

MUSIC WEEK

28 APRIL 1990



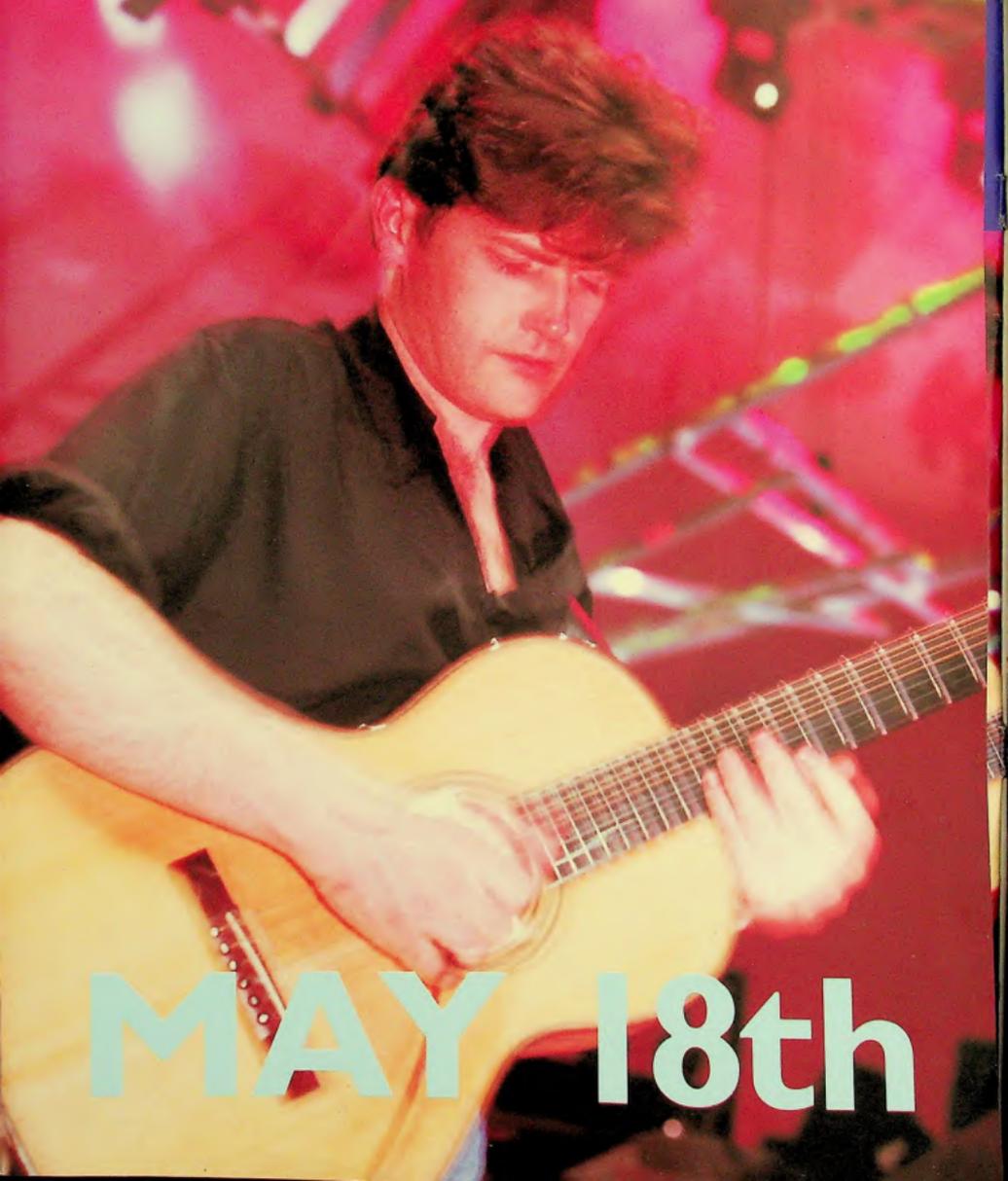
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Irish eyes on chart over Pavarotti placing

IRELAND'S ALBUM chart is under scrutiny after The Essential Pavarotti was deposed from the top spot following the exposure of a returns error.

PolyGram Ireland managing director Paul Keogh has tendered his resignation as chairman of the charts committee amid calls for a restructuring of the whole system.

The storm broke after WEA Ireland objected to the chart placing of Decca's Pavarotti album above the new Mary Coughlan release.

An audit aimed at settling the dispute between WEA and PolyGram, which distributes the Decca label, led to Coughlan's Uncertain Pleasures taking over at number one.

The Irish album chart serves as an indicator of label and distribution success calculated from the volume of product shipped out rather than sales returns from retailers.

Commenting on the system, Coughlan's publicist Oliver Walsh says: "It is clear that it needs a total change round."

"The chart isn't published. It is just an ego trip for executives, nothing more."

Walsh saw the crisis come as a head when Pavarotti's album took top place on March 9, still weeks before his scheduled Irish tour.

"We knew he was big, but not that big," says Walsh.

The chart auditor's report stated that the incorrect figures for the Pavarotti album were based on a claim by a Dublin store that it had been sent more records than its order.

Keogh, the man at the centre of the furor, is also chairman of the Irish section of the International Federation of the Phonographic Industry. WEA Ireland managing director Peter Pryce has declined to discuss the incident.

SINGLE-MINDED?
MW researcher Alan Jones opposes the view that the seven-inch vinyl single is dead

DOING IT THEIR WAY
A look at the Scottish record industry and its claim to a national chart

HEADS DOWN FOR A FULL HOUSE
A special focus on the increasing popularity of heavy metal

"It is all water under the bridge," Pryce says.

Pryce, also a member of the chart panel, adds: "Paul Keogh has tendered his resignation but there has been no meeting of the panel since then. There must be another meeting soon to accept it or otherwise."

Hopes dashed over radio pop pourri

THE PROMISED radio revolution no longer heralds a wealth of pop programming for the national airwaves.

In a change of heart on the Broadcasting Bill, the possibility of a dedicated pop station being more than one of three proposed new networks has been scuppered by the Home Office minister re-

sponsible, David Mellor. He has made an amendment to the bill following consultation with Radio Authority chairman Lord Chalfont.

As well as proposing that one of the three stations should be speech-based, the minister says that another of the channels "must include a substantial proportion of music other than pop music". Two

of the new networks will be allocated an AM frequency and one will have an FM signal and while details of the third station have not been revealed, Lord Chalfont is known to favour a classical station on FM.

The amendment is believed to have come as a result of concern from the radio industry and the Shadow Radio Authority. They feared that the allocation of the new networks on a highest bid system could lead to all three stations providing the same programming — most likely undiluted pop.

While a few potential bidders have declared an interest in applying for one of the new licences, concerns have been raised about the operational and capital costs.

The successful applicants will have to finance the cost of providing transmitters, which could exceed £2m, as well as regional sales forces and studios — and if a national music channel is considered

Pinnacle man trades places

ONE OF the key figures in the rise of Pinnacle is leaving the company to head a rival distributor.

George Kimpton-Howe is ending his five-year association with Steve Mason's company where he was general manager and is taking up the role of managing director of Rough Trade Distribution.

Kimpton-Howe has worked closely with Mason during the last five years — a period that saw the company survive bankruptcy and pull through to become the top in-

dependent distributor.

His achievements with Pinnacle reached a zenith in 1989 when the company celebrated the five years at a birthday sales conference. But now Kimpton-Howe says it is time to move on and achieve new goals.

"It is very sad to leave the company but I am doing this as a career move. Pinnacle really has done a grand job and has changed the face of independent dis-

TO PAGE FOUR ▶



THANK YOU: Nelson Mandela shows his gratitude to artists and organisers

'We see no sales,' say shops after Nelson's day

THE NELSON Mandela concert may have been a success as an international event but the music took a back seat this time.

Record sales during the week after the Wembley concert support the view of retailers that the gig was more a political event than a musical one.

Analysis by Gallup also shows that this year's concert did not have such a dramatic effect on sales as the Mandela Birthday Concert in 1988. Only marginal increases

were noticed.

Chart manager of Gallup, John Pinder, comments: "There are a few albums that were outside the top 200 that have now moved into the top 200-100 positions, but there is no-one that has had a massive jump in sales."

This is because, Pinder believes, many of the artists played short sets and the more established stars — like Peter Gabriel and Lou Reed —

TO PAGE FOUR ▶

Chris Rea **texas**

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THE KINKS



Reports of the death of the seven-inch single have been greatly exaggerated, argues *MW* chart researcher Alan Jones

THE TRADITIONAL post-Christmas slump and the absence of new material from top acts, helped New Kids On The Block to top the singles chart in January with Hangin' Tough — it sold barely 20,000 copies in a week.

In its usual manner the tabloid press seized upon this fact as evidence of the imminent death of the single cling, among other reasons, its high price as a contributory factor. In reality, the single is not terminally sick, but in good health, and it has never been better value for money.

Firstly, compare 1990 with 1964. The Beatles were contributing to pop history, inflation was less than four per cent and disposable income was higher than ever before. The price of singles was then 6s 8d (33p) or three for a pound. This was not negotiable, records being one of many items that had a fixed price under Retail Price Maintenance.

In 1990, with RPM long abolished, the consumer rarely has to pay more than £1.75 for singles, with numerous new releases priced at 99p. The notional price of singles, allowing for full dealer margins

and VAT is £1.99 — roughly six times what it was in 1964. But if prices had risen in line with inflation single prices would have topped £3 some time last summer and they would now retail at around £3.20.

There are several hidden factors which make the 1990 single even better value. In 1964, the average single — mono and in a house bag — was two minutes and 33 seconds in duration. By 1990, the stereo, designer-sleeved single is 54 per cent longer at a best yet three minutes 55 seconds.

A glance at the table (right) shows that in 1974, 1980 and 1981 singles were ostensibly less expensive. But on a price-per-minute basis, 1990 prices are unbeatable.

Record companies have managed to keep prices low even though volume sales of singles are down considerably on the configuration's 1978/79 heyday. In each of these years, nearly 90m singles were sold, 50 per cent more than industry projections for 1990. In 1964, sales were a little higher than they are today, but as only 35 to 40 singles were released each week compared to more than 80 a week today, the average number of copies sold of each was considerably higher, allowing for economies of scale. Moreover, record companies issued only seven-inch singles in 1964.

To compete today they are more or less obliged to issue companion editions of successful discs on 12-inch, cassette and compact disc, all of which add considerably to overheads, so do numerous other items such as special packaging and even the purchase of barcodes at £30 a time.

The massive expansion of the media, both broadcasting and newspaper, and the need to service club DJs, also adds a mighty overhead, with at least 10 times as many records being issued on a gratis basis as in 1964.

BPI figures show that record companies bear a theoretical loss on every single they sell. The reason why their accountants tolerate this is that, whereas the single was once the industry's profit centre it has now become its loss leader, acting as a promotional tool to generate album sales. In 1964, only 24m albums were sold — four

In singularly good health

	Singles sales (millions)	Typical 7" Price	Price relative to July '89
1964	64	33½p	£2.71
1965	56	33½p	£2.24
1966	46	36p	£2.75
1967	46	36½p	£2.66
1968	44	40p	£2.77
1969	41	42½p	£2.79
1970	41	42½p	£2.62
1971	43	50p	£2.80
1972	46	50p	£2.64
1973	55	48p	£2.32
1974	63	55p	£1.72
1975	57	65p	£2.12
1976	57	70p	£2.03
1977	62	75p	£1.85
1978	89	80p	£1.84
1979	89	95p	£1.89
1980	78	99p	£1.68
1981	77	£1.10	£1.80
1982	79	£1.20	£1.69
1983	74	£1.35	£1.83
1984	77	£1.45	£1.88
1985	74	£1.55	£1.88
1986	67	£1.55	£1.83
1987	63	£1.79	£2.03
1988	60	£1.99	£2.15
1989	61	£1.99	£1.99
1990 (April)		£1.99	£1.83

● Source: BPI/Music Week. Based on record company shipments and estimates. All prices and comparisons are for July except where shown. 1990 figure assumes inflation of 6% since July 1989 (APR: 8%)

for every ten singles. By 1989, this figure had reached 162.6m — more than 26 albums for every 10 singles.

Time and again hit singles have proved to be potent weapons in stimulating album sales. One recent example is Sinead O'Connor's album *I Do Not Want What I Haven't Got*. It sold more than 100,000 copies in the week of its release following the number one success of its introductory single Nothing Compares 2 U. That's as many copies as Sinead's previous album *The Lion And The Cobra*, which produced one minor hit, has sold in the two years. Even when singles by album-orientated acts don't themselves become hits, the airplay and publicity they generate invariably boosts sales of their parent albums.

The artificially low price has helped to keep sales of singles buoyant here at a time when they have collapsed worldwide as the album takes over: Britain is the only country in the world where the per capita purchase of singles exceeds one a year.

Perhaps the most welcome result of a thriving (and accurately measured) singles market here is the interest it generates overseas. A UK hit automatically garners a certain amount of attention in every key territory and, even though hit singles in countries like Holland and Australia are not in themselves big moneyspinners, the resulting album sales are. For while the worldwide market for singles is only six times that of the UK, world sales of albums outstrip the domestic tally by a ratio of 13 to one.

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PRODUCT

● K-TEL'S £250,000 TV campaign backing its *Hooked On Country* album spreads into five new regions this week. The country compilation gets exposure in Granada, Central, central Scotland, Border and Grampian from April 23 for two weeks.

The campaign, which opened in the Yorkshire and Anglia regions, is accompanied by press ads in *Country Music News* and *Country Music Round-Up*.

The release features Billie Jo Spears, Kenny Rogers and Glen Campbell, and is backed by instore displays.

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The Cafe Society

by Gerald Mahlowe

IF YOU write songs and you're not in a band, there often seems little else to do but travel the time-honoured but tiresome demo tape route. Which is why the weekly Songwriters Showcase organised by Eugene Jones at London's Cafe de Piat is so welcome.

Situated rather unpromisingly on the main concourse at Waterloo Station, the cafe and its boss, Kevin Keenan, play host on Tuesday nights to new songs. Writers who can sing and play get up on stage; those who can't get someone else in. "But no drum machines, no synths and no backing tapes," says Jones firmly. "Just a singer and a maximum of two back-up players. The spotlight is on the content of the lyric and the quality of the melody — the performance comes last."

Philadelphia-born writer-musician Jones has been around the block, has been in and out of near-miss bands, has had two solo recording deals in Europe which didn't work out. Now he's taking a much needed sabbatical from his own ambitions to give others a boost. "I was disenchanted with the business side of things. I needed to start liking music again," he explains.

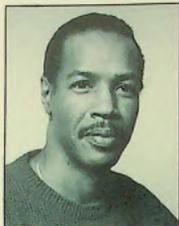
He started talking to people last autumn. Brian Engle of the PRS and Eileen Stow at BASCA were the first to offer their support, and soon Kevin Keenan was providing the venue, Rose-Morris and TOA were supplying the sound system, and £25,000-worth of acoustic piano was magically being loaned.

Then it was off to the south of France to shower Mideem with promotional hand-outs and back to field the response to a mention in *Making Music*, the musicians' free magazine. "I was overwhelmed. I had guys from Liverpool, Manchester, Leeds and Newcastle getting on the train to come and sing songs to me."

By mid-February, the showcase was happening and around week three, managers, agents, artists and A&R faces (Island, Sire, Virgin) were starting to appear in the audience. One night, Eaton Music supremo Terry Oates dropped by and was so taken with the whole thing, he cashed a cheque at the bar and handed out expenses to all the performers.

"I see 24 acts a week," says Jones on the vetting system. "From those I pull out 10, and eight get to play. They'll do three songs and each night, we call the best act back to do a couple more."

A musician of the old school, who reveres bands like Santana



EUGENE JONES: giving the song-writer a chance

and players like Chick Corea, Jones hopes that what he's doing will help put some substance and quality back into the chart. "The public is crying out for it and the time is right," he asserts.

Meanwhile this enthusiastic hustler is talking to both Sky and BSB about possible screen time for his baby. "But it must stay a street thing," he insists. "It's got to stay accessible. If it becomes glossy, I won't want to be involved with it." ● Jones can be reached via BASCA on 0(711-436 226) or at the Cafe de Piat on 0(711-633 9812).

Taking account of deposits

Any dealer that operates a deposit system for customers who want to get hold of certain records that are not in stock will know the problems that this can involve. Here, Greville Janner MP provides some answers for those sticky situations:

A customer ordered an expensive box-set of CDs. He put down a deposit of £50. I told him that I would get it in for him as soon as possible. A month later, the collection has not arrived and the customer has demanded the return of his money. Is he entitled to it? When is a deposit refundable?

A deposit is an earnest of good faith. It is consideration given by the buyer, to the seller, in return for the seller's setting aside the goods. The basis for the return of the deposit may be agreed between the parties. Any terms not agreed will be implied.

If, then, a customer does not return to collect goods and to pay the balance of the price, you may keep the deposit. The customer must come back and pay either within the time agreed, or otherwise within reasonable time. Reasonableness will depend on all the circumstances of the case.

In precisely the same way, your customer must give you either the agreed time or else a reasonable time to get in the goods. In your case, you promised that you would have them available as soon as possible. That would not give you for ever, but a reasonable time would probably be two or three months.

So the chances are that your customer has no legal right to the return of his deposit. But when will the goods come through? Is it worth the hassle and effort to refuse the return? If the customer cancels, can you either cancel the

goods or otherwise sell them without too much of a problem?

The law, then, is probably on your side. But whether it would be reasonable for you to rely on it is a matter of business for you.

Within 24 hours of placing a substantial order for tapes, records and CDs, a customer tried to return the goods on the basis that it was still during the cooling off period. He recalled something about cooling off, but does it apply to that sort of case? And if it does, will it help me if I change my mind about orders placed with record companies or suppliers?

In general, once a contract is made, the deal is done and neither side is entitled to go back on it. Customers may cancel because goods are faulty but not, for instance, because they have thought better of the deal.

Under the Consumer Credit Act 1974, customers do have a right to cancel if:

- (a) They sign a credit agreement; (b) for between £30 and £15,000;
- (c) and of home
- (d) Provided that this is not a mortgage agreement.

So if you were sold goods in the ordinary way from your suppliers, there can be no question of legal cooling off. Nor would these rules apply to you and your clients, even if you did enter an appropriate credit agreement in your home. Cooling off rules are designed to protect consumers and not traders.

