its career as a pirate station before its directors applied for the licence. FTP's managing director Clement McLarty was already broadcasting on another pirate radio station in Bristol when the Government declared a new interest in community radio, though this was shelved later. He got together with Babs Williams, now chairman, then a researcher for ITV and they carried out research into listening patterns in the Bristol area. The results "gave overwhelming confirmation" that there was a need for programming for young people from minority groups.

Devon Morgan, also with pirate experience, joined McLarty at the end of 1987, and FTP went on air in February 1988. Early on,

equipment problems dogged its operation but good luck made its way in the form of a local radio enthusiast. He contributed its three dodgy transmitters and made one which never broke down again! By mid-summer FTP had gained a huge amount of support from young white listeners, confirming its research which had also said young people in the area was a whole were neglected.

The audience that it found wanted to hear more house and hip-hop and eventually FTP, which had started with seven hours' broadcasting a day, went 24-hour. Meantime Williams had been approached by McLarty and Morgan to help them give community access using her experience in social action broadcasting; the station sometimes made programmes at no charge for community groups, even though it was operating as a pirate station. But New Year's Eve 1988 saw FTP go off the air in preparation for its licence submission. It was missed, even receiving a card from the police complimenting the station on the effort it had had on the local community.

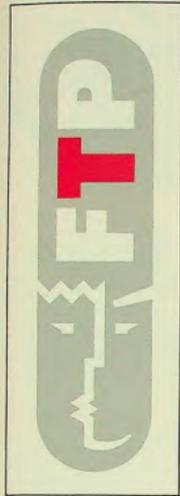
After several months of fund raising for a community station, FTP hadn't received a bean. It decided to go commercial and within a fortnight the new project had raised £210,000. Investors in the station now include Crown Communications and GWR; McLarty says this will not affect the station's programming. "We're happy with GWR and Crown — both have a great deal to offer on radio. We used their advice. They have the knowledge of radio that we need

as a new company." He adds that GWR, which has a 10 per cent holding in the station, has been particularly helpful in the technical aspects of setting up a radio station and advising on advertising and marketing.

McLarty stresses that the community programmes that the research indicated would be popular will be continued, although he points out "Community programmes are expensive — you need commercial programmes to pay for them. We are looking for sponsors for community programmes. You have to sell a lot of ads to pay for them." And the programme list does show a high proportion of news, current affairs and magazine format shows, including programming specifically for the Asian community with regular news in Urdu and Hindi.

Williams is also producing programmes about the importance of women in the community, looking at local women as well as famous names. On the agenda are vocalists Millie Jackson and Betty Wright. "We are looking at the women behind the songs. Why they choose to sing. Women are viewed as a commodity. Their intelligence is pushed aside," says Williams.

It is an odd thought that perhaps the closest existing blend of strong music and social action broadcasting for young people is Radio One. McLarty sees Radio One as FTP's main competitor in the area while GWR is in the curious position of being both collaborator and competitor. Neither plays the scope of black music FTP proposes. McLarty says "if we can get hold of recordings of Dizzy Gillespie when he's 16 we'll play them. A little of everything — there's a huge range!"



STATION PROFILE



LAUNCHED LAST August on 96.4 FM and broadcasting 24 hours a day, Radio South's franchise area within the Republic of Ireland is in the scenic environs of Cork, the Emerald Isle's second city. In music industry terms, the city itself has produced some well-known names including members of Microdisney and Fatima Mansions, Rory Gallagher, concert promoter Denis Desmond of MCD, and U2's famous road crew "The Cork Mafia".

LISTENERSHIP

Of the 300,000 listeners within its range, 45 per cent of Radio South's potential audience are in the lucrative 15 to 44 age group

with 30 per cent of those in the ABCI category.

MUSIC POLICY

With a "lively pop-based format" during the week combining with more specialised weekend programming, Radio South has made the interesting move of countering the competition from Ireland's three main national stations, whose programmers choose "wall-to-wall current affairs" during the morning, with a "a musical alternative" in Peter O'Neill's Express. Chart material is well represented throughout the schedules, as indeed is country music which has a one-hour daily slot at 6pm and is presented by the president of the Irish Country Music Association. Classical and jazz are allotted one hour per week each while Irish folk and traditional comes under one of the more bizarre banners for a radio show, combining as it does three Irish-language words with an Eng-

lish christian name and an East European surname in Dú Dhúit le Catherine Janacek. A die-hard indeed at 7am on Saturdays!