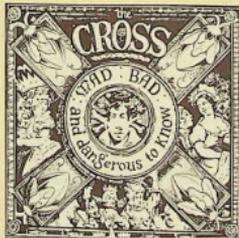


EDDIE GRANT has renewed his publishing agreement with Warner Chappell. The first songs to be included in the deal, which excludes North America, are those which appear on Grant's forthcoming *Ice/EMI* album, *Barfoot Soldier*. Pictured with Eddie Grant are (left to right) Lloyd Bayly (Metro Management), Robin Gadsby, Cox (managing director Warner Chappell UK), Charles Kuiper (managing director Aramis/Warner Chappell, Bessel) and Michael Dolan (Metro Management).



the CROSS are: Roger Taylor, Spike Edney, Peter Noose, Clayton Moss and Josh Macrae

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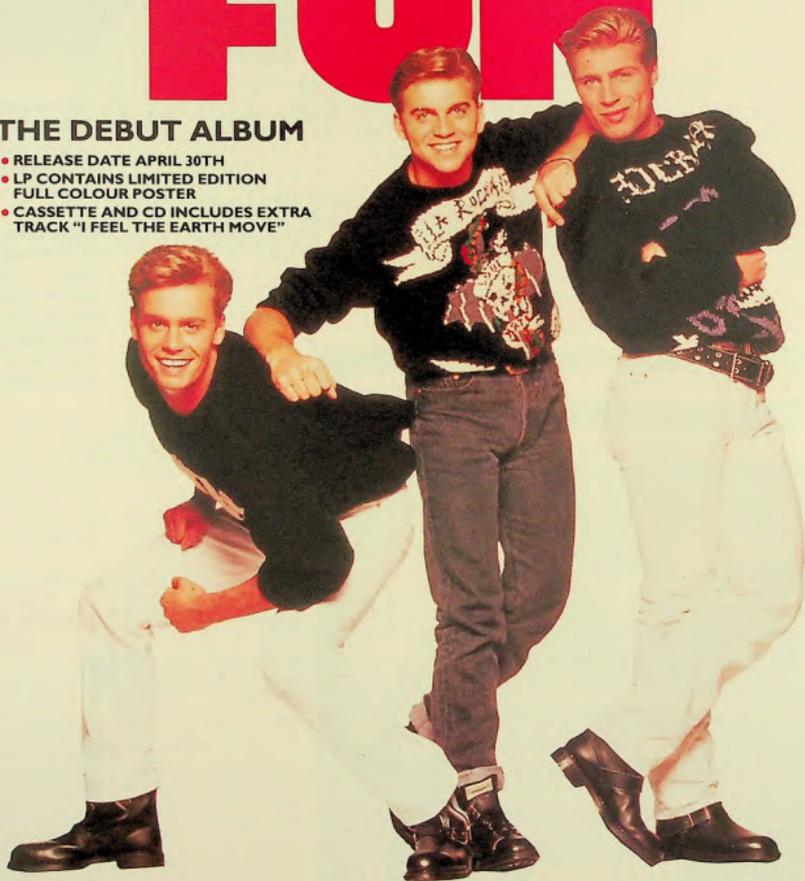
Taken from the album
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2	THOUGHTS OF HOME	Telstar STAR2372 (BMG)
	Daniel O'Donnell	C-STAC3377/CD TCD32372
3	I NEED YOU	Ritz RITZLP0038 (SP)
	Daniel O'Donnell	C-RITZLC0038/CD RITZCD104
4	FROM THE HEART	Telstar STAR2377 (BMG)
	Daniel O'Donnell	C-STAC3377/CD TCV2377
5	STORMS	MCA MCG6046 (P)
	Nanci Griffith	C-MCG6046/CD DMCG6066
6	DON'T FORGET TO REMEMBER	Ritz RITZLP0043 (SP)
	Daniel O'Donnell	C-RITZLC0043/CD RITZCD105
7	NEW HIGHWAYMAN 2	CBS 466552 (IC)
	Jennings/Nelson/Cash/Kris	C-466552/CD 4665522
8	TWO SIDES OF DANIEL O'DONNELL	Ritz RITZLP 0031 (SP)
	Daniel O'Donnell	C-RITZLC 0031/CD RITZCD 107
9	LONE STAR STATE OF MIND	MCA MCF3264 (P)
	Nanci Griffith	C-MCF3364/CD MCG3269
10	NEW III	CBS 466348 (IC)
	Ricky Van Shelton	C-466348/CD 4663482
11	COPPERHEAD ROAD	MCA MCF3426 (P)
	Steve Earle	C-MCF3426/CD DMCF3426
12	RE WHITE LIMBOZEN	CBS 465735 (IC)
	Dolly Parton	C-465735/CD 4657352
13	9 NO HOLDIN' BACK	Warner Bros WX2921 (M)
	Randy Travis	C-WX2921/CD WX2921CD
14	6 BOOM CHICKA BOOM	Mercury 842155 (SP)
	Johnny Cash	C-842155/CD CB-8421552
15	18 STORMS OF LIFE	Warner Bros 925431 (M)
	Randy Travis	C-925431/CD 9254352
16	11 ALWAYS AND FOREVER	Warner Bros WX 107 (M)
	Randy Travis	C-WX 107/CD WX 107CD
17	GUITAR TOWN	MCA MCF 3335 (P)
	Steve Earle	C-MCF 3335/CD DMCF 3335
18	12 OLD B X 10	Warner Bros WX 162 (M)
	Randy Travis	C-WX 162/CD WX 162CD
19	13 ONE FAIR SUMMER EVENING	MCA MCF3435 (P)
	Nanci Griffith	C-MCF3435/CD DMCF3435
20	RE BLUEBIRD	Warner Bros 925761 (M)
	Emmylou Harris	C-925761/CD 9257762

TV tunes
to newer
routes

by Alan Gardiner

WHEN BBC2 dramatically cancelled its coverage of the Wembley Festival a couple of months ago, it softened the blow by announcing plans to film country artists in the studio rather than in concert. Those plans have now taken clearer shape, and details of extensive country music programming on other television channels are also beginning to emerge.

BBC2's New West is from the Late Show stable and co-produced by Tracey Macleod and Mark Cooper. Macleod says the desire for a more contemporary approach to country lays behind the decision to abandon Sing Country (the Wembley Festival series) and replace it with the new programme. "We want to reflect the newer profile of country buyers, without alienating the traditional fans," says Macleod. "The show will be studio-based with the focus very much on performance, though there may be occasional brief interviews. Recording has already started and will be continuing over May and June."

Cruz Clark and Robert Earl Keen Jr were filmed earlier this month and other featured artists are likely



GUY CLARK: set to star in BBC2's New West country show

'We want to reflect the newer profile of country buyers without alienating the traditional fans... The show will be studio based with the focus very much on performance'

to include George Strait, Clint Black, Rosanne Cash, Mary Chapin Carpenter, Kimmie Rhodes and Katy Moffat. Tracey Macleod says she is also hoping for some "big names" as special guests and adds that one of the shows may feature non-country artists performing country songs. The 30-minute programmes will probably run for six to eight weeks in August and September, occupying the mid-evening slot previously filled by Sing Country.

Macleod hopes that if the series is a success it will return next year. "I'd like to go on to include more of the 'old guard' of country artists. I saw Bill Monroe performing in the States recently and he's the kind of act I'd love to have on the show."

Television rights to the Wembley Festival have now been acquired by BSB, which has signed a four-year contract with producer Peter Van Cenn. BSB's music channel The Power Station also has a regular country show, New Country, screened at 10 pm every Wednesday. The 60-minute programme is produced by INN in Nashville and features live concert performances of the latest country releases. A diverse collection of artists is set to appear in the coming weeks, ranging from Don Williams and Tammy Wynette to Clint Black and Ricky Van Shelton.

Other US country programmes have been bought in for late-night screening by Channel Four. The channel has acquired six episodes of Lonesome Pine, a series produced in Kentucky, and 15 episodes of Austin City Limits, one of the top US country shows. Around 200 30-minute episodes of Austin City Limits have been edited into hour-long packages, with transmission set to begin in early summer. A number of contemporary artists will be appearing on the shows, including Dwight Yoakam, Steve Earle, Lyle Lovett and Joe Ely.

Channel Four also has another country series in the pipeline, as Avril MacRory, the channel's commissioning editor for music, explains. "We're working on a series of programmes, provisionally titled Town and Country, which we hope will go into production in the summer for transmission later this year or early next. The programmes will be a mixture of performance and documentary and will focus on the contemporary country scene. I'm interested in the influence country has started to have on mainstream rock and pop, and in how this impulse has come from newer acts rather than the traditional estab-

lished stars. We're hoping to film several of the Route 90 artists for the series."

MacRory says the project reflects the channel's continuing interest in country, following the success of Hank Wangford's Big Big Country: "It's an area of music I'm very much committed to and I'd say the prospects for country on Channel Four are very bright indeed."

TOP 10
COMPILATIONS
LPS

1	THE KENNY ROGERS STORY	Kenny Rogers	Liberty ENTN 21 (E)
2	SPECIAL COLLECTION	Various Artists	Capitol ESF 2112 (E)
3	VERY BEST OF JIM REEVES	Jim Reeves	Mercury R90317 (BMG)
4	GREATEST HITS	Dolly Parton	RCA PD0407 (BMG)
5	IT'S GOTTA BE MAGIC	Don Williams	Florence WMS3 (P)
6	THE COLLECTION	Various Artists	Collector Ser. CCS9 183 (BMG)
7	GREATEST HITS	Glenn Campbell	Capitol SF 21855 (E)
8	ANNIVERSARY - 20 YEARS OF HITS	Dolly Parton	RCA PL 89017 (BMG)
9	VERY BEST OF DOLLY PARTON	Dolly Parton	RCA PL 89017 (BMG)
10	THE COMPLETE GLEN CAMPBELL	Glenn Campbell	Mercury WMS3 (P)

Waylon Jennings Willie Nelson
Kris Kristofferson Johnny Cash



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Children's videos now account for 25 per cent of the sell through market, but while the kids watch them, it's the parents that buy them . . . and they're becoming more discerning as Sue Sillitoe discovers

New vids on the block

WITH CHILDREN'S titles currently accounting for more than 25 per cent of sell through video sales it comes as no surprise to hear that the video companies are looking to expand their kiddie video ranges to meet growing demand.

The peak period for sales is still Christmas, but with the summer holidays looming the industry is gearing up its releases to encourage frazzled parents to invest in a few hours peace and quiet.

The companies have had to accept that most children's titles are actually bought by parents. The kids might have pocket money to spend, but it is parental influence that determines what videos they buy, especially amongst the younger contingent.

With parents becoming more discriminating it is no longer possible to put out just any title in the hope that it will sell. These days parents want more than just value for money. They feel that if their children watch videos, they should have some educational value in addition to being entertaining. They are demanding better quality product.

"TV exposure is no longer enough to guarantee the success of a video title," says Pickwick's Melvin Simpson. "Twelve months ago there were plenty of children's TV series being touted around to the video companies and the result was a ridiculous Dutch Auction for product which we didn't get involved with. But now the market has matured and parents have become more discriminating. Now we are seeing much better value and much better titles, but fewer of them."

Pickwick's answer to this change in attitude has been to produce a series called Animated Classics — cartoon versions of some of the best-known and much-loved children's stories. Last year the com-

'These days parents go for nostalgia. They want their kids to see the sort of programmes they watched as children because they feel safe with that type of product'

pany launched five titles and it has just released another three.

Simpson adds: "This series has done incredibly well and we are looking at it as a long term project with new releases cross promoting titles already available. When you put out animated product like this you have to be 100 per cent sure of the quality, especially when you are competing against the likes of Disney. The stories are all recognisable classics and are not violent so parents feel happy with them. They are also the sort of titles that the kids will want to watch again and again."

Castle Hendring is following a similar line with its Mother Goose Video Treasury of nursery rhymes and Channel 5's Kim Howson agrees that for a title to succeed it must first appeal to the parent. The company has recently added to its children's range with the release of another Telly Treats video — a compilation tape featuring pre-school favourites such as Pab, Hector's House, Mother Goose and Morph. Morph also appears on his own full-length video which is released this month.

Howson says: "The days of the licensed character are numbered. These days parents go for nostalgia. They want their kids to see the sort of programmes they watched as children because they feel safe with that type of product. Video is still a bit of an unknown quantity for a lot of parents because, unlike a book, you can't flick through the



TRY STICKING this to your car rear window: *Count Duckula, Telly Tunes* — the soon-to-be-released *David The Gnome*

pages to be sure that it is suitable for your child."

Like Pickwick, Channel 5 is also producing its own children's titles. The latest features children's TV presenter Michaela Strachan who hosts birthday party videos with games and cartoons for boys and girls.

Another company which is producing its own children's product is The Video Collection. Jacqueline Proud, who is responsible for children's releases, says: "We feel that children's titles should be educational and we act as our own censor because we don't want to have anything to do with cheap and nasty product. The market has changed. There are not so many toy related titles around now and the best sellers are the old favourites like nursery rhymes and fairy tales."

To accommodate these changes the Video Collection is looking at book-related products for kids. It will soon be releasing *Ronald Dahl's BFG* on video and Frank Muir's *Whalamass*. It has also produced a range entitled *Learn With Sooby* which combines an educational theme with a well known TV character. Other titles have come from



its links with TV companies and include *Count Duckula, Telly Tunes* — a compilation video, *The Smurfs* and the soon-to-be-released *David The Gnome*.

Most of the major multiples have long since realised the sales potential of children's video and devote a high proportion of shelf space to it. But competition amongst the video companies for a slice of that space is still intense and this has led to a hunt for new outlets for product. One company which has been looking elsewhere is Parkfield which now sells its *Playtime Collection* through toy retailers.

Karen Foote, public relations consultant for Parkfield says: "The company launched the *Playtime*

TO PAGE 12 ▶

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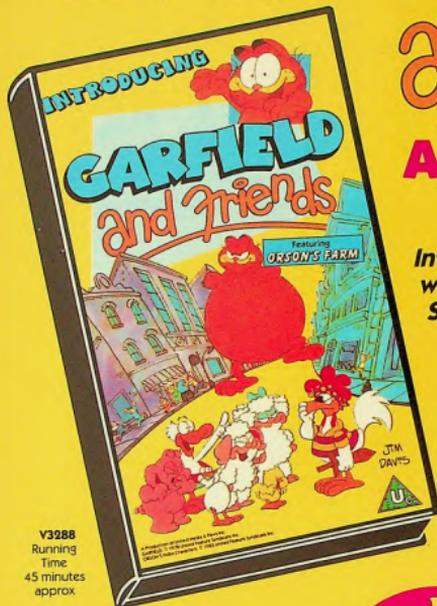
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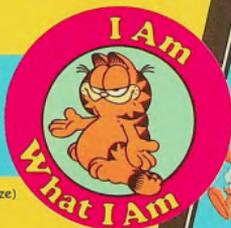
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MLLA
VIDEO



HECTOR'S HOUSE: ripe for the nostalgia market

FROM PAGE 10

Collection of a number of toy fans and the response was fantastic. The animated series is aimed at three to 10 year olds and is doing very well. We are also about to launch a second volume of Penny Crayon, narrated by Sue Pollard, in which crayon drawings come to life. Other children's titles from Parkfield come from our links with MGM and RCA — again with the emphasis on entertainment and education."

Foote adds that children are also great sports video fans so there is some cross over between these two product ranges. And as an interesting diversion the company is soon to launch The World's Secret Animals — a natural history series aimed primarily at children.

But for all the efforts to come up

with new characters the established kids favourites haven't lost their appeal — and their marketing advantages. K-Tel is still doing well with its Snopy titles and Musing In Action's bestseller, by considerably more than a whisker, in Garfield. Each of the six titles it has released between June '87 and December '89 has doubled previous sales figures and, with Garfield soon to have his own TV series, yagourt and lasagne products, MIA has a ripe climate to launch its new video series on May 21.

"We expect massive things of our little fat cat," says MIA marketing director Paul Kea. "He has been unbelievably successful for us so far and we expect to do at least 50,000 units with each of the new titles. Garfield's appeal broadens all the time he's popular with people between four and 80."

Video puts its house in order

VIDEO HAS put its steady formative steps behind it and a new initiative has been launched to ensure its image remains intact.

For the first time all sectors of the industry have joined together to create the Video Standards Council, a new watchdog organisation which already boasts 6,000 members from among both retail and sell through outlets including Woolworths, Smiths and Oor Price.

The VSC is controlled by a 16-strong committee of representatives headed by general secretary Laurie Hall, a former MD of CIC Video.

He comments: "Video is already one of the most rigorously controlled industries in this country but we still feel that there is room for further self-regulation. The new Code Of Practice addresses a number of key issues which can only lead to even higher standards of trading."

Under the code, retailer members are not allowed to show films or trailers for programmes having an "18" or "15" classification in their shops and must only trade in titles which have had their packaging passed by a review committee.

R E V I E W S

VAN MORRISON: The Concert: Live At The Beacon Theatre, P.M.V. CFV 10482. Running Time: 90 minutes. Dealer Price: £9.04.
 Comment: Grumpy Irish mainstay or visionary soul shouter? Bit of both actually. As Morrison, filmed as recently as November last year, takes his time warming up, then, Buster Keaton-like, cracks an uncertain smile, and blossoms into a vintage performance. The very subject matter precludes this from being a visual treat, but its value as a video over a straight forward live album comes in witnessing the tensions and rapport of work with in the band; Morrison coaxes, conducts, chuckles, the band follows, strains to keep up, is let loose to improvise. Fascinating stuff from close up. A good cross section of Morrison's back pages are represented, majoring on the recent Avolon Sunset LP, but it's the actual performance of the songs which really shines here, in particular which ones they do. George Fame on the trusty Hammond is an inspired choice as a sort of vice-captain coo musical director as he keeps things flowing and adds a touch of welcome humour. Morrison is at his very best.

Sales forecast: Van profile is at its very highest, so expect top 10 in the extraordinary figure for in fitting suit. **DM**

THE GO-BETWEENS: Video Singles... Beggars Banquet. BR088. Running time: 20 mins. Dealer price: £5.56

Comment: Thankfully, the sad loss of one of Australia's finest exports [The Go-Betweens will arrive this year] is being marked with two excellent mementos. The first is the double album, CD and cassette greatest hits and the second is this six-track video compilation that covers tracks from Spring Rain to the last single Was There Anything I Could Do. What a wonderful collection it is too. Just like the group's succinct and sentimental guitar pop songs, each video is simple but extremely effective. Spring Rain is a brief trip through an Australian city that finds the band playing amidst pouring rain. Like the majority of these videos, it's all home movie-type stuff that somehow captures the mood perfectly. Head Full Of Steam is a particularly strong performance that sees Ian singer Robert Forster dancing around in the sort of skimpy top and light trousers that even Prince would only just get away with. Right here is perhaps the most engaging of the lot with close-ups and silly faces in abundance that can't fail to endear the viewer to the band.

Sales forecast: This is a superb compilation that really should be seen. But as the Go-Betweens fan base is somewhat restricted, it's unlikely to get the size of audience it truly deserves. **NR**

ABC: Absolutely. Channel 5 CFV 10502. Running time: 55 mins. Dealer price: £6.95

Comment: Having made some of the best pop songs of the early Eighties, it's a shame that the videos to those songs were not of the same quality. The 14 tracks featured here make up a pretty poor collection that only embarrasses the songs rather than complements them. The songs simply make fun of all the melodrama — and along with a host of garish costumes only go to make the viewer reach for the stop button. SOS is perhaps the most typical example. Surely the last thing you would use to accompany such a strong, emotive ballad is footage of a middle-aged man diving in a swimming pool? It just wasn't bad enough to bring five songs from the How To Be A Zillionaire album follow (including two versions of Vanity Kills, yes, even the even a good song in the first place) and these proceed to lower the tone even further. Things look up towards the end with the more considered promos for tracks from the Alphabet City album and One Better World from the last LP. **Sales forecast:** Unless there are still plenty of die-hard ABC fans out there, it is unlikely to excite too many viewers. But then again, they won't know that until they have bought it and all the hits included are quite a good incentive for plenty of sales. **NR**

HARD N HEAVY: Volume Six. P.M.V. PMP 9912113. Running time: approx 80 mins. Dealer price: £6.95.
 Comment: Issue six of the controversial heavy rock video magazine Hard N Heavy sees a marked improvement not only in production style but also in editorial direction. Past contemporary HM acts seem eager to dissociate themselves with the sexist rock 'n' roll lifestyle cliché that surrounds their genre and do their best to offer interesting and intelligent comments especially concerning the issue — of the issue — AIDS. Of course there is still bound to be the odd rotten apple in the barrel (Pretty Boy Floyd) but generally the likes of the Cult, Michael Monroe, Voivod, De and Kiss's Paul Stanley make it perfectly clear that a laboratory is no longer a pre-requisite for appreciating metal. As for production style, there are less stupid "how many groups, do you sleep with on tour?" all loads together questions and the filming and editing makes for sharper, lighter and more intellectually stimulating viewing.

Sales forecast: The line up of stars is strong. Hard N Heavy's fanbase must by now be quite substantial and most store owners shouldn't have to think twice before offering the nation's favourite video magazine. **DM**

More Music Video on p16.

SELL THROUGH VIDEO

Description	Timing/Dealer Price	
1 NEW KIDS ON THE BLOCK	MCA/50 min/£6.95	CMV #9030 2
2 MOONWALKER	MCA/90 min/£6.95	Gold #2320
3 THREE MEN AND A BABY	Comedy/98 min/£6.95	Touchstone D406582
4 THE BLUES BROTHERS	Comedy/127 min/£9.04	CIC VHS 1322
5 HELPI	MCA/90 min/£6.95	Video Collection VC 332
6 BUSTER	Drama/98 min/£8.34	Vestron VA 17032
7 CALANNETS	Spatial Interest/50 min/£6.95	CIC VHS 1235
8 FATAL ATTRACTION	Drama/114 min/£9.04	CIC VHS 2293
9 CROCOWILD DUNDEE II	Comedy/107 min/£9.04	VHS 2304
10 BIG	Comedy/108 min/£6.95	CBS/Fox 658 50
11 THE RUNNING MAN	Sci-Fi/97 min/£6.95	Video Collection VC 3321
12 DIRTY DANCING	Drama/100 min/£6.95	Vestron VA 15223
13 BEGINNING CALANNETS	Spatial Interest/50 min/£6.95	CIC VHS 1260
14 THE Y' PLAN	Spatial Interest/80 min/£6.95	VHS VHS 252
15 MAGICAL MYSTERY TOUR	Musical/80 min/£6.95	Video Collection VC 3338
16 THE CARPENTERS: Only Yesterday	Musical/55 min/£6.95	A&M AMCS 107
17 PHIL COLLINS: The Singles Collection	Musical/55 min/£6.95	VHS VHS 354
18 STAKEOUT	Comedy/112 min/£9.95	Touchstone D405262
19 ROBOCOP	Action/107 min/£9.95	Video VHS 378
20 ROXY MUSIC	Musical/90 min/£6.95	VHS VHS 340

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R E V I E W

QUE SERA! SERA! The Official Irish World Cup Video. Warner Home Video. Dealer price: £6.95. Running time: 90 minutes.

Comment: With World Cup fever in full swing, one of the most entertaining sports videos this spring will obviously have enormous sales potential in Ireland but the programme should appeal to a wide range of British soccer supporters due to the key roles that members of the Irish squad play in top clubs such as Liverpool, Aston Villa and Arsenal. Supporters of these teams will find revealing interviews and visits to the clubs an attractive package combined with superb action and fan worship.

Sales forecast: Warner Home Video says that the video sold over 5,000 copies in its first three days of release in Ireland. It is expected to break the 20,000 barrier imminently and WHY (UK) forecasts sales in the region of 50,000 copies. **PO/M**



COME ON you Greens...



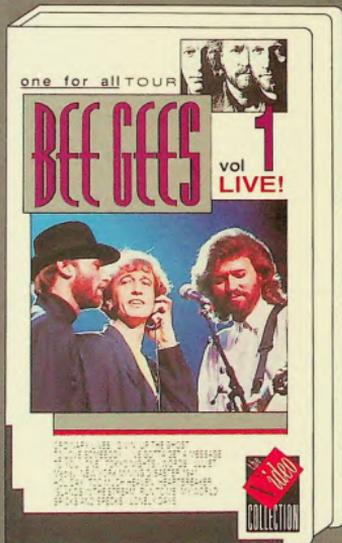
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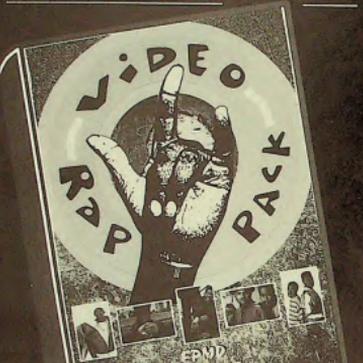


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MUSIC VIDEO

Meet the Popata posse

by Selina Webb
POPATA'S SCOPE as a production company is fast outstripping its early days as the groovy dance promo offshoot of Rhythm King Records.

Raising its policies on the ethic that anyone with talent should be given an opportunity — showreel or not — the company has drawn on new directional talent from a variety of backgrounds. It now represents 11 directors who between them can turn out commercials, corporate videos and, of course,

promos. "Our directors are chosen on their personalities and ideas rather than what they've got on their showreel — that's why so many of the advertising agencies are interested in what we're doing," says sales director Ceri Rhiannon. "We use quirky people from the trendy side of things and so many art directors of the agencies are young with fresh ideas. We want to work with them, not the same old staid people."

Rhiannon joined Popata after producing an award-winning corporate film with director Neal Walsh. Designed to inspire its barstaff, the Coca-Cola in-house film is described as "Night Of The Living Dead meets Cheers" and has won an IVCA award for the most innovative and creative approach to a traditional subject.

Neal Walsh joined the fold with Rhiannon and now shares a directing roster with promo stalwart

James LeBon, who has just completed a commercial for PopShop magazine, Steve Price, Adrian Wright, Copeland/Briant, Mike Walker, Matthew Glomare, Brett Turnbull, Guy Beckett, Robert Shackleton and Chris Bryant. Not bad for a company which started its life on upturned boxes in Martin Healy's office.

There's no question that Popata's promo background has helped it get ahead. "We can do things incredibly cheaply," boasts Rhiannon. "And because of our connections with the record industry it's easy for us to handle the music side of the commercials."

Now Popata is pushing Mike Walker for promos with "a clever mix of animation and live action" and Brett Turnbull with his "very wacky, and beautifully-lit" work. Everything produced by the company aims to be fresh and exciting in a world it perceives as "stodgy and in need of revitalising."



A MORIBUND moment from Walsh's award-winning Coca-Cola film

Promos win design awards

ARTISTIC EXCELLENCE in pop promos has been recognised by a leading design body after being deemed "not up to standard" for the last two years.

At April 11's Designers And Art Directors' Association dinner, Tanita Tikaram's Cathedral Song

walked off with two Silver Awards for director Gerard de Thame.

The video won both the most outstanding pop promo and most outstanding direction in a pop promo titles. Pete Townshend's A Friend Is A Friend was awarded a silver accolade for the most outstanding animation in a pop promo while Colin Hay's Into My Life was rewarded for film production.

In both 1988 and 1989 the promo categories were dropped from the awards after failing to come up to D&AD standards.

Fees waived for Capaldi's Mandela promo

PRODUCTION COMPANIES on both sides of the Atlantic gave their services free to produce a promo for Jim Capaldi's Oh Lord Why Lord, the only video included at last week's Nelson Mandela tribute concert.

The former Traffic drummer and lyricist captured a dueling with George Harrison against a backdrop of life in Soweto. In fact Harrison and Capaldi were filmed in California while the blue-screened township background was shot in a London scrapyard.

"The film was so cleverly shot that it was very convincing," laughs Capaldi's manager John Taylor. "We also had the use of previously unseen newsreel footage from South Africa, much of which was too harrowing to include."

"It wasn't meant to have the same effect as the Cars video of Live Aid, which was designed to shock people into doing something. It was more a reminder of what's going on."

Taylor adds that there are no plans to re-release Capaldi's single on the back of its Wembley Stadium exposure.

The video was directed by Peter Wisdom and produced by Peter Wolsley and Fraser Copp.

MUSIC VIDEO

Description (track) / Time / Price		
1	NEW NEW KIDS ON THE BLOCK: Hangin Tough Live/30min/£6.95	CMV 49022.2
2	1 THE CARPENTERS: Only Yesterday Compilation (16 tracks)/25min/£6.95	Channel 5 AMV 847
3	25 PHIL COLLINS: Singles Collection Compilation (14 tracks)/25min/£6.95	Virgin WD 594
4	4 ROXY MUSIC: Total Recall Compilation (8 tracks)/1hr/£6.95	Virgin WD 849
5	8 UB40: Labour Of Love II Compilation (14 tracks)/1hr/£6.95	Virgin WD 847
6	4 ROLLING STONES: 25 x 5 Compilation 2hr/£9.04	CMV 49027.2
7	5 VAL DONOVAN: Songs From My... Compilation (14 tracks)/1hr/£6.95	Parkfield PMV0005
8	NEW KYLIE MINOGUE: On The Go...Live Live/56min/£6.95	Video Collection VC 4093
9	2 DANIEL O'DONNELL: TV Favourites Compilation (17 tracks)/22min/£6.95	Ritz RITZ0002
10	13 JASON DONOVAN: Jason The Videos Compilation (4 tracks)/1hr/£6.95	PWL VHF 7
11	NEW ABC: The Best Of ABC Compilation (9 tracks)/1hr/£6.95	PMW/Channel 5 CVF 15022
12	NEW VAN MORRISON: The Best of... Live/1hr/30min/£9.04	PMW/Channel 5 CVF 10482
13	6 PUBLIC ENEMY: Fight The Power-Live Live/1hr/£6.95	CMV 49020.2
14	2 KYLIE MINOGUE: Kylie The Videos 2 Compilation (14 tracks)/22min/£6.95	PWL VHF 9
15	20 WET WET WET: In The Park Live Live (11 tracks)/1hr/£6.95	PMW/Channel 5 CVF 10072
16	27 QUEEN: We Will Rock You Live (21 tracks)/1hr/30min/£6.95	Music Club/Video Col MC 2032
17	7 BARRY MANILOW: On Broadway Live/1hr/30min/£6.95	BMG 790332
18	4 HARD 'N' HEAVY: VOLUME 6 Compilation (17 tracks)/20min/£6.50	PAI MPP 99 1211 3
19	3 BON JOVI: New Jersey Compilation (17 tracks)/25min/£6.95	PMW/Channel 5 CVF 08892
20	2 GLORIA ESTEFAN: Homecoming Concert Live (15 tracks)/1hr/20min/£8.34	CMV 49017.2

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TOP INDIE
TOP-40 SINGLES

1	3	STEP ON Savage Garden	Factory FAC 2777 35
2	6	STRAWBERRY FIELDS FOREVER Cory Bybee	Debut/Panache DETH16 2892 (PAC)
3	3	HANG ON TO YOUR LOVE Hoop Dreams	PWL PWL 0151 31
4	5	MAMMA GAVE BIRTH TO SOUL CHILD Beverly Smetana	Blue 7/Johnny Blue 02810 (KT)
5	4	MEL SAVANNAH Hoop Dreams	Gre 12/Manilla 108 105
6	4	BETTER WORLD Lulu	Debut/WANT10 21 (PAC)
7	6	ANOTHER DAY IN PARADISE Ann Trason	Debut/Panache DETH16 2892 (PAC)
8	2	PLAY EP The Shins	Capitol/WAX 125 105 (KT)
9	6	THIS IS HOW IT FEELS Lulu	Capitol/WAX 125 105 (KT)
10	11	WE USE UP AND WEAR IT OUT The Roots	PWL PWL 0151 31
11	NEW	20 POUNDS TO GET IN The Roots	Shut Up And Dance (SHAD 31) (PAC)
12	NEW	HITCHIN' A RIDE The Roots	Parade 12/IZAM 24 (P)
13	10	LOADED Hoop Dreams	Creation CREO 2701 (KT)
14	12	PRO-GEN Hoop Dreams	One Little Indian 24 197 (S) (PAC)
15	NEW	CRAZY FOR YOU Lulu	PWL PWL 0151 31
16	NEW	DENKIMI-SHAKUHACHI The Machine Language 24	Outer Rhythms (HMAN 27) (P)
17	NEW	THE FINAL CONFLICT/IT RIFFIN MC, Sha & DJ London One	Music Of Lin 740213 (S) (P)
18	13	SHE BANGS THE DRUMS The Roots	Shironeira OREO 6 (P)
19	10	ENJOY THE SILENCE The Roots	Ma 121 (B) (PAC) (S) (P)
20	17	ELEPHANT STONE The Roots	Shironeira OREO 6 (P)
21	21	MADCHESTER RAVE ON EP Hoop Dreams	Factory FAC 2817 (PAC) (S) (P)
22	18	MADE OF STONE The Roots	Shironeira OREO 6 (P)
23	NEW	STAKING AT THE SUN The Roots	IAS 010 300 10 (PAC)
24	NEW	WE ARE LEEDS The Roots	Q Music LUCF 1 (PAC)
25	15	THIS BEAT IS TECHNOTRONIC The Roots	Big One VV10 28 (KT)
26	19	TESTONE The Roots	Waxa/Cover Shakes (WAX 3) (PAC)
27	20	MOTHER UNIVERSE Hoop Dreams	One 18 (KT) (KT)
28	22	BRING FORTH THE GUILLOTINE The Roots	See You...TNT 013 (PAC)
29	NEW	GET UP AND HAVE A GOOD TIME The Roots	Pavilion PAV 011 321 20
30	16	LET'S HANG ON The Roots	Umm-DUGEE 011 11 (P)
31	27	FLURIDYOT/DIBBIDDOB The Roots	Waxons Plurine 21 (KT) (P)
32	35	THE RIDE EP Lulu	Creation CREO 2701 (KT)
33	24	INDULGE Hoop Dreams	Creation (N) (KT) (P)
34	NEW	W.F.L. Hoop Dreams	Factory FAC 2227 35
35	5	FOOLS GOLD/WHAT THE WORLD IS The Roots	Shironeira OREO 6 (P) (S)
36	23	YOU'RE GONNA GET ALL MY LOVE Passel Through	PWL PWL 0151 31
37	NEW	NOT FORGOTTEN Lulu	Outer Rhythms (HMAN 27) (P)
38	NEW	UNITY RAP Gold/Funk	Shogun Beat SHUN 20 31
39	NEW	SOMEBODY NEW Lulu	Creation (N) (KT) (P)
40	38	YOUNG LIONS Kavon	See KYT 1 (PAC)

TOP INDIE
TOP-40 ALBUMS

1	1	VIOLATOR Guns N' Roses	Merch 270004 61 (KT)
2	24	WILD! The Roots	Merch 270004 61 (KT)
3	49	THE STONE ROSES The Stone Roses	Shironeira OREO 502 21
4	56	3 FEET HIGH AND RISING The Roots	Townes Boy (B) 116 51 (S) (P)
5	24	BUMMED Hoop Dreams	Factory FAC 2228 35
6	22	THE HEALER Hoop Dreams & Friends	Shironeira OREO 508 21
7	NEW	ALL HAIL THE QUEEN Queen Latifah	Rest Beat CREO 263 (PAC)
8	6	WAREHOUSE RAVES 3 Hoop Dreams	Group Summit 010 300 (PAC)
9	10	PENNIES FOR HEAVEN Hoop Dreams	See REC 748 10
10	9	SEX PACKETS Spoon (Hoop Dreams)	BMG 824 3772 39
11	3	BEYERK Music For Humans (HFN 16) (P)	PWL HPF 21 31
12	7	TEN GOOD REASONS Hoop Dreams	PWL HPF 21 31
13	26	ENJOY YOURSELF Kava Mantra	PWL HPF 21 31
14	5	SQUIRE & G MAN Hoop Dreams	Factory FAC 12 (PAC)
15	NEW	ONLY A WORLD CUP EXCUSE The Roots	See REC 748 10
16	9	WALK ON BY The Roots	PWL HPF 21 31
17	17	THE CIRCUS The Roots	Merch 270004 61 (KT)
18	NEW	FAVOURITES Debut/O'Donnell	Ma 121 (B) 2652 2 (P)
19	13	OBNOXIOUS And Fun	Under One Flag 0145 21 31
20	16	READING, WRITING & ARITHMETIC The Roots	Enough Trade ROUGH 18 (PAC)

Compiled by Music Week from Gallup Data

by Dave Henderson

ROUGH TRADE continues to nurture US talent with a new mini-set from female trio **Two Nice Girls**. Under this stunningly witty title *A Variation* it's available on album and CD through the Cartel. **BALL** announce their retirement and release their fourth album **BALL Four** — **Hardball**, which features a side of new cuts and a side of instrumental guitar battles. On **Shimmy Disc** Europe it's available through Greyhound. The **Antler/Subway** label, through **Rough Trade** and the Cartel unleashes a 12 track album or 16 track CD of dance music called **Take 6**. Tracks include **Technorotic**, **FPI Project**, **The Mixmaster** and **Sueno Latino** among others.

THE SOFT BOYS, that seminal combo who featured **Robyn Hitchcock**, give their back catalogue dusted off for three CD releases on the **Glass Fish** label. They are **A Can Of Beans**, **Underwater Moonlight** and **Invisible Hill** and they all include extra tracks into the bargain and they're available through **Rough Trade** and the Cartel. The **Danceteria** label, through **Revolver** and the Cartel, has licensed some of **ROI's** cassette-only catalogue and releases several titles on CD. They include **Television's Blow Up**, **MC5's Back In Arms**, **Saidels's Cheat Riders** and **? And The Mysterians' 96 Tears** Forever.

NEW FROM the Gitterhouse label is **First Things First's** **Diribag** Blowout album. They're German and it's available through **Southern Record Distribution**. Similarly loud and aggressive is **Manitoba's** debut self-titled album on **In Your Face** through **Revolver** and the Cartel. Meatily feature ex-members of **Hersey**. Also from **Revolver**, **The Last Party** release their second album **Love Handles** on the **Harvey Records** label.

THE **PARK RECORDS** label proudly announces the release of **Big Vern's** **Lullabies For Luger Lugs** on album, cassette and CD through **Pinnacle**. But you can't wait! Released Editions releases **So What About Love?** a single by guitar pop quartet **The Price**, through **Southern**. **Controlled Bleeding** have a new 12-inch, **Fodder Song**, and a new album, while **Trudego**, release their new album **Looking For Mr Wright** on the **Suburbs** Of Hell label through **Pinnacle**.

SISTER RAY from Ohio have a new album on the **Resonance** label and it's called **To Spite My Face**. **Manchester's** **Sheer Joy** label, through **APT**, has roped in 11 acts for its first release and it's called **Home**. Set to reflect the **Manchester** scene of the **Nineties** it boasts contributions by **Mark E Smith**, **Rig, DTOX**, **The New Fast Automatic Deffoloids** and

several others. The **Imaginary** label releases a homage to **Jimi Hendrix** called **If Six Was Nine**, through **APT**, and also announces that it's signed up a horde of US acts, **Tiny Lights**, **The Vestrymen** and **Spiral Jotly**.

AT **ONE** Little Indian, **Anna Palm** has a rather grand new album called **Arriving And Caught Up** on both album and CD and there's a new 12-inch single from **The Fine Tribe** called **Monster In The House**. Both releases are distributed by **Nine Mile** and the Cartel. On the horizon from the **Indians** is a **Popinjays' 12-inch**, an **Ordinaires' 12-inch**, a **Heart Throbs' 12-inch** and an album from **What? Noise**.

APT HAS taken over all new and back catalogue of **Probe Plus** as of March 16th. **APT** also has a broce of other goodies currently on the shelves and they include a **Revolutionary Cactus' 12-inch**, **Let's Get Physical** on **Wax Trax Europe**, **Alex's One World** on **Wax Trax Europe**, **My Life With The Thrill Kill Kult's** **Confessions Of A Knife** on **Wax Trax Europe** and **Lead Into Gold's** **Chicks** and **Speed** on **Wax Trax Europe**. Also new from **APT** is **Justice League of America's** **Cupid** in reverse album on **Plastichead**, **Instigator's** **Recovery Session** on **Full Circle**, **The Weatherman's** **Heat-seeker** on **Play It Again Sam**, **Borghesia's** **Message 12** on **PIAS** and **Isabelle Antenna's** **Intermennerle CD** on **Les Disques De Cephuscule**.

NIGHTSHIFTS, The Scottish branch of the Cartel, has some increasingly strange releases passing through its portals. The European connection is given a pat on the back with **Dutch label** **Columbus** having several of its new releases available in the UK for the first time. Casting stones on all musical areas, there's a hit and miss roster, which could attract all manner of different people. **Shelie's** **L'Amour Fait Room CD** is a funk/jazz/rock fusion that never loses its commercial appeal. **The Plastic Doll's** album **CD** Where **It's The World's** is like a boogie version

of horn-laden **Psychedelic Fur** meets **The J.Gals Band**. **Strange** indeed. **The Minors Of Museo's** album/cassette/CD **Unleash The Minors** is a more whorled **Diribag** **Strois-go-garage** mix of sounds and **The Chain Man's** **Fools Gold** on album and CD offers that more sensitive, sympathetic side of the world. To be truthful, **Columbus** needs some substantial press coverage to give it some UK exposure. Another label that's a more whorled **Diribag** is **Cartley** and its first release from there is a rather angsty album/CD called **Exercise In Tension** by **Dassou**. **Well** in the style of **The Revolting Cocks/Young Gods**, aggressive hard rhythms and flashy guitars, it even features a version of **Jay Division's** **Isolation**. Finally, **Nightshift** has a couple of releases from **Horus UK**, the **Sheffield** based label. There's a four-track CD from **Sharpeles** called **It's Only Money** and a particularly strange vision of pop dance by **Loof!** titled simply **Loof!**. The criteria of the latter releases is based on a million samples and lifts that are thrown into some inebrious synth melodies and a frantic drum machine. **Strange** indeed and set for a few lawsuits perhaps.

STILL WORTH investing in **Davy Spillane's** **Shadow Vinyl** album on **Cooking Vinyl** through **Revolver** and the Cartel, **Louise's** **Prepostures** on **Tales** through **Three Tracker** on **Rodney**, **Rodney** through **APT**, **The Fatima Mansions'** new single **Blues For Crayons** on **Kitchenware** through **APT**, **The Minister Of Noise's** debut album **Hell In Heaven** on **Peaceville** through **Revolver** and the Cartel, **Guyby Byers** on **Axis**, **Center Planet Mission** on **Naked Rain** through **Rough Trade** and the Cartel, **Fugazi's** **Repeater** album on **Dichord** through **Southern**, **The Band of Holy Joy's** new album **Positively Spooked** on **Rough Trade** through the Cartel, **Ultra Vivid Sound's** new single **Starting At The Sun** on **AAJ** through **Rough Trade** and the Cartel and **Breadford's** debut album **Shouting Quietly** on **Foundation** through **Rough Trade** and the Cartel.