PRESENTERS

Prior to Ireland's relatively recent broadcasting changes, Cork was one of the more profitable hotbeds for so-called "pirates". Stations like Southcoast Radio and Radio IRE were highly successful in terms of audience figures, advertising revenue, and broadcasting standards. It is no surprise then that several individuals from these stations have resurfaced with their real names intact to lead the charge for Radio South. Neil Prendiville, PJ Coogan, and Joe Reilly are notable examples. Another coup for Radio South is in securing the services of former top RTE producer Frank Murphy who prides as senior executive producer of the station as well as presenting his own show. PAUL O'MAHONY



FTP FOUNDER members: from left, Clement McLarty, Devon Morgan and Babs Williams

OUT NOW!

SKANKING IT UP FOR THE 90'S

JUNGLE BROTHERS

BECAUSE I GOT IT LIKE THAT

THE ULTIMATE RECONSTRUCTION

7 (GEE 28) 12 (GEE 28)

OUT NOW!

OUTLAW ROSE

STOP The Negativity

7 (GEE 29) and 12 (GEE 29)

GEE STREET

GET YOUR TEETH INTO DEMON RECORDS SPRING RELEASES!



DO IT YOURSELF

IAN DURY & the BLOCKHEADS

Ian Dury and the Blockheads
Do It Yourself

Demon FIEND 133 (Also on CD)

Our dear Ian Dury reissue also "New Boots And Panties" and "Sex & Drugs & Rock & Roll" and essential for Blockheads everywhere. This is Dury at perhaps his most ferociously spite and inventive, and although it consists of a lot of his less well-known numbers it's an album that deserves to be made available again in its original form. The cover art is of the wallpaper variety but the music certainly isn't.



THE DETROIT LION John Lee HOOKER



John Lee Hooker
The Detroit Lion

Demon FIEND 154 (Also on CD)

Essential early Hooker, recorded in 1948-52 before the 1960s, digitally remastered from original source tapes to sound amazingly clear and more powerful than any previous issue. Including his best No. 1, "Boogie Chillen'" and "I'm the Head". This is John Lee at his very best - and you wouldn't like it too.



Hex
Hex

Demon FIEND 156 (Also on CD)

This album is the result of a collaboration between Davette Thayer's "Come Theory" and Steve Kilbey's "The Church". Licensed from First Warning Records in America, it met with rave reviews, a lot of attention directed towards the combination of the clear, pure voice of Davette and the hypnotic, almost mysterious textures of Steve Kilbey's music. Steve is very much caught in "The Church" in the manner, but Davette is putting together a band of her own, and we may well see her here one day. Until then listen to this beautifully calm and alluring album.

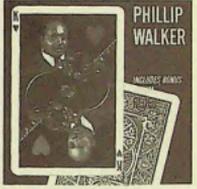


DRESSED
IN
BLACK

Ben Vaughn
Dressed In Black

Demon FIEND 166 (Also on CD)

He's been compared to the Velvet Underground, Les Paul, Jonathan Richman, The Ventures, Link Wray and his music is a unique combination of R&B, Rock 'n' Roll, Garage Band, Soul, Country and Pop. All this is true but the real thing that is remarkable about Ben Vaughn's music was recorded last year in Philadelphia. Memphis, Nashville and Houston and features guests like John Hiatt, Alex Chilton, and Marshall Crenshaw (who did a great cover version of "Rock"). "A history that's a history too."



Phillip Walker
The Bottom of The Top

Demon FIEND 158 (Also on CD)

Recorded 1968-'72 and first released on Parlophone in 1973, this highly acclaimed LP contains some original and earlier rare Highdown. Critic Pete Wadding writes: "An impressive, imaginative and deeply satisfying debut (short) album as you're ever likely to hear." "R". The CD also includes Walker's 1980 LP, "Blues". Two for the price of one.



Mike Morgan & The Crawl
Have And Ready

Demon/Black Top FIEND 167

The R&B tradition continues to get another generation. From Dallas, Texas, Morgan is one of the younger of the blues guitar players surviving the modern USA, inspired by the late blues legend Freddie King but the Vaughan but with his own setting edge. Here with his own three siblings augmented by guest Black Toppers, it's an impressive debut of 20% originals and 80% hard reworkings of the tried and tested.



Parliament
Rhenium

HDD HDH LP 008 (Also on CD)

George Clinton and his gang's first release on Parliament, circa mid 1970. The best for funksters records. An electric loop of tracks with accompaniment ranging from hard electric guitar, through acoustic guitar to happy-go-lucky Free your mind and try the changes.

GET THE NEW SPRING SUPPLEMENT
TO THE DEMON BOOK OF RECORDS
NOW! CALL PETE MACKLIN ON
01 847 2481 FOR A COPY



The Dream Syndicate

Ghost Stories

Demon FIEND 170 (Also on CD)

The last studio album from the great band and produced by erstwhile Neil Young producer Eliot Maerz. Since 1981's excellent *Swampers* and presumably make their choice of cover versions there they join Bill Linn and Jefferson's "See The Ya Gears" to keep *Ghost* inside The Dream Syndicate one of the most interesting and exciting American bands of the 80's, and one day I'm sure they'll record in a manner that belies them.