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THE LATEST attack on the Anglo-centric music industry arrives in the autumn of this year. And, for once, it is not a bunch of flane-flapping Mancunians. In a business drowning in lists, a new chart might be thought surplus to requirements, but the Scottish Record Industry Association (SRIA) is launching a Scottish chart because it says the people demand it.

Not just one chart in fact, but three. In addition to albums and singles charts, SRIA also intends to run a Scottish labels' chart to give the public an idea of just what the

music business in Scotland is giving them.

Is this a sign of decentralisation? What is SRIA and does it plan to march on Derby, or, more realistically considering recent industry relocations, Hammersmith — like Bonnie Prince Charlie?

The full-time administrator for the SRIA, Alison Rae, offers a simple explanation for the association's existence. "The idea is that co-operatively you have more clout. Dealing with MCPS and PRS and in marketing and promotion terms, it's much stronger. It's better to exhibit at Midem together for

example rather than being scattered, and people are more likely to share contacts within an umbrella organisation."

The idea for an industry collective in Scotland first surfaced four years ago, but the SRIA did not really begin to function until last autumn when the Scottish Development Agency put up a £60,000 three-year grant. The SRIA had 32 members in September and today has more than 60, a development that Rae ascribes to the grant providing the association with its first permanent office. Before that, chairman Robin Norton ran SRIA in pub back rooms as well as heading Midlothian indie Temple Records.

Most members are record labels, with studios, management and distributors making up the numbers. Associate membership is £20 per annum or £50 with full voting rights — less than some companies spend each month on paper clips. Even so, important organisations like Schoalhouse, Simple Minds' management, have not joined. "There has been a certain amount of scepticism," admits Rae. "People just see it as another quango. The argument that I've had levelled at the SRIA is, 'Why can't the money go directly to bands and musicians?' Or they'd rather see EMI open a Scottish office as they had in the Seventies with the £60,000. That's fair enough, but maybe we can do both. If we can increase awareness of what's happening here it will encourage the record companies to sign Scottish bands."

Interviews conducted by pollsters Scotiform at the start of this year delivered some 80 pages of facts and figures about the record buying public north of the border, the most comprehensive market research yet undertaken in the region. The results identified an area where the SRIA could make its presence felt more widely than as just a behind-the-scenes industry organisation. Some 66 per cent of a sample of more than 1,000 record-buying respondents agreed that it would be a good idea to establish a Scottish chart, and 80 per cent of 100 sampled retailers concurred. If those at the sharp end of the industry want something it shall be theirs. But what's the difference between a Scottish chart and the Gallup version?

"When we did a trial chart last year at least 20 per cent of the top 40 were in radically different posi-

Taking Scotland

Ian McCann on the Scottish Record Industry Association, formed on the basis of 'co-ops have more clout' and now seeking to introduce its own charts . . .

tions," says Brian Guthrie, SRIA vice chair and outspoken head of Edinburgh label Nightshift. "Another 20 per cent of the product wasn't even in the national chart. If the record got to number 10 on the Scottish chart it would be picked up by local radio. Shops who only stock on the basis of the top 50 would stock stuff they wouldn't normally keep."

"An example is a Cumberland band called The Thieves," he continues. "They had a single called Soul Thief on a bedroom label. That would definitely have been a top 10 record in Scotland, every-one was buying it, but it meant nothing to the nationals. There are 8m people in London and 212 chart return machines there. In Scotland, there are 5.1m people, but only 50 chart return machines. That means that a sale in London is worth around three times what a sale in Scotland is worth. A Scottish chart would help major record companies too, not just the independent labels. Win's You Got The Power was on a major and it's a massive seller here but didn't mean a thing nationally. I'm not saying that if Madonna is the top record nationally she won't be number one here, but there will be differences."

Guthrie says that a major chain of retail outlets has promised support for a Scottish chart and the IRI stations have expressed interest. The danger is that the major labels might regard a Scottish number one in the same way they view a number one on the reggae chart of no interest to their market. Anyone witness to the hysterical surrounding early gigs by the Bay City Rollers and Wet Wet Wet could tell them otherwise.

Scotiform reports that 70 per cent of retailers claim to have spot-

ted an increased interest in Scottish music. But before the most business cuts ties with Scotland altogether, it is worth noting that only four per cent of respondent punters favoured Jimmy Shand and his band, although that puts Shand a point above Lloyd Cole! In common with their English counterparts, 31 per cent had bought disco or dance records in the past year, with Deacon Blue and Wet Wet Wet accounting for 52 per cent of Scottish record bought.

With three years' financial support in the bank, the SRIA is looking to gain sponsorship or backing for what Jonathan Gaunt of the Scottish Development Association calls "wider promotional concepts", which may include an awards ceremony.

If the SRIA has anything to do with it, you can bet that others will be following the likes of Hue & Cry and The Proclaimers into national acceptance and the days when the entire postcard roster was touted as the future of pop may come again. According to Brian Guthrie, Edinburgh's scene rivals Manchester's for originality and vitality. If anyone knows where the next Simple Minds are coming from, it is the SRIA. If that's not reason enough to take the association seriously, nothing is.

"The MCPS have been to Edinburgh twice about the new licensing schemes and royalty rates and I don't think that would have happened before the SRIA existed," says Alison Rae. "I think that as we develop, the chart is launched and with the possibility of an awards ceremony next year, people will start to take us more seriously. There isn't a strong label in Scotland but there is a lot going on, and the SRIA will point that out to the rest of the music industry."

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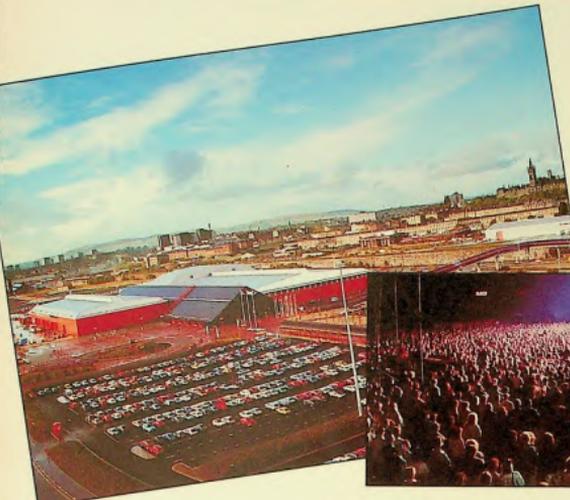
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Culture vult

As Europe's cultural capital Glasgow for a second time, the Big Day in June considers the boost to the Scottish



THE SECC recently marked its 100th concert with UB40, coincidentally also the first band it staged. Major bands are housed in the 8,000 plus seater Hall 4

and choir, and that's quite apart from three full scale rock concerts. "It's not like a show at Wembley where you have a definite perimeter and a lot of bands and a headline act who dictate what's going on," adds Irvine. "Yet it's more than a street carnival like Notting Hill, and it's more complex than Glastonbury because it's in a city centre. No other city has been ambitious enough to do anything like it and I don't think it will ever happen again."

SUNDAY JUNE 3 sees Glasgow playing host to the largest live music event ever staged in Scotland. The Big Day, organised as part of the city's year as Cultural Capital Of Europe, will feature more than 50 bands appearing at three outdoor city centre venues — from the 30,000 capacity George Square to the Haugh on Glasgow Green, which could attract up to 200,000. And the music will provide only a part of 12 hours of free entertainment being put together at a cost of around £2.5m. The money has been put up jointly by the City Of Glasgow and by Channel Four, which will be broadcasting live from Glasgow throughout the day.

"It is probably the biggest, most complex open air event in Britain," says Pete Irvine of promoters Regular Music. "It will be an enormous free street party involving as many people as possible. There will be street entertainers from throughout Europe, local community groups organising everything from a rock and roll dance arena to a tea dance for the old folk; break dancing on every city centre street corner, an open air mass

For Regular Music — a company formed by Pete Irvine and Barry Wright in 1978, and now Scotland's major promoter — The Big Day is just one event in what should be by far its most successful year to date. Three other major open-air events are planned — including a Scottish TUC backed Day For Scotland in Stirling on July 14 — and it also has more shows this summer than ever before. Irvine's claims that it is now one of the UK's most versatile promoters would seem to be borne out by the scope of its current projects. Aside from the major outdoor events it recently staged Scotland's first legal "rave" — attracting more than 3,000 people to the Scottish Exhibition and Conference Centre (SECC) in Glasgow; and it is also currently negotiating to bring Frank Sinatra to Glasgow in the summer.

"This is an exceptional year and the Year Of Culture has helped because if we want to do something different we are finding all the channels are open that the local authorities will do everything they can," says Irvine. Aside from Regular, Scotland's two major promotion companies are the Dundee-based Total Entertainment and Edinburgh's Ren-

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acoustic problems in the multi-pur-
pose sites.

According to George Duffin of
Cosmos, the Scottish live scene is
currently more organised than in
most areas of the UK.

"Partly because of nationalism
people feel an affinity even if
they're competitors, and the border
means that you know exactly
what territory you are dealing
with," says Duffin.

"People in Glasgow and Edin-
burgh ironically feel closer to
people in Inverness or even the
Outer Hebrides than they do to the
geographically closer Newcastle
and Durham. And its more than a
psychological barrier, it does de-
fine a territory and bands will fre-
quently split their loyalty between
promoters, using Harvey Gold-
smith in England and Regular in
Scotland. Or a rock band may use
MCP in England but Renegade will
have the rights to promote the
same band in Scotland."

Until now the "rave" scene —
which has played an important
role in England — has been con-
spicuously absent north of the
border. Many believe that its absence
could have important long term im-
plications for the provincial club
circuit in Scotland.

"Particularly in Glasgow success
has tended to breed success. The
fact that they at the very least have
had a lot of bands signed to major
labels has helped make it the ac-
cepted thing to go out and see lo-

cal bands playing live but it hasn't
particularly revived the live circuit
outside Glasgow," says George
Duffin.

"The provincial club circuit has
gradually decreased in numbers as
one-by-one small local promoters
have either given up or gone
bankrupt, and they have to some
extent been replaced by the col-
lege circuit and by discos. The one
hope for small clubs reviving now
is the crossover between tradi-
tional indie market and the re-
cant house and acid house dance
clubs, and as yet Scotland has
failed to capitalise on that. One or
two acts like Primal Screen, The
Shamen and Fin Tribe have cross-
ed over, but Scotland is still a long
way behind Manchester in the
ability to blur the barriers between
live bands and the dance audience."

In the meantime the provincial
live circuit has been partially
resuscitated by sponsorship — pri-
marily from Tennent's Live, and
particularly in the Highlands and
Islands where sponsorship from the
brewery-backed scheme has helped
to establish a network of
around a dozen clubs promoted
by Rob Eilen.

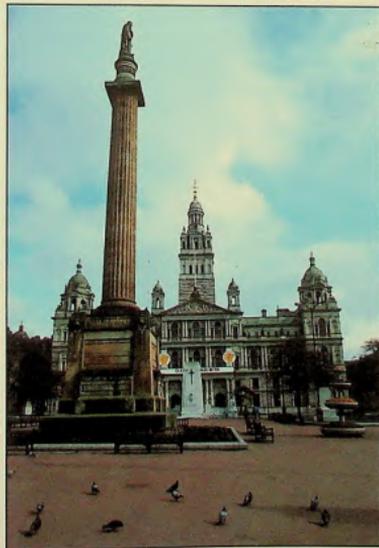
Over the last year that circuit has
been profitably used by both local
Scottish bands and by nationally
known acts. Tennent's is currently
planning to establish a similar
circuit in the Borders over the next
two months.

egade — formed within the last
year but closely affiliated to Cos-
mos, Scotland's only long-term
contemporary music agency. To-
day's main venues are Fat Sam's in
Dundee and the recently-opened
King Tut's Wah Wah Hut in Glas-
gow, while Renegade's "power
base" is built around two Edin-
burgh venues The Venue and the
Callon Studios — the latter current-
ly closed for renovations but
scheduled to reopen its doors on
June 1.

Between them those four clubs
provide Scotland's four most im-
portant venues on the club circuit,
and it is virtually unknown for a
club tour not to include at least two
of these venues.

At the major end of the market,
the number of available venues
has been increased this year as
both the Aberdeen Exhibition and
Conference Centre and the Edin-
burgh Exhibition and Conference
Centre have expanded into the
pop market, despite ongoing

GLASGOW LOOKS forward to the Big Day, when more than 50 bands should appear in one day and 30,000 people are expected to fill George Square



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TOP 75 SINGLES

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TITLES A-Z (WRITERS)

20	To Get In (Dina Linn)	40	... (Dina Linn)
21	A.F.I.C.A. (The Roots)	41	... (The Roots)
22	... (The Roots)	42	... (The Roots)
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Erica Holland
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The Week	Last Week	Title	Artist (Producer/Publisher)	Label	(I)Z	Number	Distributor
1	4	VOGUE	Madonna (Madonna/Shep Pettibone)	Warner Chappell Music	W	93373 (1)	W
2	2	BLACK VELVET	Alannah Myles (David Tyson)	Zomba Music/EMI Music	W	87421 (1)	W
3	5	OPPIES ATTRACT	Paula Abdul (duet with the Wild Pair) (Ollie Leiber)	Virgin Music	W	58421 (1)	W
4	3	THE POWER	Snip (Snip)	Warner Chappell Music	A	113133 (1)	(BMG)
5	4	KINGSTOWN TOWN	UB40 (UB40)	Sparto Florida Music	DFP	International/Virgin DEP 351 (7)	DFP
6	6	STEP ON	Happy Mondays (Paul Oakenfold/Steve Osborne)	Topsteph	Factory FAC 277 (1)	(FAC 277) (1)	Factory
7	20	KILLER	Adamski (Adamski)	MCA Music/Beethoven St. Music/Virgin Music	MCA	MCAT 401 (1)	MCA
8	8	ALL I WANNA DO IS MAKE LOVE TO YOU	Heart (Richie Zito)	Zomba Music	Capitol	12CL 564 (8)	Capitol
9	7	DON'T MISS THE PARTLINE	Peter Nicks (Peter Nicks/Jean-Paul DeCastro)	MCA Music	Capitol	12CL 564 (8)	Capitol
10	12	GETTIZO HEAVEN	The Family Stand (Peter Lord)	Atlantic	East West 2993 (1)	Atlantic	East West
11	28	DIRTY CASH	Adventures Of Stevie V (Stevie V)	Copyright Control	Mercury/Phonogram	MRB 311 (1)	Mercury
12	14	EVERYBODY WANTS SOMEBODY TO LOVE	Alano Anis (East West A 795) (1)	The Three Brothers (Bob Tichler)	EMI Music		EMI
13	9	HANG ON TO YOUR LOVE	Jane Donovan (Stock/Aiken/Waterman)	All Boys Music	PHL	PHL 151 (1)	PHL
14	10	LOVE SHACK	B2's (Don Was)	Rondor Music	Capitol		Capitol
15	14	THIS BEAT IS TECHNOTRONIC	Techno Beat MC Eric (Jo Bogaert)	The Brothers Organisation	Swanand	578 (1)	(BMG)
16	21	COUNTING EVERY MINUTE	Birdhouse In Your Soul (The Family Stand)	All Boys Music	CHRYSLA	CHS 12 (1)	CHRYSLA
17	11	BIRDHOUSE IN YOUR SOUL	The Family Stand (Peter Lord)	Atlantic	East West 2993 (1)	Atlantic	East West
18	17	ESCAPADE	Breakout (Terry Lewis)	EMI Music/Copyright Control	Atlantic	164 (1)	Atlantic
19	13	STRAWBERRY FIELDS FOREVER	Chaz Jankel (Dixie Dee/Ric Fee)	Northern Songs	Dubois/Pennion	DBT 31 (1)	(PAC)
20	24	REAL REAL REAL	Janis Joplin (Mike Edwards)	EMI Music	Food	12 (1)	FOOD (1)
21	15	ILLY WAS HERE	David Stewart featuring Candy Dulfer (Stewart)	D'Aik/Label Music	Atlantic	13345 (1)	(BMG)
22	18	BLESS SAVANNAH	Erasure (Sounders/Erasure)	Sonet-Musical Moments/Ami Bell	Mute	12UMLE 139 (1)	Mute
23	30	FROM OUT OF NOWHERE	Flash/London LASHG 24 (1)	LASHG 24 (1)	Flash	12 (1)	FLASH
24	25	I DON'T LOVE YOU ANYMORE	Quintinos (Jan Gray/George Tanka)	PolyGram Music	Parlophone	1738 628 (1)	Parlophone
25	32	USE IT UP AND WEAR IT OUT	Mick & Mick (Stock/Aiken/Waterman)	EMI Music/Warner Chappell	PHL	PHL 151 (1)	PHL
26	11	SOMETHING HAPPENED ON THE WAY TO HEAVEN	Phil Collins (Phil Collins/C Hugh Padgham)	Phil Collins/Hill And Run	Atlantic	12 (1)	Atlantic
27	19	MAMMA GAVE BIRTH TO THE BOY	Tommy Boy (Cee Si/GHEI)	EMI Music	Tommy Boy	12 (1)	EMI
28	27	TOMORROW	Tangis (Chris Bostee & Prince)	Liberty Music	Snap/EMI	1259 (1)	Snap
29	40	MUSICAL MELODY (WEIGHT FOR THE BASS)	Unique 3 (Unique 3)	Virgin Music	10-Virgin	12 (1)	10-VIRGIN
30	28	WILD WOMEN DO	Natalie Cole (Andre Fischer)	Warner Chappell Music/EMI Music	EMI	12 (1)	EMI
31	31	I'LL BE LOVING YOU FOREVER	New Kids On The Block (Maurice Starr/Michael Jonson)	EMI Music	BMG	12 (1)	BMG
32	26	DUB BE GOOD TO ME	Boyz II Men (Lenny Layton)	Norman Cook/Cap. Cos.	Cap. Cos.	12 (1)	Cap. Cos.
33	11	TATTOOED MILLIONAIRE	Chris Dickson (Chris Esquivel)	Zomba Music	EMI	1738 (1)	EMI
34	11	SCARLET	All About Eve (All About Eve)	BMG Music	Mercury/Phonogram	WNR 13 (1)	Mercury
35	11	THE SEX OF IT	Chaz Jankel & The Coconuts (Darnall/David Z/Felton/Pauli)	Warner C.	Cap. Cos.	12 (1)	Cap. Cos.
36	29	BETTER WOMEN	Rahel MC (Rahel MC)	Fiction Songs	Dave	WNR 13 (1)	DAVE
37	11	ANOTHER DAY IN PARADISE	Janet Jack (Gloria Phil Collins/Hill & Run)	EMI Music	Dubois/Pennion	DBT 31 (1)	(PAC)