Nick Lowe

Nick The Knife

Demon FIEND CD 183

Previously released on EMI in '82 and featuring Nick, Bobbi Davis, Terry Williams, Billy Bromer, Martin Belmont, Carolee Carter, Ben Bowen, Paul Carrack and Steve Nieve. Another example of the impressive Nick Lowe work ethic for "Blat", "Suck It Kisser" (the "Suck It" line) and "The Man Teardrop". Yes, it's another classic.



King Curtis

Instal Groove

Edsel ED 315

A funny and distinctive account both The Graces in London. Frankfort, soulful King Curtis also recorded periodically and successfully in his own right but his one night his murder in 1971. This compilation, featuring five recordings from 1948 to 1968, presents both the rock and the soul of the man, a broad sampling of his best including several tracks previously unavailable on LP.



The Dream Syndicate

Live At Raji's

Demon D-FIEND 176 (Also on CD)

One of The Dream Syndicate will always stand with the confidence of their live shows and this was no exception. On, licensed from Europa Records, illustrates who the band were one of the most exhilarating of all these acts. It's a great CD. They had great songs and they could play. Simple as that. Also The Dream Syndicate are so much, but here we've got just one album that carries on where this record leaves off.



The Band of...Blucky Rancheite

Sage Advice

Demon FIEND 181 (Also on CD)

It's just that *Blucky Rancheite* has to be one of the most original and energetic in Black Rancheite. Without ever being a straight country album, "Sage Advice" presents us with the most comfortable, warm and engaging solo of *Blucky Rancheite*. It's an even more interesting case of these tunes. One for those relaxed evenings around the campfire.



Nick Lowe

The Abominable Showman

Demon FIEND CD 184

Another former EMI release, this one from 1983 featuring much of the same personnel as "Nick The Knife". More songs of exceptional taste including "Tempter", "Ragin' Eric" and the magnificent "Time Won't Allow".

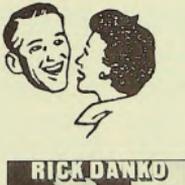


Paul Kelly

Hangin' On In There

Edsel ED 316

The first ever "Best Of" compilation of this talented and unique songwriter, comprising tracks recorded 1970-74 in Muscle Shoals, Memphis and Nashville. Includes his witty, controversial but almost always groundbreaking "Stealing In The Name Of The Lord", and other stylish examples of pop-infused southern country soul.



RICK DANKO

Rick Danko

Edsel ED 317 (Also on CD)

Rick Danko was of course the bassist with The Band, a group whose place in the rock pantheon is assured, and whose members' talents have been noted, not to the least, since its demise. Unlike Robertson's career we all know about, but this 1978 release from Danko is an assured slab of Band flavored music as anything that came before or after it. No surprise to find that all the members of The Band are here, but contributions from Bruce Wood, Eric Clapton, Doug Sahm and Tim Drummond make this an all-star look of the first order.

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Nick Lowe

Labour Of Last

Demon FIEND CD 182

Originally released in 1979 and with a lineup of Nick, Dave Edmunds, Billy Bromer and Terry Williams, also guest appearances from Huey Lewis and Bob Andrews it's easy to see why this is regarded as something of a classic. When you recall it also includes "Crat To Be Kind", "Whistling Linn" and "Cracking Up" it becomes completely essential.



THE WOOD CHILDREN

THE WOOD CHILDREN

The Wood Children

Sweets For The Blind

Demon 12" WOOD EP 2

If the impromptu "Sketchbook" album was their album, then "Sweets For The Blind" is The Wood Children reaching adulthood. A huge and shining mixture of their best guitars and powerful horn section, the single has received outstanding reviews and looks to be another from a whole new audience. Currently one of Britain's most hard working bands, they're bound to be playing year in the coming year. Don't miss them as they may be the best new hard rock 'n' roll act yet.



AL GREEN

Al Green

Tokyo...Live!

Hi Hi UK CD 104

Recorded in concert in June 1978, this is the live man at the peak of his career with his own American band. Spectacular realizations of all his favorites add up to a full 13 minutes of A&R, excellently engineered with top-notch sound. Be there or be there not.



Printers rise to designers' challenge

Robin Cobb on how printers cope with the industry's desire for 'something different' in packaging

THE MUSIC industry's continuing search for "something different" in packaging and point-of-sale material has put printers on their mettle. Combination packs, cut-out shapes and glued-and-folded pop-ups proliferate. As designers give full rein to their ingenuity, the printing houses are called upon to display their flexibility in meeting more exacting specifications at competitive prices.

Meanwhile, in the more bread-and-butter areas of sleeve printing, CD booklets and standard-shaped packs, an interesting sidelight is that some printers are saying there has been a lessening of the season peaks and troughs in demand. While the period in the run-up to Christmas continues to be one of controlled panic, a more even flow of work through the remainder of the year is reported.

One of the music industry's major producers of print is the Delga Group, with four of its nine companies specialising in this area. "The busiest period is always September to November but we are finding that things are still very brisk. We are not normally this busy at this time of the year," says Terry Edwards, group sales director.

One of the companies in the group, Candor Litho, deals with reprographic work. New equip-

ment provides the additional facility of electronic proofing. "This enables us to alter original designs if required," Edwards explains. "We can suggest various alternatives and play around with designs on the computer system until we have the changes the customer wants."

The core company, Delga Press at Bromley, Kent, specialises in seven-inch, 10-inch and 12-inch record bags and conventional and gatefold record sleeves. "We have found we are doing more and more specialised record bag work here and special packaging, such as cut-out shapes and pop-ups," adds Edwards. "It can be very challenging work."

The group's Peter Grey Printers devotes itself mainly to producing disc labels, self-adhesive stickers and point-of-sale material. "That's another area we have found to be increasing — stickers of all shapes and dimensions for promotional purposes."

M V Edwards Printing ("Named after our chairman Martin Edwards, hence the 'me,'" Edwards comments) deals with cassette and video inlay cards, slip cases, CD booklets and wallets, together with outer packaging and general POS material.

Print associated with CDs is blossoming in line with the development of this format. Investment is being made in more equipment to meet the rising demand for carton packaging.

Near the opposite end of the company size scale, Axis Productions, based at London's Finsbury Business Centre, makes the unusual its speciality. As well as designing and printing according to customer brief, managing director Andrew Prewett also comes up with novel

designs, makes them up and takes them around the record companies to see who will adopt them.

Record sleeves in such shapes as elephants and hands are all part of the repertoire. Prewett also notes an increased demand for multi-packs and presentation boxes. In their search for novelty, record companies sometimes look to unusual materials.

"We normally work in paper and card but we have even organised the production of print on stocking tops and leather," Prewett comments. "I get asked for all sorts of strange materials."

He adds: "Because we are a small company we have to be very flexible. We handle the stuff that the big boys wouldn't normally want to be bothered with — they are usually short runs and there is no way we would compete for conventional record sleeves."

Prewett, head of creative services at Phlogram before setting up his business nearly four years ago, describes his team as "refugees from the record industry" and says: "Everybody seems to have responded favourably to the work we have done and we just keep going. There is more and more interest in innovative packaging to excite and stimulate the market."

Sometimes the request is for an add-on to a relatively standard sleeve. "We have produced pop-up cameras, eyes and all sorts of weird and wonderful things," adds Prewett.

Sleeveprint is unusual in that it combines printing with audio manufacturing at its Bedford plant.

"On the print side, we do the gatefolds, CD booklets and wallets, cassette inlays and cases, poster bags and posters," says Nick Flower, sales and operations director.

Under the same roof, the company carries out vinyl pressing, tape duplicating and CD manufacturing. The trends, according to Flower, are for more titles and shorter runs.

The main thrust at Triangle Press, in Yatton, Avon, is all the print associated with CDs — booklets, boxes and inlay cards. "We are a general printers but about half of our business relates to CDs," says Jonathan Neale, CD manager.

He explains: "The whole thing is seasonal. Generally we experience a fall in the summer, but leading up to Christmas we have a terrific amount of business. There is a great sense of urgency during this period but we have not had any

problems in meeting these peaks." Another area is foreign language selling, from all the European languages to Arabic.

When Paddy Prendergast set up his A to Z Music Services in North London two years ago it was from a background of a music degree from University College, Cork, a post graduate degree in recording and production from the University of Surrey and then two years in a job that had nothing to do with the music industry.

As well as handling design, Prendergast acts as a print broker for record companies, finding the best and most competitive printer according to the nature of the job. The work ranges from sleeves and labels to POS streamers and eight-fold cut-outs — "Practically everything you need to mount a campaign," he says.

"It is a seasonal business," he agrees, "but we find we tick-over all year round. Some printers are particularly good at one thing and others at another. By tailoring the supplier to fit the job we save the customer money."

There is equal diversity in the run lengths of the work commissioned. "We get requests for anything from 500 to 500,000," Prendergast says.

A similar contracting out job is done by Cops at Beckenham, a company founded 12 years ago by Eric Dahli and his wife Roberto, whose backgrounds both relate to the music industry. They employ their knowledge of France to place the printing with appropriate companies there, the repro and the printing," says Dahli. "We do a lot for the small independent companies. They always try to find something unique. There is plenty of work all the time. Over many years we have learned a lot and there is nothing better than experience."