38	45	HITCHHIK A RIDE	Smiffa (Rahel MC)	Dick James Music	Fontana	12 (1)	2 (1)
39	59	SOMETHING YOU GOT	And Why Not? (Alan Shocklock)	Island Music	Island	5 (1)	5 (1)
40	NEW	CRADLE OF LOVE	Billy Idol (Kiki Forsay)	TCF Music/David Warner Music	Chryslas	100LU 14 (1)	100LU
41	50	EXPRESSION	Sell n Page (Sally)	Nectar/Sons of Kloss	Hit/London	173 (1)	173 (1)
42	3	IT'S HERE	Kate Wild (Nicki Wilde)	Rickim Music	MCA	12 (1)	12 (1)
43	31	THIS IS HOW IT FEELS	Inspiral Carpets (Inspiral Carpets/Nick Gargano)	Dynasty Music	Cow/MCA	12 (1)	12 (1)
44	NEW	SNAPPINGS	BBG featuring Dina Taylor (BBG)	Anxious Music/Polygram	Urban/Polar	100LU 54 (1)	100LU
45	63	I'LL BE YOUR SHELTER	Clear (Peter Asher)	Virgin Music	Arista	12996 (1)	(1)
46	43	HEART OF STONE	The Cure (Robert Smith/David Allen)	Fiction Songs	Geffen	750 (1)	750 (1)
47	NEW	CAN'T SET RULES ABOUT LOVE	Adam Ant (Andre Cymone)	Adam Ant/Marco Pirelli/EMI Music	MCA/MCA	14 (1)	14 (1)
48	29	PICTURES OF YOU	The Cure (Robert Smith/David Allen)	Fiction Songs	Fiction/Polygram	100LU 434 (1)	100LU
49	3	EVERYTHING STARTS WITH AN 'E'	E-Ze Poose (Jeremy Healy/Simon Rogers)	Christal	Mora	Protein/Virgin	PROT 113 (1)
50	38	PLAY EP	Lahna Rowe (Various)	Various	Christal	(CRS 937) (1)	CRS
51	NEW	THE SIXTH SENSE	Lahna Rowe (Various)	Various	Deep Heat	12 (1)	12 (1)
52	42	RAG DOLL	Aerosmith (Bruce Fairbairn)	Rondor Music/EMI Music/Columbia Music	Geffen	747 (1)	747 (1)
53	60	AFRIKA	History featuring Q-Tee (Archie/Aura)	EMI Music	SBK	12 (1)	12 (1)
54	34	BEATLES AND THE STONES	House Of Lords (Dave Muggan/House Of Lords)	EMI Music	Fontana	100LU 142 (1)	100LU
55	62	TRIPPIN' ON YOUR LOVE	A Way Of Life (Chris Brown/A Way Of Life)	East Manphit Music	Fontana	WEA 724 (1)	WEA
56	NEW	THE PLANET DANCE	Liquid Oxygen (Joey Glass)	Champion Music	Champion	CHM 121 (1)	CHM
57	37	INFINITY	Guru Josh (Guru Josh)	Virgin Music	Deconstruction	BCA PR 4475 (1)	(1)
58	NEW	HURTING KING (I'VE GOT MY ...)	Robert Pant (Robert Pant/Phil Johnstone)	EMI Music/Virgin Music	Island	12 (1)	12 (1)
59	NEW	I PROMISED MYSELF	Nick Kamen (Paxson/Muggleton)	EMI Music	WEA	12 (1)	12 (1)
60	4	C20 TO GET IN	Start Up And Dance (Start Up And Dance)	Copyright Control	Jasad	12 (1)	12 (1)
61	NEW	HOW CAN WE BE LOVERS	Michael Bolton (Desmond Child)	Warner Chappell/EMI Music	Capitol	6591 (1)	6591 (1)
62	NEW	TRIED ME RIGHT	Adore (Smack Productions)	MCA Music	Chryslas	100LU 100 (1)	100LU
63	34	FAME 90 (Gaze Mix)	David Bowie (Gaze Mix)	EMI Music/Christal/Cash/Parlophone/BMG	EMI	12 (1)	12 (1)
64	53	NO ALIBIS	Eric Clapton (Russ Taitelman)	Honesty/UMG/BMG Music	Mercury	12 (1)	12 (1)
65	32	LOVE CHILD	Goodbye Mr Mackenzie (Terry Adams/Goodbye Mr Mackenzie)	Virgin Music	Virgin	12 (1)	12 (1)
66	47	PRO-GEM	Sharon (The Backstreetz)	Amoksha	One	12 (1)	12 (1)
67	46	WHAT IS GOING ON?	The Jangle Brothers (Aiko Baby/Baby/Sonny B)	MCA Music	Dynasty	12 (1)	12 (1)
68	54	LEAD	Primal Scream (Andy Weatherall)	Complete/Copyright Control	Chryslas	12 (1)	12 (1)
69	NEW	GIVE A LITTLE LOVE BACK TO THE WORLD	John Song (Marty/Bob)	World	Capitol	12 (1)	12 (1)
70	61	CROSTOWN TRAFFIC	Jim Hentrix (Chris Chandler)	Warner Chappell Music	Polaroid	70 (1)	70 (1)
71	NEW	TAKE GOOD CARE OF MY HEART	Michelle Williams (Michelle Williams)	Warner Chappell Music	London	12 (1)	12 (1)
72	65	STREET SMOEL OF SUCCESS	The Stranglers (Roy Thomas Baker)	Plugsch/EMI Music	WEA	12 (1)	12 (1)
73	NEW	HEAVEN GIVE ME WORDS	Propaganda (Ian Stanley/Chris Hughes)	Halo Music/10/Virgin Music	Virgin	12 (1)	12 (1)
74	47	CHIME	Orbital (Paul Hartnoll/Phil Hartnoll)	Virgin Music	Hit/London	12 (1)	12 (1)
75	44	TO RATHER GO BLIND	Sylvia Youngblood (Clayton Zandoh)	Jewel Music/Warner Chappell	Coca/Virgin	12 (1)	12 (1)

THE NEXT 25

76	BAKERMAN	Atlantic 11708 (1)	Atlantic
77	... (Atlantic)	Atlantic 11708 (1)	Atlantic
78	... (Atlantic)	Atlantic 11708 (1)	Atlantic
79	... (Atlantic)	Atlantic 11708 (1)	Atlantic
80	... (Atlantic)	Atlantic 11708 (1)	Atlantic
81	... (Atlantic)	Atlantic 11708 (1)	Atlantic
82	... (Atlantic)	Atlantic 11708 (1)	Atlantic
83	... (Atlantic)	Atlantic 11708 (1)	Atlantic
84	... (Atlantic)	Atlantic 11708 (1)	Atlantic
85	... (Atlantic)	Atlantic 11708 (1)	Atlantic
86	... (Atlantic)	Atlantic 11708 (1)	Atlantic
87	... (Atlantic)	Atlantic 11708 (1)	Atlantic
88	... (Atlantic)	Atlantic 11708 (1)	Atlantic
89	... (Atlantic)	Atlantic 11708 (1)	Atlantic
90	... (Atlantic)	Atlantic 11708 (1)	Atlantic
91	... (Atlantic)	Atlantic 11708 (1)	Atlantic
92	... (Atlantic)	Atlantic 11708 (1)	Atlantic
93	... (Atlantic)	Atlantic 11708 (1)	Atlantic
94	... (Atlantic)	Atlantic 11708 (1)	Atlantic
95	... (Atlantic)	Atlantic 11708 (1)	Atlantic
96	... (Atlantic)	Atlantic 11708 (1)	Atlantic
97	... (Atlantic)	Atlantic 11708 (1)	Atlantic
98	... (Atlantic)	Atlantic 11708 (1)	Atlantic
99	... (Atlantic)	Atlantic 11708 (1)	Atlantic
100	... (Atlantic)	Atlantic 11708 (1)	Atlantic

TOP • 75 • ARTIST • ALBUMS

MUSIC WEEK

28 APRIL 1990

INCORPORATING LP, CASSETTE & CD SALES

W

1	ONLY YESTERDAY ★ CD	AAA AAA 196
2	Capentiers	
2	BEHIND THE MASK ● CD	Waver Foster W4335
1	Fleetwood Mac	
3	NEW ALANNAH MYLES CD	Atlantic/Def Jam 719161
NEW	Alannah Myles	
4	NEW FEAR OF A BLACK PLANET CD	Def Jam 463811
NEW	Public Enemy	
5	RIT SERIOUSLY ★★★★★ CD	Virgin V 2826
4	Paul Collins	
6	3 CHANGESBOWIE ★ CD	EMI DM 1
3	David Bowie	
7	NEW DAYS OF OPEN HAND ● CD	AAA 915 2911
NEW	Suzanne Vega	
8	6 LABOUR OF LOVE II ★ CD	DJR Int/Virgin 19297 14
6	U2	
9	BRIGADE ● CD	Capitol ESW 2121
5	Heart	
10	ABSOLUTEITY ○ CD	Nonesuch/Phonogram 8126171
7	ABC	
11	THE CLAIRVOYANT/INFINITE DREAMS (LIVE) CD	EMI 1N 10
NEW	Iron Maiden	
12	VIVALDI FOUR SEASONS ★ CD	EMI NICE 2
8	Nigel Kennedy/ECO	
13	11 I DO NOT WANT WHAT I HAVEN'T GOT ★ CD	Empire/Capitol CEN 14
11	Strind O'Connor	



THE 28 HOTTEST 12" REMIXES FOR 1990
National TV Advertising Campaign

AVAILABLE ON
DOUBLE ALBUM
OR SAC DOUBLE CASSETTE

35	CD CUTS BOTH WAYS ★★ ★ CD	Epic 461451
	Gianni Eschen	
36	AFFECTION ★★ CD	Ashes 210377
33	Lisa Stansfield	
37	MONTAGE CD	Ashes 210621
32	Kenny G	
38	SOUL PROVIDER ● CD	CEC 4653431
35	Michael Bolton	
39	A BIT OF WHAT YOU FANCY ● CD	Telephone KCS 2325
38	The Queerboys	
40	THE STONE ROSES ● CD	Shirleyon CDEB 502
36	The Stone Roses	
41	COLOURS ★ CD	Island LPS 9948
37	The Christians	
42	WITNESS ● CD	Epic 466626
30	Helio James	
43	NEW ECLIPSE CD	Polystar 4623611
NEW	Yngwie Malmsteen	
44	THE REAL THING CD	Shel London L281541
71	Felth No More	
45	MANIC NIRVANA ○ CD	E1 Promotional West WJ 329
39	Robert Plant	
46	CAN I PLAY WITH MADNESS... CD	EMI 1N 9
10	Iron Maiden	
47	THE GOOD SON CD	Mega STDMW 76
NEW	Nick Cave & The Bad Seeds	
48	DISINTEGRATION ● CD	Fiction/Polish EPH 14
NEW	Cure	
49	RAW LIKE SUSHI ★ CD	Great Virgin CDECA 8
45	Neneh Cherry	
50	HAPPINESS ○ CD	Epic West WJ 299
46	The Blowfish	
51	THE RAW AND THE COOKED ★★	London R284611
40	Fine Young Cannibals	
52	CLUB CLASSICS VOL ONE ★★ CD	10/Virgin DUX 82
42	Soul II Soul	
53	RHYTHM NATION 1814 ● CD	AAA AAA 2926
59	Janel Jackson	

Notting ventured

by John Collins

IT WAS never a well-kept secret, but by the time the posters went up announcing the live Notting Hillbillies were coming to town — nearly 40 dates in middleweight halls from Plymouth to Edinburgh — the momentum was such that the sold-out signs were soon employed.

Not bad for a new band, though no-one's pretending that the magic ingredient — Mark Knopfler — hasn't got something to do with it. But for Brendan Croker, making ever-increasing waves on Silverstone via his Leeds-based band the Five O'Clock Shadows, couldn't the Hillbillies prove something of a distraction?

"No, just the opposite," says Croker. "The Five O'Clock Shadows is one of those slow-building things, and the Hillbillies is bound to be a help to us. Get the name around a bit."

When the idea of this lookalike show was sold that this could be our holiday this year, but of course it's got a bit more involved than that. And since none of us has to do it, we really want to do it justice. We must have talked our way through about 400 songs. It's a chance to have a really good look at all those songs that we've always lik-



RUBY BLUE: caught in the act by cricketer Mike Gaffing — *Ozwalt*

ed — all those things that first got us interested in music. People like Jesse Fuller. "To everyone in the band — the Five O'Clock Shadows and the Hillbillies — it's the songs that matter. They're the core of the thing — they're what got us hooked on pop music in the first place. That's the ethic of the Hillbillies."

Come Clean

by Martin Aston

PUNK ROCK came and went. The Clean were inspired like the rest, spilling the dizzy pop thrills and vestralic guitars and breaking open the Top 10. But The Clean are back from New Zealand and got fed up with playing to the same audi-

ences, didn't like what pressures came with success or conceive that there could be any opening in post-punk Britain. In 1983 they split, leaving UK converts with only back catalogue to praise ad nauseum.

Today however, the Clean are enjoying a new lease of life. Re-united while on holiday in London for a one-off show, David and Hamish Kilgour and Robert Scott enjoyed the experience enough to temporarily leave their present groups for 1989's Northern Hemisphere joint. At the end they recorded an album, *Vehicle*. It was written in a few days and recorded in even less, just like the old punkish days.

Some may mistakenly presume the Clean are a new, open-to-UK influence trio. "It's bound to happen but references, contemporary or not, don't concern me because they're important only to those who need to get a grip on what we're doing," opines drummer Hamish Kilgour.

Vehicle isn't the reckless and shuddering Clean once seen live but a few years, one of their pop simplicity is ever present.

Like the UK, New Zealand has seen its heady indie days ebb and flow as fashions dictate. Says Kilgour, "I think the tendency here is to support indie music but it's a completely different scenario in NZ. The population is so small, there's not a conservative nature but there are still people who go and see [pioneering NZ label] Flying Nun bands though."

Wilder Billy

by David Giles

Of all the many comebacks of the last few years, one of the most welcome has to be the return of Billy MacKenzie. Under the old guise of The Associates he has produced one of the richest albums of the year in *Wild And Lonely*.

It's six years or so since MacKenzie last issued an album of his own. In the interim he has spent a lot of time working with other artists such as Paul Hogg and Yoko, and spending time in the Scottish countryside. A brief flurry of activity about 18 months ago saw him scoring a minor hit with a version of Blondie's Heart Of Glass, but the accompanying LP, The Glamour Chase, was shelved by his then record company WEA.

"Because I didn't want to take the usual rock'n'roll hard sell on that, it was the last thing Warners were able to take from me," says MacKenzie. They said, "We're not

going to put this out, because we know you're just going to go back to Scotland and not promote it!" But I don't believe in hard sell. To me, it's too much like the Next catalogue. I've always believed in the individualistic approach. I'm Chris, of course. Chris MacKenzie didn't want to have a corporate identity."

And so the artist and the company went their separate ways. Then along came Circo. "Ashley from Circo and myself bumped into each other," recalls MacKenzie, "and I knew that acts were just getting happy on Circo, and I'd always had the greatest respect for Ashley... so it was quite unsurprised. They've given me everything that I wanted."

"Wild And Lonely is MacKenzie at his untamed, theatrical best. The swoops and soars of his remarkable voice are matched to some perverse and enchanting melodies, of which the single Fever is a fine example. It's been well worth the wait."

"It's a very exciting time for me," enthuses MacKenzie. "I didn't exhaust myself in the Eighties. I could have been much more high-profile. I could have thrown myself into things. I think the Associates are quite suitable for 1990."

A driven man

by Adam Blake

FROM DEVIL-may-care teenage folk songs through 18-minute jazz explorations to stylish machine-gone pop — ask John Martyn if his goals have changed much over the last 24 years and he'll chuckle. "I haven't changed since I was 19, just the body gets a bit older."

His new album, *The Apprentice*, his first for the independent Permanent label, marks something of a new start for Martyn. "I'm hoping to experiment with a much larger pool of musicians," he says. "It's going to be much quicker from now on, less heartache, more of a life approach."

The album sounds very contemporary, but close listening reveals the very special and unique talent that produced such early Seventies classics as Bless The Weather and Solid Air is still warm and healthy. But what happened with Island Records, the label with which Martyn has been associated since 1967? "The Island I knew doesn't exist any more," he says matter-of-factly. "This album should have come out two years ago. I recorded it for Island but

they didn't like it so we fell out. They froze on it, so I re-recorded it at my own expense in Glasgow and by the time it was finished, Island had changed. So I called them and got a release."

Chris is, of course, Chris Blackwell, with whom Martyn is still good friends. "Oh yeah, still good friends, but it's like your wife just died or something." And it's unlikely the deal with Permanent will be a one-off. "I think we'll continue to see how it goes. Next I'm planning to do an EP of standards."

After an extensive UK tour to promote *The Apprentice*, and after his EP of standards, Martyn plans to do an acoustic album, then maybe get back into some electric jazz. With self-effacing good humour he shrugs off suggestions that his music has grown a little tame since his last inroads into echa-drenched jazz-folk. "I was never after an extensive UK tour, and I have to be comfortable with my music. I've never been ambitious but I would like to be slightly better known, and I'd like to have a little swimming and it would be nice to be driven to the swimming baths every day."

Ruby waxes lyrical

by David Giles

LIKE THE SUNDAYS, Ruby Blue never started out with the intention of becoming a band. It was her Rebecca Pidgeon and guitarist Roger Fife met up in their hometown of Edinburgh and spent several years writing songs before they eventually committed any to vinyl.

They released an LP *Glances* (Askans in 1987) on the independent label Red Records, with Dave Kilson as now the group's manager. It brought a smattering of press but, despite releasing five singles, sales remained low. Pidgeon returned to the acting world, where she appeared in *The Dawning*, a film with Anthony Hopkins.

Eventually, they recruited three other musicians and became fully-fledged band, signed by Phonogram last spring.

"The idea of that point was either to give up or sign to a major," says Pidgeon. "When we recorded the first LP Ruby Blue was still just Roger and myself, and it was done rather haphazardly, bringing in friends. Since signing to Fontana they have played some prestigious supports, including Lyle Lovett and Van Morrison, the latter was filmed for Channel Four's Rock Story. Clearly the band has been seen as a 'mature' listeners' act, and the indications suggest that their debut Fontana LP *Down From Above* will be one of the closest of the year."

Meanwhile, Ruby Blue are having fun just tickling off the milestones. "We've even did *Daytime Live*," says Fife adding that not a little irony. "The height of our careers!" When Mike Gaffing said he was going to buy our record, I felt... elated... Looks like Gaff'll have plenty of company when he eventually goes to make his purchase.



JOHN MARTYN: less heartache

HEAVY METAL ALBUMS

The Month	Title, Artists	Label/Catalogue No.
1 NEW	CAN I PLAY WITH... JEVIL THAT... Iron Maiden	EMI/NM 911
2 NEW	BRIGADE METAL Capital (ESU) 7713	
3 NEW	STILL GOT THE BLUES Gary Moore	Virgin V 218 12
4	A BIT OF WHAT YOU FANCY The Quarrymen	Parlophone PCS 7235 B
5 NEW	AMIAN NIRVANA The Cure	Island/Parlo 20P 20N
6 NEW	WASTED YEARS, STRANGER IN A... Iron Maiden	EMI/NM 912
7	THE REAL THING Faith No More	Slash/Sounds 8281541 00
8	SKID ROW Soul Saver	Alicante 7815261 00
9	PURE SOFT METAL Various	Sybil/SMB 996 070
10	PERMANENT VACATION Aerosmith	WEA W 2136 106
11	APPEITTE FOR DESTRUCTION Guns N' Roses	Columbia W 91175 00N
12	BACK STREET SYMPHONY Scorpions	EMI/CMC 2076 N
13 NEW	THE HIT LIST Iron Alz	Chrysalis CHR 1772 C
14	PUMP Aerosmith	Columbia W 9234 00
15 NEW	BEZERRE Spirituality	MHR/HRN 912
16 NEW	RUNNING FREERUN TO THE HILLS Iron Maiden	EMI/NM 913
17	SLAM Iron Maiden	Mercator 8188167 10
18	MYSTICAL DUT Legend	Blackdog/Blackdog W 2721 10
19	WIGIL IN A WILDERNESS OF... Faith	EMI (M) 1015 S
20	HITS OUT OF HELL Heart Led	Epic 4504471 02
21 NEW	2 MINUTES TO JACES HIGH Iron Maiden	EMI/NM 914
22	SLEEPING WHEN WE'VE BEEN BAIT OUT OF HELL Heart Led	Yung/Yung YH 208 3P
23	RECKLESS SMOKE Adams	Columbia W 9235 10
24 NEW	SHAKE YOUR MONEYMAKER Black Crowes	Dial America 8242511 10
25	INTRODUCE YOURSELF Faith No More	Slash/Sounds 828155 10
26	IRON BORN Iron Maiden	Yung/Yung YH 1471
27 NEW	LAST DECAD DECADE CENTURY Warner Soul	Coffin WEA 244 00N
28	BRIGHT OF CARUS THE TROOPER Iron Maiden	EMI/NM 915
30 NEW	OBNOXIOUS A&P Blues	Under One Flag EAC 23 02
31	NEW JERSEY Iron Maiden	Yung/Yung YH 242 10
32	FLYING IN A BLUE DREAM Ice Cube	Food For Thought GRUBA 11 10
33	FOUR SYMBOLS Led Zepplin	Alicante A 85008 80N
34 NEW	ACT II Iron Maiden	Coffin WEA 242 801 00N
35	JUST SAY OZ Iron Maiden	EMI/NM 916 10
36 NEW	VANITY/NECESSARY CODE Frost	EMI/NM 917 10
37	HEAVEN AND HELL Ronnie Tyler/Ward Lead	Labels 1742203 10
38	A RUN TO THE HILLS THE NUMBER... Iron Maiden	EMI/NM 918
39	G'N'N LIES Gary Nays	Coffin WEA 218 00
40	SLIP OF THE TONGUE Metalstar	EMI (M) 1013 10

Urban warriors

ALTHOUGH THEY draw large and fanatical crowds in Holland and Belgium, Amsterdam's **Urban Dance Squad** are less well-known in Germany, where they played at Frankfurt's **Cooley's Club** recently. A tiny cellar bar, smaller than the Brick worktop, but stuffed to the brim with curious Frankfurters perhaps eniced here by their current Anjala LP Mental Floss For The Globe.