Printers in France as well as the UK are also often employed by Batterssea's Maying Records, although about half the output is handled in-house. "There are printers in France which are particularly good at CD booklets," explains managing director Brian Bonnar. "We specialise in being a one-stop shopping service."

Originally, this company was involved in custom pressing of vinyl and expanded from there into tape duplication and CD manufacture. Alongside this, it developed the concept of offering a complete service by supplying labels and all

the other associated print.

The demand for the unusual is catered for. This can include making extra-wide spines to accommodate two or three 12-inch albums, various permutations or gatefolds and the use of such special materials as corrugated board, Crimpaline and embossing.

Maying Records does succeed in avoiding the summer doldrums, according to Bonnar. "Our business is fairly constant throughout the year," he claims. "We have clients who have been with us eight or nine years who have large catalogues which continue to sell. We are all for reducing 'summer time' for four months to not more than one month. The pre-Christmas panics of vinyl have diminished and while there is still a pronounced seasonality with CDs and audio cassettes, that is all part of the fun of the business."

Lee Newbon, managing director of Tinsley Robor Group, is expecting to be able to announce at any time now the acquisition of a design company. "This will enable us to offer a package service from design right through to the final product," he says.

The group claims to be the biggest print supplier to the music industry, specialising in the origination and printing of all music products.

"We have been associated with the music business for about 30 years," says Newbon. Within the group are two repro companies in London, R & B Litho and Sonic Plates. The printing is carried out at James Upton and Tinsley Robor labels, both based in Birmingham.

The reduction in business from vinyl-related products has been down by only seven per cent. Meanwhile, work for CD has "gone through the roof".

"According to Newbon: "Record companies have become far more demanding and the print really has to be very much on the button to provide the kind of service wanted."

The most important single factor is reliability in meeting completion dates. "To give the record companies what they require there needs to be a major spend on printing equipment," he points out. "Our capital expenditure programme over the past two years has been £2m."

Over the last 12 months the two Birmingham companies will have handled more than £13m worth of print, with more than 80 per cent for the music business.



DESIGN CRAZY: cut-outs, pop-ups, even calendars proliferate in the desire to be different



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

MUSIC WEEK 31 MARCH 1990

ONE OF MANY FOR US!

TOP · 75 · ARTIST · ALBUMS

1	2	CHANGES/BOWIE • David Bowie (Various)	EMI DBRY 1 (J)
2	NEW	VIOLATOR • Depeche Mode (Depeche Mode/Flood)	C. RECORD 1453 CD/RT 9 C. COLUMBIA 6453 CD/STMM 44
3	1	I DO NOT WANT WHAT I HAVEN'T GOT • Sinéad O'Connor (S. O'Connor/N. Hooper)	Ensign/Olympic OER 14 (J) C. ZONE 1453 CD 1258
4	3	VIVALDI FOUR SEASONS • Nigel Kennedy/ECO (Andrew Keener)	EMI DBRY 2 (J) C. NAGRA 2103 CD/REG 2
5	NEW	ONLY YESTERDAY Carpenters (Various)	A&M 994 1990 (J) C. A&M 1990/CD 124 1990
6	4	BUT SERIOUSLY ••••• Phil Collins (Phil Collins/Hugh Padgham)	Mercury 7 2020 (J) C. TCV 2020/CD 12V 2020
7	3	THE ESSENTIAL PAVAROTTI • Luciano Pavarotti (Various)	Decca 430781 (J) C. 430781/CD 430781/2
8	2	THE ROAD TO HELL ••• Chris Rea (Chris Rea/Jon Kelly)	Ear Music W 311 (W) C. W 311/CD 246282
9	NEW	COSMIC THING ◊ BS2's (Nile Rodgers/Don Was)	Reprise W 303 (W) C. W 303/CD 925842
10	10	FOREIGN AFFAIR ••• Tina Turner (Various)	Capitol 6570 2180 (J) C. NESTO 5180/CD 6570 2180

TOP · 20 · COMPILATIONS

1	1	NOW DANCE 901 • Various (Various)	EMI/Regal/Pol/Gem 900 4 (J) C. TENDRO 4/CD 4000 4
2	NEW	DEEP HEAT 6 - THE SIXTH SENSE • Various (Various)	Telstar SEAR 2412 (BMG) C. STAR 2412/CD 2412
3	2	JUST THE TWO OF US Various (Various)	CBS 9400 11 (G) C. ARDOR 11/CD 9400 11
4	2	RIGHT STUFF 2 - NOTHING BUT A HOUSEPARTY • Various (Various)	Sony SRK 996 (SFR) C. SMC 996/CD 580 996
5	5	THAT LOVING FEELING VOL 2 Various (Various)	Sire 62871 (J) C. GEMIC 7102 6287 7
6	7	BODY & SOUL - HEART & SOUL II • Various (Various)	Mercury & Soul 840791 (J) C. 840791/CD 840791
7	8	ALL BY MYSELF • Various (Various)	Decca/Chrysalis ADD 12 (J) C. DDD 12/CD 12
8	6	PURE SOFT METAL • Various (Various)	Sony SRK 996 (SFR) C. SMC 996/CD 580 996
9	15	CHEEK TO CHEEK • Various (Various)	EMI 9400 11 (G) C. ARDOR 11/CD 9400 11
10	8	PENNIES FROM HEAVEN Various (Various)	BBC REL 740 (J) C. ZED 740/CD BBC/CD 2000



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The Copyright Designs and Patents Act may, ironically, be detrimental to the very designers it set out to protect. Martin Aston unravels who now owns what under the new law and talks to AMID — recently set up to look after the interests of music industry designers

IN THEIR most successful song, *Wordy Rappinghood*, Tom Tom Club asked what were words worth? Now the same is being asked of pictures. Back in the Sixties and early Seventies, the music industry was aware of the importance of visual identity but was yet to be seduced by creative graphics. However, with punk's art-school associations and the birth of the video generation, the growth in stature of the music industry designer has mirrored the increasing importance of

images and image. Consequently, today's art of packaging carries a higher potential gain or loss.

Nowadays, bands strike up of ten long-term associations with designers, especially those with a distinct style who have developed their own work as an artist, like Jamie Reid, Roger Dean and Neville Brody.

Or perhaps the band find their label has an in-house expert, like 23 Envelope's Vaughan Oliver who offers his visual interpretations to (almost all) 4AD acts, usually with the bands' approval rather than complaint. His work includes the uncanny sepia-tinted monkey-with-a-impie that suited The Pixies' *Doolittle* album. The fact that the "4AD sleeve" is now a generic term is proof alone that design is an integral, not coincidental, contributor to today's selling process.

That contribution, however, is under review — and in a manner that will set the tone for the Nineties. The catalyst is the Copyright Designs and Patents Act, which outlines new "moral" rights relevant to designers — such as the right not to suffer false attribution, the right to be credited and the right of integrity, that is the original design cannot be changed in a way that is prejudicial to the designer's honour or reputation. But while clarifying the ownership of copyright as belonging to the originator, the new act might actually be potentially detrimental to music industry designers.

Since the act came into effect last August, a number of major rec-

ord companies — CBS, EMI, Chrysalis and K-tel among them — have issued letters requesting that all copyrights in any artwork/designs used in the selling of sound and video recording be signed away to them. This is because the law now clarifies that the passing of an invoice from designer to label and the subsequent payment of that invoice does not give record companies automatic copyright as had been assumed in the past.

Subsequently, the Association of Music Industry Designers (AMID) has just been formed. "Producers are very well looked after in the music business, video makers too, but not designers," says Kasper de Graaf, MD of design consultant Assorted Images and the first chairman of AMID. He is joined by treasurer Andrew Ellis of Icon and secretary Rob O'Connor from Shyla Rouge. "AMID got together so that when we were having to agree terms of working, we'd do so consistently, and find out what our rights were under law," says de Graaf.

AMID has attracted between 120 and 200 to each of its first three meetings — "the vast majority of London designers", de Graaf maintains. His main impression of meetings has been "the incredible consensus on every point discussed. There are lots of designers with different approaches and attitudes within AMID, and as an association, we're interested in finding a good way of working that accommodates those differences, but which also translates it into a way

of working that can suit us, the record companies and, on the designers' behalf, de Graaf is at pains to stress: "Copyright is an emotive and not a very helpful word and if people think that's the central issue, then you are going to have a battle and end up in court, which I would prefer to avoid. The central issue is usage — as in what the record companies want to do — because there is no need for anybody other than the original owner to own the copyright. There have been several instances where design has been stated on packaging to have been specifically licensed to the record company, which is the correct, legal way of recognising what happened." Two examples he gives are Kate Bush's *The Sensual World* and Durandurand's *Decades* compilation, both on EMI.

"I think the letters from CBS and EMI are basically a shot in the dark, to try to get things sorted out," reckons de Graaf. "All they're doing is putting the situation completely from their point of view, saying, 'Here's £50, we own everything, we never want to see you again.' We in AMID are happy to grant whatever rights are needed and agree terms since we want our work published, but we don't want to fall out over copyright. An author doesn't assign his copyright to his publisher in order for the publisher to do his commercial job."