The album is a fairly pale imitation of what they do live, where they come across like a multi-racial Red Hot Chili Peppers, only with lashings of heavy metal guitar. Certainly singer Kudeboy bears a passing resemblance to the Chili's Antwan, with his bandana and frenetic on-stage movements. Most of the songs consist of rapped verses and singalong choruses, occasionally trailing off into metallic guitar workouts. At times the persistent wailing of the lead guitar becomes slightly irritating, but this is resolved by the guitarist swapping his instrument for an acoustic halfway through for a splendid rendition of the track Deeper Shade Of Soul. Slower, more melodic, almost humorously conventional in structure, it is pencilled in as a possible first UK single (though they'll have to re-record it from the LP version).

The audience is politely enthusiastic; there's none of the hullabaloo,

the stage- and balcony-diving associated with their performances in neighbouring countries. But the band play four encores, ending in a positive orgy of guitar noise. Cosmopolitan — as you'd expect from an Amsterdam outfit — but nevertheless, the disaffected product of the Western city. They're certainly worth taking a look at when they play in London next month.

DAVID GILES

Down to the bone

JUDGING BY the rapturous reception from a sold out crowd at **Eaton Road's Shaw Theatre**, **Leon Redbone** is very much the flavour of the moment. Yet it took only two numbers into an enjoyable but eclectic set to realise that the man himself is far happier in a musical environment dating back some 70 years.

Taking the stage in top hat and tails the endearing Redbone resembled one of those curious medicine men that used to pop up in dated Western films. He quickly added to the WC Fields-like countenance by use of a droll line in patter and the occasional use of a number of simple but amusingly effective props. If *So Relax*, the single so successfully featured in the BR TV ad, has broadened his following, then the newcomers to the fan club must have been impressed with the sheer witily and

diversity of the music. Redbone's set was a celebratory journey through the annals of trad jazz, Jimmy Rodgers-like vocalised country, Downhome blues and a dash of old time vaudeville.

Classics like *My Blue Heaven*, *Fats Waller's Ain't Misbehavin'* and an early Redbone favourite *Shine On Harvest Moon* took their place with gentle ballads such as *Breeze from the New Sugar* album, and feisty improvisations on a number of familiar musical themes.

By the time he produced a ridiculously fast Diddy Wah Diddy, the accompanying quintet had become enmeshed. Redbone's catalytic qualities and swung with abandon on the closing instrumental, apparently titled *Clarinnet Mar-malade*.

Leon Redbone's music may emanate from the early twentieth century, but it effortlessly found its niche in front of an ecstatic Nineties audience.

PETE FEENSTRA

Biting back

LAST YEAR'S release of *Eat Me In* in St Louis saw **It Bites** raise their press profile when being reviled as progressive no-hopers to being hailed as one of the most innovative bands working in Britain today — and no wonder.

Although his vocals were ragged at their **Hummersmith Odeon** show, Francis Dunneary's guitar virtuosity remained unaffected and his talent was matched by the keyboard wizardry of John Beck, Richard Noland's muscular bass and Bob Dalton's pointed drum attack.

Lengthy touring during last year has fleshed out the band's stage presence and their simple but effective production meant that they laid on a show, where in the past, they have tended to give performances.

The structure of the set was a little fragmented, but the rapturous crowd greeted every song enthusiastically, including two new ones which augur well for the next album. However, the highlight of the evening was reserved for the encores, when *Still Too Young To Remember* melted into *Once Around The World*. The combination of Dunneary's guitar sweeping smoothly over Beck's sparkling keyboards produced a potency and pugnacity that was truly spine-chilling.

On such a successful night and



MILLTOWN BROTHERS: an undeniably unique sound

at a point in their career when they are receiving their overdue recognition, it is all the more incomprehensible that Francis Dunneary persists in marning It Bites' London shows with his graceless diatribes on past press slights, real or imagined. At this stage in the game, It Bites should be looking to the future, not raking over old scores.

VALERIE POTTER

heavy guitar licks remind us that this is older than pop.

These Newry boys have soul, and as they show off new tracks like *I Want You* and *Possessed* it's clear they have a lot more to offer yet. The only question is "Will the UK notice?"

MARTIN TALBOT

Milltown messages

IT'S FUNNY how changes in trends and fashions can affect people. A year ago, **The Milltown Brothers** looked like your average guitar rock band — leather jackets and tight haircuts.

With the rise of the Manchester scene, singer Matt Nelson's dress sense and hair length has changed accordingly. Now while that may be seen by some as jumping on the bandwagon, the fact is that no matter what they look like, The Milltown Brothers still have an undeniably unique sound.

With their roots in a Dylan-tinged Sixties past, the group come bang up to date with some cracking guitar melodies. At **ULLU**, their brief opening set was staggering in its maturity for such a young band — songs that have a distinct, memorable quality about them.

They now play with a great deal of confidence and who could blame them when they have such a wealth of good songs. That's one of the reasons why a number of record companies are after the band at the moment.

It was obvious from the group's London performance that they are not a passing trend or simply followers of a fashion. The Milltown Brothers have every chance of being huge.

Their time as a support band is fast running out.

NICK ROBINSON



IT BITES: progressing beyond past press slights

FLEETWOOD MAC

Save Me



THE FIRST SINGLE FROM "Behind The Mask", THE NUMBER ONE ALBUM.
ORDER FROM WEA W9866/T/CD/C



TOP 75 SINGLES

MUSIC WEEK

W

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



1	VOGUE Madonna	Sire W 9851 (IT) (W)
2	BLACK VELVET Alicia Keys	Atlantic/Ear West A 6142 (IT) (W)
3	OPPOSITES ATTRACT Paulo Abdul (duet with The Wild Pear)	Sire/Warner Bros 9817 (24) (F)
4	THE POWER Snap	Arista 11333 (12" 43133) (BMG)
5	KINGSTON TOWN UB40	DEP International/Vegitec DEP 3512 (F)
6	STEP ON Happy Mondays	Factory FAC 272 (12" FAC 272) (F)
7	KILLER Alabama 3	MCA/MCA (IT) 160 (F)
8	ALL I WANNA DO IS MAKE LOVE TO YOU Heart	Capitol 112-CL 58 (F)
9	DON'T MISS THE PARTYLINE Bizz Nizz	Columbia/Columbia COOL 282 (C)
10	GHETTO HEAVEN The Family Stand	Atlantic/Ear West A 7997 (IT) (W)
11	DIRTY CASH Adventures Of Stevie N	Mercury/Phonogram MER 4513 (F)
12	EVERYBODY NEEDS SOMEBODY TO LOVE The Blues Brothers	Atlantic/Ear West A 795 (IT) (W)
13	HANG ON TO YOUR LOVE Jason Donovan	PWL PW 011 (F)
14	LOVE SHACK 82°S	Empire/Warner Brothers W 9910 (IT) (W)
15	THIS BEAT IS TECHNOTRONIC TechnoTronic feat. MC Eric	Samprod STR 19 (BMG)
16	COUNTING EVERY MINUTE Sonic	Crymex C 9512 (4) (C)
17	BIRDHOUSE IN YOUR SOUL They Might Be Giants	Elektra EBR 134 (IT) (W)
18	ESCAPEE Jonas Jackson	Profile/ALM USATV 644 (F)
19	STRAWBERRY FIELDS FOREVER Candy Flip	Dubist/Panacea DERTV 309 (PAC)
20	REAL REAL REAL Jesus Jones	Food BM 112 (FOOD 24) (F)
21	LILY WAS HERE David A. Stewart/Candy Dallier	Atlantic/RCA 78 0345 (12 0344) (BMG)
22	BLUE SAVANNAH Ennema	New! COMMUTE 982 (IT) (C)



41	EXPRESSION Salt-N-Pepa	Mer/London F50 127 (F)
42	IT'S HERE Kim Wilde	MCA UKMT 12 (F)
43	THIS IS HOW IT FEELS Inspirational Carpets	Care/Warner DUNG 270 (UKRT)
44	SNAPPINESS BBG featuring Dina Taylor	Urban/Phylax UBR 95 (4) (F)
45	I'LL BE YOUR SHELTER Taylor Dayne	Arista 11296 (12" 41296) (BMG)
46	HEART OF STONE Clare	Columbia GEF 7501 (W)
47	CAN'T SET RULES ABOUT LOVE Adam Ant	MCA UKMT 104 (F)
48	PICTURES OF YOU The Cure	Felony/Phylax FQJUM 04 (F)
49	EVERYTHING STARTS WITH AN 'E' More Protein/Viggo Poot (12) (F)	Credence - CDE 0151 (UKRT)
50	PLAY EP Ride	Deep Hole 12 (DEEP 12) (BMG)
51	THE SIXTH SENSE Lectro Rex	Columbia GEF 7410 (W)
52	RAG DOLL Aswad	SBC One 11538 7006 (F)
53	AFRIKA History featuring Q-Tee	Forecast/Phonogram HOI 472 (F)
54	BEATLES AND THE STONES House Of Love	Forecast/WEA TZ 64 (IT) (W)
55	TRIPPIN' ON YOUR LOVE A Way Of Life	Champion CHAMP 112 (42) (BMG)
56	THE PLANET DANCE Liquid Oxygen	deCommotion/RCA 98 0455 (12" F) 0406 (BMG)
57	INFINITY Caro Jobi	Et Phonogram/Ear West A 8951 (IT) (W)
58	HURTING KIND (I'VE GOT MY EYES ON) Robert Plant	WEATV 15 (IT) (W)
59	I PROMISED MYSELF Nick Kamen	Shut Up And Dance - ISLAND 31 (PAC)
60	£20 TO GET IN Shut Up And Dance	CFE 545918 712-45518 (12) (C)
61	HOW CAN WE BE LOVERS Michael Bolton	Columbia/Columbia COOL 282 (IT) (C)
62	TREAT ME RIGHT Adena	FAME 90 (Gass M)



23	FROM OUT OF NOWHERE Fanti Yo Brothers Fantasy (12/8, 834) (B)	30	WALTZ #6 7", 12", CD CBS
24	DON'T LOVE YOU ANYMORE Quarobays Parade (12/8, 834) (B)	31	BETTER WORLD Rebel MC Dance (12/8, 834) (B)
25	USE IT UP AND WEAR IT OUT Peri & Mick PWI (PK) (12/8, 834) (B)	32	ANOTHER DAY IN PARADISE Dance/Passion (12/8, 834) (B)
26	SOMETHING HAPPENED ON THE WAY TO . . . Phil Collins PWI (PK) (12/8, 834) (B)	33	HITCHIN' A RIDE Sinatra Fantasy (12/8, 834) (B)
27	MAMMA GAVE BIRTH TO THE SOUL CHILDREN Queen Latifah + De La Soul Tommy Boy (12/8, 834) (B)	34	SOMETHING YOU GOT And Why Not? Island (12/8, 834) (B)
28	TOMORROW Tommy Boy (12/8, 834) (B)	35	CRADLE OF LOVE Billy Joel Capitol (12/8, 834) (B)
29	MUSICAL MELODY/WEIGHT FOR THE BASS Ungar3 14 (12/8, 834) (B)		
30	WILD WOMEN DO Natalie Cole BMG USA (12/8, 834) (B)		
31	I'LL BE LOVING YOU (FOREVER) New Kids On The Block CBS (12/8, 834) (B)		
32	DUB BE GOOD TO ME Beats International feat. Lindy Layton Go Beat (12/8, 834) (B)		
33	TATTOOED MILLIONAIRE Bruce Dickinson EMI (12/8, 834) (B)		
34	SCARLET All About Eve Mercury (12/8, 834) (B)		
35	THE SEX OF IT Kid Creole And The Coconuts CBS (12/8, 834) (B)		



WALTZ #6
7", 12", CD

CBS

63	FRAME 90 (Gross Mix) David Bowie EMI USA (12/8, 834) (B)	63	EMPRESSION Salt & Pepp Capitol (12/8, 834) (B)
64	NO ALIBIS Eric Clapton Dock/Warner Brothers (12/8, 834) (B)	64	THE PLANET DANCE Irene Cara Capitol (12/8, 834) (B)
65	LOVE CHILD Goodbye Mr. Blackman Parade (12/8, 834) (B)	65	FROM OUT OF NOWHERE Irene Cara Capitol (12/8, 834) (B)
66	PRO-GEN Shannon Polygram (12/8, 834) (B)	66	SCARLET All About Eve Mercury (12/8, 834) (B)
67	WHAT 'U WAITIN' 4'? The Jungle Brothers Epic (12/8, 834) (B)	67	BLACK WAVE All About Eve Mercury (12/8, 834) (B)
68	LOADED Primal Scream Creative (12/8, 834) (B)	68	OPPOSITE ATTRACT Kid Creole & The Coconuts CBS (12/8, 834) (B)
69	GIVE A LITTLE LOVE BACK TO THE WORLD Enma Big World (12/8, 834) (B)	69	TOUCHDOWN The Roots A&M (12/8, 834) (B)
70	CROSSTOWN TRAFFIC Jim Hendrix Polygram (12/8, 834) (B)	70	AMPHIBIOUS The Roots A&M (12/8, 834) (B)
71	TAKE GOOD CARE OF MY HEART Michelle London (12/8, 834) (B)	71	ALL HANNAH The Roots A&M (12/8, 834) (B)
72	SWEET SMELL OF SUCCESS The Stranglers Epic (12/8, 834) (B)	72	PEAK OF IDOL The Roots A&M (12/8, 834) (B)
73	HEAVEN GIVE ME WORDS Propaganda Virgin (12/8, 834) (B)	73	TEAR DROPS The Roots A&M (12/8, 834) (B)
74	CHIME Orbital Mercury (12/8, 834) (B)	74	THE SEX OF IT Kid Creole & The Coconuts CBS (12/8, 834) (B)
75	I'D RATHER GO BLIND Sydney Youngblood Capitol (12/8, 834) (B)	75	THE SEX OF IT Kid Creole & The Coconuts CBS (12/8, 834) (B)

SOLO

(THE RIGHT TRIP)

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T W E L V E • I N C H

1	VOGUE	1	EMPRESSION
2	WHY CAN I ONLY THINK OF YOU	2	SALT & PEPPER
3	THE POWER	3	THE PLANET DANCE
4	TO HEAVEN	4	FROM OUT OF NOWHERE
5	STEP ON	5	SCARLET
6	KILLER	6	BLACK WAVE
7	BLACK WAVE	7	OPPOSITE ATTRACT
8	OPPOSITE ATTRACT	8	TOUCHDOWN
9	TOUCHDOWN	9	AMPHIBIOUS
10	AMPHIBIOUS	10	ALL HANNAH
11	ALL HANNAH	11	PEAK OF IDOL
12	PEAK OF IDOL	12	TEAR DROPS
13	TEAR DROPS	13	THE SEX OF IT
14	THE SEX OF IT	14	THE SEX OF IT

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US TOP FORTIES

SINGLES

1*	1	NOTHING COMPARES 2 U, Sinead O'Connor	Chry./Epic
2	1	DON'T WANNA FALL IN LOVE, Jane Child	Warner Brothers
3	4	I WANNA BE RICH, Calloway	Solar
4	3	ALL AROUND THE WORLD, Lisa Stansfield	Arista
5*	7	HOW CAN WE BE LOVERS, Michael Bolton	Columbia
6	11	WHIP APPEAL, Babyface	Solar
7	6	HERE AND NOW, Luther Vandross	Epic
8	1	WITHOUT YOU, Motley Crue	RCA
9	10	WHOLE WIDE WORLD, A's Lesora	Heart
10*	14	ALL I WANNA DO IS MAKE LOVE TO YOU... Heart	Capitol
11	13	WHAT IT TAKES, Aerosmith	Geffen
12*	28	VOGUE, Madonna	Sire
13	15	HEARTBEAT, Seduction	Vendetta
14	5	I'LL BE YOUR EVERYTHING, Tommy Page	Sire
15	19	SENDING ALL MY LOVE, Lonestar	A&M
16*	20	HOLD ON, Wilson Phillips	SBK
17	24	ALRIGHT, Janet Jackson	A&M
18*	21	LOVE CHILD, Sweet Sensation	Alto
19	8	FOREVER, Jax	Mercury
20*	25	THE OLD HEART OF MINE, Rod Stewart with Ronald Isley	MCA
21*	23	ROOM AT THE TOP, Adam Ant	Geffen
22*	22	THE HEART OF THE MATTER, Don Henley	Arista
23	12	LOVE WILL LEAD YOU BACK, Taylor Dayne	MCA
24*	29	POISON, Bell Biv DeVoe	Arista
25	14	BLACK VELVET, Alanah Myles	Tommy Boy
26*	30	THE HUMPTY DANCE, Digital Underground	Capitol
27*	1	U CAN TOUCH THIS, M.C. Hammer	Arista
28*	31	YOUR BABY NEVER LOOKED GOOD IN... Exposé	EMI
29*	3	PLEASE HAMMER ON LOVE, Rowetta	SBK
30	16	GET UP (BEFORE THE NIGHT IS OVER), Technocratic	Enigma
31	17	I WISH IT WOULD RAIN DOWN, Phil Collins	Next Plate
32	26	IF I WERE MINE, The U-Krew	Elektra
33	36	EXPRESSION, Soul II Soul	Warner Bros
34*	40	HOUSE OF PAIN, Foster Pynocast	Virgin
35*	35	SAVE ME, Fleeshood Mac	EMI
36*	39	READY OR NOT, After 7	Columbia
37	34	A LITTLE LOVE, Corey Hart	Geffen
38*	1	OOH LA LA, Perfect Gentlemen	Quest
39	27	HEART OF STONE, Cher	
40*	32	THE SECRET GARDEN, Quincy Jones	

ALBUMS

1*	2	I DO NOT WANT WHAT I HAVEN'T GOT, Sinead O'Connor	Chry./Epic
2	1	JANET JACKSON'S RHYTHM NATIVE 1814, Janet Jackson	A&M
3	5	SOUL PROVIDER, Michael Bolton	Columbia
4	1	NICK OF TIME, Bonnie Raitt	Capitol
5	4	FOREVER YOUR GIRL, Paula Abdul	Virgin
6	2	PLEASE HAMMER ON LOVE, M.C. Hammer	Capitol
7	6	ALANAH MYLES, Alanah Myles	Arista
8	10	VIOLATOR, Depeche Mode	Sire
9	8	PUMP, Aerosmith	Geffen
10	9	BUT SERIOUSLY, Phil Collins	Arista
11*	12	AFFECTION, Lisa Stansfield	Arista
12	11	PUMP UP THE JAM, Technocratic	SBK
13	14	MANIC NIKYANA, Robert Plant	EsParanza
14	1	BRIGGIDE, Heart	Capitol
15	13	COSMIC THING, The B-52's	Reprise
16	22	POISON, Bell Biv DeVoe	MCA
17	19	TENDER LOVER, Babyface	Geffen
18	12	THE END OF THE INCOGNITION, Don Henley	Capitol
19	15	CRY LIKE A RAINSTORM, Linda Ronstadt	Elektra
20	23	PRETTY WOMAN, Original Soundtrack	EMI
21	16	BACK ON THE BLACK, Quincy Jones	Quest
22	20	BLUE SKY MINING, Midnight Oil	Columbia
23	18	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
24	30	STICK TO IT, Y!A, Straight	Chrysis
25	21	DR FEELGOOD, Motley Crue	Elektra
26	23	LONDON WARSAW NEW YORK, Bona	Epic
27	26	DOWNTOWN TRAIN SELECTIONS, Rod Stewart	Warner Brothers
28	25	COULDN'T BE, Eric Clapton	Duck
29	24	STORM FRONT, Jax	Columbia
30	31	HANGING TOUGH, New Kids On The Block	MCA
31	27	FULL MOON FEVER, Tom Petty	Arista
32	29	CUTS BOTH WAYS, Gloria Estefan	Capitol
33	28	LIVE, Kenny G	Tommy Boy
34	36	SEX PACKETS, Digital Underground	Arista
35	32	CANT FIGHT FATE, Taylor Dayne	Delicious
36	34	STONE COLD RHYTHM, Young MC	RCA
37	35	MARCH, Michael Penn	Sire
38*	37	PAINTINGS IN MY MIND, Tommy Page	Next Plate
39*	38	BLACK MAGIC, Soul II Soul	Def Jam
40*	38	FEAR OF A BLACK PLANET, Public Enemy	

Charts courtesy Billboard, 28 April, 1990. * Albums are awarded to those products demonstrating the greatest appeal and sales gain.