Galvanised by what AMID sees as "blanck" agreement proposals from the record labels, members are establishing new terms of trad-

Caught

ing as well as codes of practice that cover the wide spectrum of legal, financial and artistic considerations. In its opinion, record companies should no longer act as if the copyright is automatically theirs. The value and day-to-day worthiness of design co-ordination should also be respected — no more inexperienced product managers handling the checking of proofs and print instructions or worse, adapting designs without consultation: "which you then get associated with, and which your reputation stands on", de Graaf maintains. "People will think, 'So-and-so did that, his design isn't improving with age'."

But, as Main Atterly's Joe Molowski points out, record companies must be free to hand out work to whom they like. "If you told them they couldn't produce something on an ad or poster, everything would stand still. Maybe I'm three times more expensive than someone else and the label are willing to pay that for the sleeve, but not for the ad, so it would be like blackmailing the label, you can't really blame them. It would be too complicated for them to pick up the phone every week to say, 'Can I have this?', so there has to be an element of trust.

"This is what is being discussed



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and debated. We have to show consideration to our clients because they're our bread and butter, but then they shouldn't be allowed to lampoon without permission, though when the logo is used in the context of ads or posters, we have no control. It's a very grey area."

"This grey area includes the way in which designs crop up on posters, T-shirts and in adverts, none of which are specified in the original commission but which record companies have taken for granted. "We've threatened legal action on several occasions and official merchandisers have coughed-up," says Molowski. "I've always stated categorically that there are no rights for any merchandising usage." And what about when a label reissues a record 10 years later, using the original artwork? "Which goes to show the design isn't unimportant as record companies often say," says de Graaf. "In other words, let's be more specific about what you want to do with it."

"If they want to own the copyright, they should pay a separate fee over and above the design fees," says Molowski as one solution. But AMID has decided the copyright is not for sale. According to Geoffrey Adams, acting chair-

man of the Chartered Society of Designers and member of the Copyright Council: "Copyright is a valuable property, and in order to obtain a fair return, you should make sure you are paid commensurately for its use or assignment or licence — and in order to do that, you have to continue to control the copyright."

AMID says its members recognise that their clients "want to know on what basis they're hiring the work, so we're bringing it out into the open. We realise that they're the initial investors, but we want to find a good way of working that recognises our position too."

Does the problem lie in the grey, undefined area between commerce and art, and the intrinsic worth across that spectrum? Quick On The Draw's Dave Whalin, who incidentally has not been approached by AMID, admits: "For 99 per cent of our work I'd say I don't see any harm in handing over the copyright at the end of the day, as most of it's for a specific packaging job, so passing it on is part of the job in itself."

"But there is a slight difference between us and the illustrator and the photographer — I can understand the fear of a guy who's spent hours and hours pulling together a piece of fine art of totally passing

on the copyright. That's the finite difference. The designers are the in-betweenies, in that we're creating the idea but then commissioning the photographer and illustrator to come up with that piece of fine art. We now have this chain reaction going all the way down — not only do we have to ask the photographer to assign us the ownership and usage but our own employees now have to grant us permission to sell the work on to the record company."

But de Graaf argues that the 20-year career of a designer like Al's Jamie Reid should be looked at as an artist, "not just as this particular piece of product". In 1988, Saltharby auctioned a collection of Reid's work while he was part of 1989's Situationist Art exhibition in Paris. Vaughan Oliver has also just enjoyed his first, acclaimed, gallery showing. As de Graaf says: "I know some good music industry lawyers, but those people aren't interested in creative relationships, more 'My client can do what he likes'."

Publishing, packaging, brochure and all graphic design copyrights are owned by the originator, but record companies must feel their case is special. Since copyright dictates usage and consequently the cost and convenience, it is the issue. "Remember how many different purposes the same piece of artwork is likely to be used for in the promotion and reproduction of marketing a record over its lifetime," says EM's head of FR Terri Anderson, who points out that repeated payments for copyright,

plus the "immensely fiddley and complicated admin costs, would eventually have to be passed on to the consumer."

"Second, the ongoing battle against piracy is likely to be more successful by attacking on two fronts, the recording and the artwork, but that means relying on the copyright owner to get involved in prosecutions. Think of the complexity in that. Third, there is the need to preserve original artwork, having learnt from the past that very tight control must be kept over the whereabouts, ownership and preservation of original artwork."

From EM's point of view, the situation is now a straightforward commercial transaction: the company will buy copyrights but will not accept offers of exclusive licences since the terms "are still a matter of negotiation. Therefore there would still be some kind of restriction," according to Anderson.

Should the copyright owner choose to take advantage of his rights in full, Anderson stresses, "then the client is free to either accept or decline the terms offered. So it is to everyone's benefit that terms which become regular, understood and easily applied are agreed between these parties, because you can just imagine the logjams that would otherwise occur in the daily working life of an industry which employs design to the extent the record industry does."