A&R LP REVIEWS

ALBUM OF THE WEEK

BLACK BOX, Dreamland. de/Construction/RCA. PL 74572. The production team of Limono/Davoli/Semplici show that they can write more than one type of song with this debut. Some interesting instrumentals and a cover of Earth Wind & Fire's Fantasy break the mould that seem to set in at the start of the LP with every song sounding like Ride On Time. That hit is also included of course and that alone should ensure a full time stock check on this album. **NR**

SUZANNE VEGA: Days Of Open Hand. A&M. 39-5293-1/2/4. After the stunning entrance of her engrossing debut LP, 1987's *Strong* standing provided a solid consolation. Three years on then, and *Days Of Open Hand* has to be viewed as a bit of a disappointment. Her lyrics still sparkle with flair and imagination, but musically there is little to be said, thought or in some cases the senses. The pieces are well structured for sure, yet the record tends to meander through the lines. However, a major UK tour and hefty sales of her previous outings should ensure a very high chart placing. **GT**

THE COWBOY JUNKIES: The Caution Horses. RCA — PL 90450. First outing on a major label for the world's quietest band and, accordingly, it's a step towards the mainstream. They've used more than one microphone this time, and the album reveals their C&W roots in a more forthright manner than hitherto. Unrelieved melancholy, viewed from many angles with intelligence and a laconic sensitivity. Despair has rarely sounded so seductive. **AB**

STOCK IT

LUXURIA: Beast Box. Beggars Banquet BEGA 104. This is the record many Howard Devoto fans thought he would never make again. His partnership with multi-instrumentalist Nicko, has gelled to the point where this is as compelling as much of Magazine's work. Dave Formulo's light production continues the Magazine connection, but the result is starker than of yore. Current single, *Beast Box* is Dreaming, is surprisingly radio-friendly, and could well provide a springboard for wide sales. **LF**

INSPIRAL CARPETS: Life. Cow Records/Mute. DUNG 8. A bitterly disappointing debut album that fails to match the hooks and verve of their past singles. There is more than enough B-side material here and despite their uncommon organ backing, the Carpets fail to forge their own convincing style. Indeed it's inspiration if nothing else that seems to be lacking here. **NR**

WIE HASTU: Die Hard. What's So Funny About Records alike. Distribution Southcoast. Die Haut are a hard-hitting Berlin outfit who have gained recognition from collaborations with Nicko and the Sincers. But this, their third LP, proves that they are one of the few European acts who can compete with the likes of Dinosaur Jr. and Sonic Youth. It's

a disciplined mix of jazz, hardcore and melody, and while this will probably only have marginal sales, its sheer quality will lay the foundations for future success. **LF**

PROFESSOR GRIFF AND THE LAST ASIATIC DISCIPLES: Pawns In The Game. Skywalker Records. XR111. Following his discreet exit from the ranks of Public Enemy, Griff and his disciples have connected a heady mix of sweat-inducing rhythms and virtuosic raps that's not a million miles from the PE's style. It's that full sound that makes it so distinctive and while lyrically Griff may be adopting certain dubious stances (the name-checking last track reveals some horrors) musically he is still exploring, with success. **NR**

LAST PARTY: Love Handles. Harvey Records HRLP 1. Distribution Revolver/Cartel. Say indie pop and cue the snarls but Last Party already have the best songs and Love Handles contains them. There's a lot of splendid ideas biffing around in this, that guitar has meant it's carefully side-stepping any thoughts on single and the vocals are firm enough to lighten off all gate crushers. It's a mite confused in places, but that's just a result of trying hard and nobody can blame them for that. Well played. **DN**

STOCK IT

BAND OF HOLY JOY: Positively Spoken. Rough Trade ROUGH 155. Those who bawled at the Casio wheeze and anarchic bic-brac atmosphere of their past should groove to Holy Joy's newly smoothed, almost conventional band arrangements, while those who've always dug their joyful, ramshackle spirit and starry-eyed visions, accidents and Johnny Brown's tentative wail won't feel let down. Why, they could even lend themselves to dance remix. **KB**

MUZIKAS: Blues For Transylvania. Hannibal HNBL 1350. Distribution: Rough Trade/Cartel. The glorious Marta Sebestyen's regular group, muzikas' arresting melancholy and haunting melody may be too earthbound a pleasure to cross-over as strongly as did those otherworldly Bulgarians but they're Eastern Europe's next best bet. A potential folk roots chart topper. **MA**

TUNED ARTISTS: If You Just Tamed It. The Live Mean Fiddler Acoustic Room Compilation. Awareness AWL 1017. This album was recorded live over one week of concerts in a venue that is regarded as a reputation as a talent incubator. There's no contribution here from Tanita Tikaram, who was discovered performing in the Acoustic Room, but the depth and variety of talents on offer here should confirm the venue as a major new hang-out for curious punters and A&R staffers alike. 12 artists appear on this LP, but if you're having any tips — listen to yourself. **MA**

VERSION LIKE RAIN: Various Artists. The Upsettters. Trojan TRLS 278. Timely, downy collection of Lee-Perry's inspired phat from straight rocksteady to subter-

anean dub between 1972-76. JJ. Roy, Susan Cadogan and Junior Byles are among the featured vocalists and the 16 different variations of three numbers make interestingly diverse listening experiences where Perry takes a strong hand. The archaic sound quality will restrict the album's appeal — one for reggae's academics. **SA**

FOETUS INC: Sink. Some Bizarre. WOMB INC 6. Jim Thirlwell's multitude of incarnations are all represented on this compilation — sick horror soundscapes for a warped mind. As long as you don't take it seriously, this double album of snarled vocals and growled rhythms becomes a nightmare trip that you want to ride again and again — just for the hell of it. It's a scream. **NR**

BLYTH POWER: Alnwick & Tyne. Midnight Music. Chime. 225. Three albums later "folk terrorists" (says Midnight) Blyth Power staunchly hold on to their original blueprint, that of a buzzing folk-punk six-piece, with powerful guitarists with drummer/ singer Jose Portia's updated turn on traditional English ballad lyrics. With prominent female backing duo in tow, Alnwick & Tyne is a surprisingly commercial disc but this is still well to pad for pop and surely top pop for the trods. **MA**

SLAUGHTER: Stick It To Ya. Chrysis CHR 1702. Ex-Vincent Invasion men, frontman Mark Slaughter and bassist Dana Strain, unveil their debut release, augmented by unknowns Tim Kelly and Blas Elias. It's Kelly's thrusting guitars and Slaughter's vocals that are most identifiable as the band stamp through some powerful material that hardly redefines the concept but guarantees a good time nonetheless. The predictability of Up All Night and the AC/DC-ish *She Wants More* are surplus to requirements, as is the blatantly sexist sleeve, but with 13 cuts on the LP, musically this is a solid, first outing. **KB**

GIANT: Lost Of The Runaways. A&M AM 5272. This record is proving as good as these LA-based melodic rockers, generating a steady vibe over six months that this album has been available on impulse A&M's decision to delay release should no doubt be vindicated. Giant's class and personality swamps this record from start to finish, with superb songs, great musicianship and quality production making this a hook-ridden ride of the highest caliber. **KB**

STOCK IT

VARIOUS ARTISTS: Hard Cash. Special Delivery. SRD 1023. Distribution: Topic. 14 tracks. Specifically recorded for the BBC documentary series of the same name that looks at exploitation at work. What with its subject matter, names like Richard Thompson, Clive Gregson and Chris Cutler, and Martin Carthy, June Tabor and The Watercons all collected on one album, fine performances plus TV exposure and plugging, Hard Cash has a sizeable potential. **MA**

BOX SET: Martin Aston, Adam Black, Mick Blaylock, Lesley, Duncan Holland, Stu Lambert, Nick Robinson and Gareth Thompson.

14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34		
HEART OF	CLASSICS BY MOONLIGHT	THE BEST OF VAN MORRISON	PUMP UP THE JAM	REBEL MUSIC	HANGIN' TOUGH	MARTIKA	COSMIC THING	THE ESSENTIAL PAVAROTTI	THE VOICE	FOREIGN AFFAIR	VIOLATOR	MISSING ... PRESUMED HAVING	FLOOD	THE ROAD TO HELL	WILD! * CD	THE BEST OF ROD STEWART	LET THEM EAT BINGO	STILL GOT THE BLUES	JOURNEWMAN * CD	MAKING HOURS		
15	13	9	16	Rebel MC	17	26	18	12	34	20	14	19	28	21	27	25	24	29	23			
Chris	Jenna Last	Van Morrison	Tedtrononic	Rebel MC	New Kid On The Block	Martika	8525	Luchino Pavarotti	Brenda Cochran	Tim Turner	Dependa Mode	Nothing Hillbillies	They Might Be Giants	Chris Rock	Rod Stewart	Bonnie International	Gary Moore	Eric Clapton	Dave/Various	DA/Various		
CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	CD	
Caplan/WX 242	Polygram 8121181	Polygram 8119701	Sony/STME 1	Demos/LW/F 5	Cap 6468711	Cap 643351	Caplan/WX 230	Decca 4321101	Hand/Polystar 8121111	Capitol 812121103	Mer 8121M44	Verano/Phonogram 8428211	Elek 8121M	Elek 8121M	Mer 8121M44	Mer 8121M44	Mer 8121M44	Mer 8121M44	Mer 8121M44	Mer 8121M44	Mer 8121M44	Mer 8121M44

TOP • 20 • COMPILATIONS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
JUST THE TWO OF US	DEEP HEAT 6 - THE SIXTH SENSE	RIGHT STUFF 2 - NOTHING BUT A HOUSEPARTY	THE BLUES BROTHERS (OST)	NOW DANCE 901	HOOKEO ON COUNTRY	THE EARTHQUAKE ALBUM ... CD	THAT LOVING FEELING VOL 2	PURE SOFT METAL	BODY & SOUL - HEART & SOUL II	DIRTY DANCING (OST)	SKINBEAT - THE FIRST TOUCH	ALL BY MYSELF	CHEEK TO CHEEK	PURE LOVERS VOL 1	WAREHOUSE RAVES 3	PENNIES FROM HEAVEN	THE PREMIERE COLLECTION	THE AWARDS 1990	MILESTONES 20 ROCK OVERAS	
1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various	Various
Cap 6468711	Cap 6468711	Cap 6468711	Cap 6468711	Cap 6468711	Cap 6468711	Cap 6468711	Cap 6468711	Cap 6468711	Cap 6468711	Cap 6468711	Cap 6468711	Cap 6468711	Cap 6468711	Cap 6468711	Cap 6468711	Cap 6468711	Cap 6468711	Cap 6468711	Cap 6468711	Cap 6468711



54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	
APRIL MOON	3 FEET HIGH AND RISING	A LITTLE BIT OF THIS ... CD	LIKE A PRAYER	HOLDING BACK THE RIVER	THE GREATEST HITS	HOUSE OF LOVE	TEN GOOD REASONS	A NEW FLAME	THE SEEDS OF LOVE	BUMMED	NICK OF TIME	LILY WAS HERE	PERMANENT VACATION	ENJOY YOURSELF	SKID ROW	FIVE BUNNY - THE ALBUM	THE SYNTHESIZER ALBUM	A COLLECTION - GREATEST ... AND MORE	MISS SAGON	STREET FIGHTING YEARS	SONGS FROM MY SKETCH BOOK	
51	41	40	60	50	44	58	55	50	49	51	48	49	49	66	63	47	48	54	43	43	43	
Sam Brown	De La Soul	D.M.O.B.	Madonna	Wet Wet Wet	Thompson 1 News	House Of Love	Jason Donovan	Simple Red	Tears For Fears	Happy Mondays	Bonnie Raitt	David A. Stewart/Various	Aerosmith	Kylie Minogue	Slid Row	Five Bunny & The Mastertasters	Project D	Bonnie Stevesand	Original London Cast	Simple Minds	Vol Doancom	
Caplan/WX 242	Caplan/WX 242	Caplan/WX 242	Caplan/WX 242	Caplan/WX 242	Caplan/WX 242	Caplan/WX 242	Caplan/WX 242	Caplan/WX 242	Caplan/WX 242	Caplan/WX 242	Caplan/WX 242	Caplan/WX 242	Caplan/WX 242	Caplan/WX 242	Caplan/WX 242	Caplan/WX 242	Caplan/WX 242	Caplan/WX 242	Caplan/WX 242	Caplan/WX 242	Caplan/WX 242	Caplan/WX 242

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REGGAE

AI WAVES

'Get real'—reggae label boss berates stations' policy

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

	RADIO 1 W/1 ACTUAL PLAYS (in 100)	RADIO 2 W/2 ACTUAL PLAYS (in 100)	RADIO 4 W/4 ACTUAL PLAYS (in 100)	REGIONAL W/5 ACTUAL PLAYS (in 100)	LEFT OVER		
						1	2
ABDUL PAULA <i>Opposites Attract</i>	Siren	15	15	A	43	25	5
ADAMSKI <i>Color</i>	MCA	6	6	—	25	13	26
ADENA <i>Touch Me</i>	Cherrybone	—	—	—	—	—	—
ADVENTURES OF STEVE <i>Out of Control</i>	Mercury	4	8	—	20	—	—
ALBION <i>Smithy Gap</i>	Geffen	5	6	—	24	10	42
ALBION <i>Every Soulstar</i>	Phonogram	—	—	—	13	—	—
AND WHOT? <i>Something You Got</i>	Island	—	5	—	22	8	59
ANT. ANDY <i>Can't Set Backs About Love</i>	MCA	8	6	B	24	8	—
A NEW <i>Life Happen On Your Love</i>	Eurobeat	—	—	—	23	—	—
BAZ <i>English When You See The Sea</i>	CBS	—	—	—	19	—	—
BASSA <i>Craving For Brains</i>	Topic	4	4	—	28	—	—
BIZZ <i>Nizz Don't Miss The Party</i>	Cherrybone	—	—	—	20	15	—
BREX <i>Brothers, The Embodying Needs...</i>	Affanatic	17	16	A	8	41	19
BOEYON <i>Michael How Can We Be Lovers</i>	CBS	4	4	—	14	—	—
BROWN, SAM <i>Sung Guts</i>	ASIN	—	—	—	14	—	—
CHOR <i>Heart of Stone</i>	Global	13	11	A	4	20	43
CLAPTON, ERIC <i>No Alibi</i>	Warner Brothers	12	10	B	8	36	24
COLE, NATALIE <i>Wild Women Do</i>	EMI USA	7	4	B	3	33	15
COLLINS, PHIL <i>Something Happened On...</i>	Virgin	19	9	A	4	43	19
DARINE <i>Talk To Me Your Shocker</i>	Arista	9	5	B	8	32	16
DIVAN <i>Cousins In The Neighborhood</i>	Global	—	—	—	8	—	—
EMMA <i>Come Alone Love Back To The World</i>	Big World	—	—	—	12	—	—
EURHYTHMIC <i>Angel</i>	KIC	9	9	—	44	—	—
EVERYTHING <i>BUT THE GIRL, Take Me, Island's reggae</i>	—	—	—	—	29	21	—
FATH <i>NO MORE FROM OUT OF NOWHERE</i>	Slush	4	4	—	11	—	—
FAMILY ISLAND <i>The Grains Home</i>	Atlantic	11	12	A	4	29	17
FLOYD <i>SHAMMED MOJO (Sally Day)</i>	Mercury	—	—	—	16	—	—
FLEETWOOD <i>Mac Some Like It Warm</i>	Atlantic	4	8	—	14	—	—
GOODBYE MR. MACKENZIE <i>Love Child</i>	Parlophone	4	4	—	13	—	—
GRANT, DAVID <i>Keep It Together</i>	4th & B'way	8	8	—	4	—	—
HAPPY MONDAYS <i>Stay On</i>	Factory	21	19	A	10	21	6
HEART <i>All Woman Do's Make Love To You</i>	Capitol	12	11	B	8	46	27
HIS LATEST <i>FRAME UP In The Neighborhood</i>	London	—	—	—	14	—	—
HOOD <i>Of Love, Behind And The Stories</i>	Fontaine	5	8	—	19	14	—
IDEAL <i>Billy Childs Of Love</i>	Atlantic	5	8	B	25	—	—
JACKSON, JANET <i>Expat</i>	Breakout	15	16	A	4	43	27
JONES, JESSU, ROSE, RAYZ	Food	13	14	A	26	14	22
KAMEN, NICK <i>Phonetic Myrral</i>	WEA	10	6	B	26	11	88
KATYDIN <i>Sung Gut</i>	Warner Brothers	6	8	—	12	11	—
KEE <i>CHIEFS & COMRADES The Sea Of</i>	CBS	17	13	A	3	19	81
LAID <i>Back Babylon</i>	Anata	8	8	—	13	9	86
LANCIS, DANIEL <i>The Molder</i>	WEA	4	5	—	10	4	—
LIES <i>DAMNED LIES Lately, Lovingly</i>	Green	—	—	—	19	—	—
LIGHTNING <i>SEEDS All Year</i>	Sire	—	—	—	8	—	—
LUCY <i>THE NEW LOVE AND LOVE TO YOU</i>	Mercury	6	15	—	15	7	—
MADONNA <i>Yoga</i>	Sire	13	13	A	68	27	1
MICHELLE <i>KYLE Sings The Devil You Know</i>	ASIN	—	—	—	20	—	—
MORRISSEY <i>November Spurred A Monster</i>	HMV	—	—	—	11	—	—
MYLES, ALAN <i>Black Vinyl</i>	Affanatic	20	20	A	46	24	2
PIASADINA <i>Love Thing</i>	CBS	7	6	—	—	—	—
PAT & MICKIE <i>Life Up And Your World</i>	PWL	—	—	—	26	14	39
PAT <i>ROBERT</i> <i>Hearting East</i>	Isis Records	9	8	—	8	—	—
PROFANO <i>AND</i> <i>Heaven, God Me Words</i>	Virgin	—	—	—	32	19	78
PROFANO'S <i>Do You Love You Asymptote</i>	Parlophone	12	16	A	25	16	25
RATT, BONNIE <i>On Time</i>	Capitol	9	7	—	19	10	48
SALT 'N' PEPA <i>Expression</i>	Isis	5	4	B	25	10	91
SHEP <i>THE NEW LOVE AND LOVE TO YOU</i>	Lifeline	10	13	B	25	10	91
SINATRA <i>It's Aida</i>	Real Gone	—	—	—	31	14	45
SNAP <i>Ph The Winner</i>	Anata	16	17	A	29	21	3
SONIA <i>Counting Every Minute</i>	Cherrybone	9	10	B	43	21	21
SOU <i>It's Aida (Dances A Dream)</i>	Isis	10	10	A	27	—	—
STEPHENSON, MARTIN <i>Let Us Be One</i>	Kingsdown	6	14	—	14	—	—
STRANGLERS <i>The Sweet Sound Of Success</i>	Epic	6	6	—	24	9	45
TERRY <i>On Time</i>	PWL	—	—	—	12	—	—
TAYLOR, JAMIE <i>& BEALL (World's Finest)</i>	—	—	—	—	18	12	8
TECHNORIC <i>This Beat's Technoratic</i>	Tahiti	4	4	—	38	16	11
THEY MIGHT BE GIANTS <i>Suburban In Your Soul</i>	Cherrybone	9	13	B	40	22	11
TOK & TOL <i>Class</i>	Elektra	5	6	—	—	—	23
TONGUE 'N' CHINA <i>Transcendence</i>	Sire	—	—	—	27	—	—
URS <i>Expat</i>	DEF International	18	21	A	46	17	1
WEDGE <i>Mr. X</i>	Isis	10	13	B	38	24	49
YOUNG, LOU <i>SYNTHI (The Fisher King Band)</i>	Global	4	4	—	18	10	44
YOUNG, MEL <i>Revolution In A Few Words</i>	WEA	4	4	—	23	—	—
YOUNG, PAUL <i>Sally, Something (Love, Love)</i>	CBS	—	—	—	23	—	—

by Stu Lambert
THE MUSIC policy of new black music stations has been strongly criticized by a leading reggae record company.

Chris Cracknell, A&R director at Greensleeves, says he is "disgusted, disillusioned and disappointed" that stations like Choice FM and Sunset are "playing housewives' soul to get the advertisers... not what the local communities want to hear."

Cracknell complains that "real" new reggae records are not being played and that pirate stations, which closed down to give the new stations a chance — are returning

to the airwaves by popular demand.

"These new stations aren't offering an alternative," he remarks.

Responding to the criticisms, Choice FM's MD Patrick Bryer replies: "The proposal we made to the IBA was based on the style of music that we are now playing, emphasizing black music which is popular."

"No-one really knows how popular the pirate stations were. We're playing more reggae music than any other station in the country and we plan to play more. We'll see how popular that is when we see our JICRAR figures."

"People are talking to us now; we

want to bring reggae up to where it should be, but it's a sliding process for reggae artists and reggae labels."

Controversy over new radio stations' music policies has been building since their earliest days. Capital Radio approached the IBA last year about the daytime play policy of west London station Sunrise and complaints have been voiced about the popular bias of several other community stations.