There have already been cases where designers have lost work after refusing to sign the agree-

ment. Few want to be named for fear of further reprisals, but Joe Molowski sticks his neck out: "On occasions where I complained about images used outside the record company, I was told to leave it alone, that the record company insisted they owned it and not to cause waves for their artists. But I don't take note of it anymore. No reputable company would use such tactics. Such letters don't stand up to legal standards anyway."

Questioned as to whether EMI would withdraw work from those who would not sign the "blanket" agreements, Anderson replies: "One of our artists may demand that we use a designer, or we might feel that a particular designer is integral to our campaign." However, faced with potentially indefinite royalty payments, "the designer is going to have to be of sufficient status for us to comply," she adds.

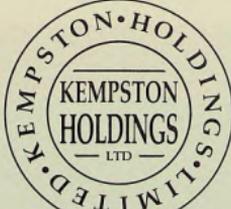
Now that the law restrains record companies from taking advantage of the previously woolly state of affairs, the industry is flexing its muscles — but can AMID? De Graaf says designers aren't interested in withdrawing their work. "This is our livelihood. But if people in the record companies think the way of resolving this issue is to turn away from using good creative talent toward using production studios that'll just sling the bag out, then that's not the way forward," he concludes. "If they want to work with artists, and for their musical artists to work with visual artists, that has to be recognised. That way we'll get quality product."

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Counting out time

by Stan Britt

FOR MICHAEL Cuscuna, 24 hours in a day are not enough.

This internationally-revived record producer/archivist is apparently near-permanently ensconced in the EMI/Manhattan studio in New York — and more recently at Abbey Road in North London.

Late last year, Cuscuna spent a whole month in London, something of a unique event as he is quick to agree: "It took a lot of work back home beforehand, a lot of preparation to make room for a month here. The nice thing about Blue Note — my principal preoccupation, I guess, for most of the past 15 years — is that, having worked on the catalogue for so long, I've managed to get my research up to date."

As a result Cuscuna has been able to bring out CD compilations containing previously unissued tracks as bonus material. He explains that "I've been in those vaults since 1975. So, by the time we started the 'new' Blue Note in late-84 I'd researched most of the vault, especially during the Eighties years when I was living in Los Angeles and not getting much other work. I went down to the vaults every day even though there were no intended projects. But I

knew all this would come in handy one day..."

His cataloguing of an end, Cuscuna retains an involvement with jazz's most famous label through Mosaic Records, a company formed with Charlie Laurie in 1983 which specialises in in-depth re-packaging of individual artists and bands.

A sometime journalist and broadcaster, Cuscuna's record business career began in the Seventies as A&R man and staff producer for Atlantic. He next spent five years as US director of A&R and Operations for Freedom/Black Lion, before immersing himself in Blue Note. His recent London trip, however, was to mastermind the re-emergence of another venerable jazz catalogue, Roulette, following its acquisition by EMI.

This month Cuscuna will be at Abbey Road again, vault-digging and re-mastering unissued as well as previously released Roulette tracks. For him, the jewel in the crown of the Roulette material is the late Fifties, early Sixties recordings by the Count Basie Orchestra: "For me, that Basie outfit was almost as important as the Hershel Evans-Lester Young-Buck Clayton band of the Thirties and Forties."

Among the results of Cuscuna's endeavours to reach the UK market already are classic albums by



COUNT BASIE: unissued jewels in the Roulette archives

Basie, Dinah Washington, the late Sarah Vaughan, Louis Armstrong/Duke Ellington, Pearl Bailey and Maynard Ferguson, whose 1961 reissue includes two extra tracks never before released.

The Atomic Mr Basie will be further reissued later this year, in its full form. During his return trip to London, Cuscuna hopes to confirm his hunch that the record was made in stereo as well as mono, "and the second re-release will almost certainly contain three, maybe four, previously unknown tracks."

Other discoveries among the Roulette tapes are unissued masters from such as pianist-composer

Randy Weston ("a quartet session that only he seems to have remembered"), tenorists Billy Root and John Coltrane ("a half-album by Trane; ditto by Thad Jones"). There's also an unreleased 1958 LP by Bud Powell recorded live at Birdland with Donald Byrd and Phil Woods. "It's not really great Bud, but there's enough good Bud for a single vinyl album and some bonus cuts for the CD," is Cuscuna's assessment.

One final question: is it really true that Michael Cuscuna puts in a 24-hour day, whichever side of the Atlantic he's on? "Most times I believe I do! And I must admit I'm starting to feel it..."

The nice thing about Blue Note is that, having worked on the catalogue for so long, I've managed to get my research up to date'

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