London-wide jazz station Jazz FM is currently receiving widespread criticism from jazz fans for playing too copious quantities of soul and easy listening.

London incremental boosts specialist sales

by Bob Tyler

JAZZ FM is boosting specialist record sales in London, just four weeks after its launch.

According to Dave Lee, the station's playlist music director, the capital's record shops are ringing up to gather future playlist information "so they can stock up in advance."

"One shop sold out of Chick Corea, Gene Harris and Scott Henderson records after purchasers here said they heard them on JAZZ FM," he says.

London's first incremental radio station is continuing to build its profile with a number of diverse programmes, including concert sponsorship and magazine.

"We're still learning," says managing director Peter Gelardi, who repeated the station's commitment to achieving a 1.3 per cent audience reach. "We are astonished at our audience reaction and are extremely pleased at the way things are going."

Jazz FM, however, is not taking

part in any JICRAR audience research until the end of this year. "It would not reflect a true picture with listeners still trying the station," adds Gelardi.

The station is faced with the problem of trying to satisfy critical jazz fans. "Some say we are playing too much Dixieland, while others complain we are not playing enough," says a spokesman.

Meanwhile Jazz FM has been quick to respond to profit-making activities off-air. It is co-promoting Miles Davis' London concert in June and last week launched a 68-page glossy jazz magazine. Published in conjunction with Observer Newspapers the quarterly magazine will have full UK distribution with an initial print run of 15,000 copies.

Slacking to the promise of encouraging live music, Jazz FM has already recorded and broadcast 30 hours of live music. Studio interlude guests have so far included Ella Fitzgerald, Scott Hamilton, Barry Manilow and Carole Grimes.

Spectrum and Caroline battle over frequency

by Bob Tyler

AMID SPECULATION that Spectrum Radio is being used to silence off-shore Radio Caroline, the MCR station has been allocated the same 558kHz as the pirate broadcaster.

Keith Belcher, programme controller of Spectrum, comments: Radio Caroline has had its day. They will be sunk one way or another, preferably by a better radio service on the same frequency."

REVIEW

Nelson Mandela — An International Tribute. BBC 2 April 16 17 — 2230.
The most memorable musical performance of the concert to celebrate Nelson Mandela's release didn't come from anyone on stage. It was the wholly appropriate chorus of You'll Never Walk Alone that swelled up from the endless ovation that was the crowd's greeting to Mandela.

Apart from one song when no-one seemed to know that it was Bonnie Raitt playing the lead breaks rather than her rhythm guitarist, the live camera work was right on the button. It clearly captured particularly fine performances from the Neville Brothers (especially on Sam Cooke's A Change Is Gonna Come), The Manhattan Brothers, Lulu, Sine, Lou Reed and Anita Baker. The rock contingent brought a burst of energy to the proceedings but the decision to cut away from Steaksino to some pointless froth from Patti LaBelle and Terence Trent D'Arby was unfortunate. Sharp-eyed cameramen plucked out the celebrities in the stand and most amusing was Jesse Jackson who spotted animation every time he spotted himself on the big screen.

When five hours of live television can be produced as lightly and attractively as this, it does tribute to the BBC. They nevertheless made it clear that views of the British government aren't necessarily those of the British public.

RUSSELL BROWN

B R I E F S

● **NOMINATIONS FOR THE Sony Radio Awards** have been announced. The nominees for best rock and pop programme are Capital FM for Capital FM, Christian Party and Radio One for Not Fade Away — a tribute to Buddy Holly — and Where There's A Will There's A Way. Nominated for Best Specialist Music Programme are Capital FM for the Capital FM LA Geor Rap Exchange, BRMB for Electric Youth and Radio Three for The Eye Of The Listener. Best Breakfast Show nominees are Les Ross from ATRA-AM, Derek Jemson's show on Radio Two, Breakfast on BBC Hereford & Worcester and Radio City's City Talk Breakfast Show. The BBC provides all the nominees for Best Classical Music Programme, with Tasting Notes and John Ogdon from Radio Three, Glorious John from Radio Two and GRC Classics from

GLR. Radio One's McCartney On Documentary Feature, Music/Arts category. Moray Firth Radio is nominated for Local Station Of The Year, along with BBC Radio Foyle and BBC Radio Merseyside; Peter Bell, BS's Brian Anderson, BBC Radio Devon, David Bossert and BBC Radio Ulster's Gerry Anderson are nominated for the Local Radio Personality Award.

● **BSB IS** to sponsor Capital Radio's Spring roadshow series and will film them for broadcast on its Power Station music channel. Peter Bell, BS's MD, Marketing and Distribution, says "Capital has become the best in its field through the single-minded approach to the achievement of excellence and BSB is launching with equal determination to be the leading provider of new television choice."

A more detailed playlist breakdown, tracking recording credits, is available from the Research Department. For details of this weekly service, call Lynn Facey on 01 583 9199 ext 263.
Records are eligible for the grid if they are on the current Radio 1 playlist, or if held 4 or more days on Radio 1 last week, as established by Radio 1's Research computer, or if featured on 11 or more current NRJ playlists (A & B lists).

Out of the Granada TV stable comes Big Picture Productions, a company primed to market big musical events to a global TV audience. Sarah Davis reports

BIG PICTURE Productions is a brand-new television company with some pretty big ideas when it comes to producing, distributing and marketing music programming. It has been set up by Granada executives Greg Roselli and Mark Young, and financed by Granada TV International for \$30m (£18m) with further financing from PolyGram.

Commenting on the decision to form the new company, Granada chairman David Plowright says "Granada Television has a distinguished track record in the field of rock music events which goes back more than 20 years... Big Picture was specifically formed to build on

Picture this

this experience and bring the most significant television event programmes to the global market."

Roselli, formerly Granada Television International's commissioning executive for music programming, says "We set up this service to be an adjunct to record companies — to maximise the tour, record sales and video sales. We're an adjunct to take them into the TV business. It doesn't make economic sense otherwise."

To this end it will secure both broadcast and distribution rights for major music events to all available territories worldwide and for international home video distribution, to be handled by PolyGram Music Video International (PMV). Roselli points out that modern technology is providing even greater opportunities for programme distribution. PPV (pay per view) for example on US cable stations, where the viewer can pay for each individual programme desired, and satellite improvements with DBS are major steps forward.

Mark Young, who left Pepsi-Cola International last year to join Granada Television International as marketing director, says "Rock music today is as much about visual spectacle as about sound. And yet in the main it is available only through the medium of records or the radio or, if it's featured on tele-

vision, largely confined to specialist cable channels."

He anticipates some exciting visual programming particularly as Big Picture will be "developing some of the most interesting bands in the world." Young cites MTV in America as a good example of the way music production should go. "MTV have been terrific in that regard. They had influence in production style and have affected the way commercials are shot. We hope they get stronger in Europe."

Big Picture hopes to be equally influential in production techniques although Roselli feels "we need record company support behind creative innovation and change. It's important for artists to have TV exposure."

Big Picture's first broadcasting coup will be one of the Rolling Stones' gigs on their current Urban Jungle Europe tour. Big Picture has the rights to transmit the Stones' concert throughout Europe, and will also market the programme to all territories worldwide, excluding North America and Japan. Other acts on the books include New Kids On The Block and a broadcast of one of the end dates from Tina Turner's 1990 world tour, probably for broadcast in September.

Also planned is an on-going music series to be broadcast across



IN THE frame: Big Picture's Mark Young and Greg Roselli

Europe. It will combine top rated acts with newcomers and will consist of live footage as far as possible, Roselli says: "It will be an outlet for record companies to put out new product. It's important to develop new acts as well; it's interesting seeing new product and it will give a chance to build an audience."

The company will also have exclusive access to an extensive existing catalogue of music programming. These include Prince's Lovesey Tour, Pink Floyd's Venice concert, Tina Turner Live In Rio and

1984's Band Aid. It will hold distribution rights to Granada's historic music archives with some classic footage including the 1969 Rolling Stones In Hyde Park, a 1968 programme profiling The Doors at the height of their fame, Robert Plant's Now And Zen, music shows featuring artists like Michael Jackson and Whitney Houston and last, but perhaps most important, access to a wealth of Granada TV's rare, early footage of the Beatles.

In short, a cache of TV material any programmer might drool over.

STATION PROFILE



BROADCASTING to Southampton, Winchester and the New Forest, the Light FM is based in Fareham and is part of the Ocean Sound group.

MUSIC POLICY

Although The Light FM has a 75/25 split of music and speech, local news and community affairs are emphasised and music is chosen to blend in with speech programming. A small current playlist is maintained, but the station relies mainly on album-based MQR material. Head of music Jim Hicks likens it to "a music-led version of Radio Two." A heavily-rotated record will receive between 10 and 15 plays per week. Specialist programming consists of two classical music shows, both hosted by Alan Lambourne. Sunday afternoon's show between 1 and 4pm is exclusive to the Light FM, while Friday evening's programme is shared with Ocean Sound. "It has a very strong following for a classical programme," says MD Michael Betton, adding "We reach people that commercial stations don't otherwise."

PRESENTERS

"We call them announcers," says Hicks, recalling the station's similar



JIM HICKS of Ocean Sound

ities with Radio Two. Eric Robinson starts the day at 6am, followed by Cheryl Buggy from 9 to 1pm. Kevin Gover's afternoon show is shared with Ocean Sound between 1 and 5pm. Radio Two announcer Hilary Osborn also broadcasts for the station at weekends.

AUDIENCE

The Light FM's target audience is aged 35 plus. Separate audience figures are not yet available, but the most recent group figures gave a 47 per cent reach for all services. Radio Solent and Radio Two are the main competition for listeners, though Betton feels that music is more important on this station.

THE INDUSTRY

Betton is critical of record companies' service to non-pop stations. "They are missing an opportunity to service us with current MQR, we're not playing as much as we'd like and we're playing old records because we don't get the new ones. If they're interested in selling their product, why don't they send it to us?" he asks.

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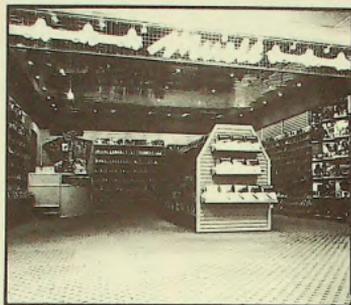
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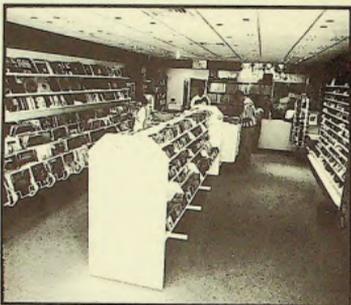
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CLASSICAL

VG steals a start on laser disc field

by Nicolas Soames

ALTHOUGH THE main marketing push for the newly-renamed laser disc and VHS video programme for EMI, WEA and Sony Classical do not start until the autumn, there is still a lively release programme from other labels.

Deutsche Grammophon is making its Karajan association before the Sony Classical release. The Yellow Label has access to all the filmed programmes made by Unilel.

These include a Beethoven symphony cycle, Requiems by Brahms, Mozart and Verdi, as well as Beethoven's Missa Solemnis.

April sees the release of six titles on laser disc which will, eventually, be released on VHS. These include Beethoven's Symphony No 9, and Verdi's Requiem, made in 1966, with a superb cast of soloists, includ-

ing a youthful Luciano Pavarotti. Each of these, with Mozart's Requiem, and a coupling of Tchaikovsky's Piano Concerto No 1 with the Symphony No 6, Pathétique, are contained on two sides of one laser disc (dealer price £19.60).

With the consumer base of laser disc still small, the main interest lies in the VHS releases. It is interesting to note that Philips has released its video programme of I Musici playing Vivaldi's Four Seasons on both VHS (070 1353, dealer price £10.42) as well as laser disc (070 1351, £13.05) though it has hefty opposition in Nigel Kennedy's video.

Castle Vision, meanwhile, continues to make the most of the NVC back catalogue — the effect of the NVC/WEA deal has yet to make an impact at consumer level. Castle has just released a series from Verona

1 with Kiri Te Kanawa and others singing Tosca, Otello and other favourites (CVI 2068). Highlights from the Royal Opera with Domingo and Kanawa in Puccini operas and The Tales of Hoffman (CVI 2065; and finally Highlights from the Royal Ballet (CVI 2066). Each programme runs for around 60 minutes, and is marketed at a rrp of £9.99.

There is a further release from Castle of three new titles featuring The Bolshoi Ballet, Spartacus (CVI 2042), The Golden Age (CVI 2046) and Live — Diversissements (CVI 2052). The programmes run for around 120 minutes and have a rrp of £14.99.

Finally, Virgin Video has three add-ons to its Virgin Classics catalogue; two opera and one ballet.

Plácido Domingo sings in Meyerbeer's L'Africaine with Shirley Verrett in the San Francisco Opera production (VVD 673, 190 minutes). Mozart's La Clemenza di Tito was filmed in the eighteenth century environment of the Dringthorpe Court Theatre and conducted by Arnold Osborn (VVD 676, 128 minutes). The rrp is £16.99.

And Stravinsky's Firebird is performed by the Finnish Ballet in the Helen Telfer choreography (VVD 502 56 minutes).

Chocks away!

DAME JANET Baker has opened the new premises of Gamut, the Cambridgeshire-based classical record distribution company which in five years has grown from handling 11 labels to its current portfolio of 54.

When managing director Clive Bright took over Gamut in 1985, it operated from a room at the back of the Cambridge Music Shop.

But Gamut's continued expansion meant that by the middle of last year, the quest for new premises had once again become urgent. Gamut is now based at 13 Lancaster Way, Ely, Cambridgeshire CB6 3NP (Phone 0353 662366/Fax 0353 662346). It is on the site of the old Witchford Aerodrome, which was used by Lancaster bombers during the Second World War.



DAME JANET BAKER opens Gamut's new premises at a former WWII bomber aerodrome

R E V I E W S

Early Romantic Overtures. The London Classical Players, Roger Norrington. EMI CDC 7 49889-2. And on LP/CDC. Mendelssohn's Hebrides, Wagner's Flying Dutchman plus others by Weber — Schumann, and Schubert are given the authentic treatment by Norrington. They do sound very different, with the sea scores especially exciting due to the slightly rougher string sound. But in the end they are convincing just because the LCP and Norrington are such stimulating musicians.

● General interest

Symphony No 9, Schubert. The London Classical Players, Roger Norrington. EMI CDC 7 49949-2. **Symphony No 9, Schubert.** The Hanover Band, directed by Roy Goodman. Nimbus NI 5222.

There are now three "authentic" performances of Schubert's Great Symphony on disc, these two and Mackerras's version with the Orchestra of the Age of Enlightenment which helped to launch Virgin Classics. Mackerras continues to impress. While using period performance techniques, it occupies a kind of middle ground between conventional orchestral expression and the extreme period phrasing. Roger Norrington makes you sit up right at the start with a first movement always challenging. The Hanover Band I found the least satisfying generally with less than accomplished string playing and slightly uneven ensemble. The oboe solos, however, are magical. In brief, Mackerras is my first choice, Norrington my second — for a pep talk on Schubert.

● General interest

COMPACT

disc

DIGITAL AUDIO

- | | | |
|----|--|------------------|
| 1 | BEHIND THE MASK, Howard Mas | Warner Brothers |
| 2 | ONLY TESTERDAY, The Carpenters | A&M |
| 3 | ALANAR BYTES, Alan Bates | Admiral/Fox West |
| 4 | DAYS OF OPEN HAND, Susan Vega | A&M |
| 5 | CHANGING SCENES, David Bowie | EMI |
| 6 | ABSOLUTELY, ABC | Parlophone |
| 7 | THE SHERIFFS, Phil Collins | Virgin |
| 8 | BRIGADE, Brent | Capitol |
| 9 | VIVALDI FOUR SEASONS, Nigel Kennedy/ECG | EMI |
| 10 | CLARENCE/THE INFINITE DEEPNESS LIVE, Joe Maclean | Vertigo |
| 11 | THE BEST OF VAN DYKE PARKS, Van Dyke Parks | Polygram |
| 12 | LABOUR OF LOVE II, UB40 | DEP-UK/Virgin |
| 13 | JUST THE TWO OF US, Marvin Gaye | Capitol |
| 14 | DO YOU WANT WHAT I WANT? GUY, Samuel Clemens | Empire/Chrysalis |
| 15 | HEART OF STONE, Gus | Geffen |
| 16 | JUDGING... PRESUMED INNOCENT... Betty Midland | Mercury |
| 17 | CLASSICS BY MOONLIGHT, James Last | Polygram |
| 18 | FEAR OF A BLACK PLANET, Public Enemy | Capitol |
| 19 | JOURNEMARAL, Eric Clapton | Duck/Dapples |
| 20 | DEEP MIST... THE SIXTH SENSE, Village | Vertigo |

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metal tests broadcasters' mettle

With a few honourable exceptions heavy metal is largely ignored by radio and TV producers despite commanding a large and loyal following. Valerie Potter reports on why there is not more rock on the airwaves

A COMMON complaint from UK rock fans is that there is simply not enough hard rock and heavy metal music featured on radio and television. Despite the large volume of sales generated by rock music in this country, the general tendency is for programmers to treat the genre as a minority interest and to segregate it into specialist programmes, with limited opportunities for crossover into mainstream schedules.

On radio, playlisting rock is a problem, because, generally, the records selected must be suitable for airing on programmes at all times of the day, including the breakfast shows, for which most heavy metal is considered too abrasive.

Radio One boasts two specialist hard rock/heavy metal shows, the Friday and Saturday Rock Shows, produced by Tony Wilson and hosted by Tommy Vance and Alan Freeman respectively. Wilson has been producing rock shows for Radio One since 1973, which, in addition to featuring established artists, have also encouraged new talent by offering studio sessions to young rock acts. The current Rock War feature gives unsigned bands the chance to compete for a coveted monthly session, the winner being decided by a listeners' telephone vote after their demos have been played on air.

A number of the independent radio stations also have a tradition of well-respected and popular specialist rock programmes, but, surprisingly, London's biggest commercial station, Capital Radio, recently dropped its Saturday night rock show and has no plans to revive it.

Capital's programme director, Richard Park, explained that this move was in keeping with the station's policy of integrating all musical styles into its output.

"Programmes of thrash metal are difficult to put out on radio at what I would call the 'earlier times', which leads to them always being an late at night, and I'm not so sure that's such a healthy thing, either." Park admits that there has been a preponderance of dance music in the station's output over the last

year, but anticipates a swing in interest towards harder-edged music in the near future, which will be reflected in a broader musical balance. However, although this policy of integration may lead to more mainstream rock being played on daytime programmes, without a niche of its own, music at the heavier end of the rock spectrum may fall by the wayside altogether.

Among record company promotion staff, views may differ as to whether UK radio is getting its best for rock music. Geoff Gillespie, who is responsible for Phonogram's hard rock promotion, feels that, by parceling rock into specialist shows, radio stations are ignoring its diversity, which ranges from the funk-influenced Dan Reed Network to the crushing heaviness of Metallica, and neglecting their educational function, by failing to supply listeners with a representative balance of contemporary musical trends. He points out that some of the arguments against including hard rock on daytime radio are not levelled against other forms of music.

"The attitude that seems to prevail is that you go along with a rock record and maybe that week they have playlisted a couple of rock records already. They'll say, 'No — we've got all the rock we want', but you never hear them say, 'Well, we've got all the dance music we need.'"

On the other hand, EMI's promotions' general manager, Malcolm Hill, points out that the "quota" criteria can also be a problem for more general forms of music; for example, if radio programmers feel that there are too many ballads or girl singers on the playlist in a certain week, they will automatically reject new singles which fall into those categories.

Hill tends to sympathise with the view that rock is a specialist genre, although he feels that radio stations should be more aware of its crossover potential. To back his argument, he points to the sales pattern of the majority of rock singles;

the fact that most rock acts have a loyal fan base that will buy their latest single on release often works against them, in that their singles enter the charts "too high" and then drop rapidly before the record company have had a chance to work them off radio. And that situation is likely to get worse with the new restrictions on the number of single formats.

As for television gaps, rock artists again seem to be struggling against a disadvantage, because the major promotional television time tends to be on the Saturday morning children's shows, for which most heavy metal videos are deemed unsuitable. The BBC occasionally serves up hard rock in giant portions that must have video recorders throughout the land working on overdrive. Most recently, BBC2 ran Heavy Metal Heaven — six nights of rock films, documentaries and concert footage — at the start of the year. However, in general, rock fans have to be satisfied with recordings of live concerts or snapshots of rock videos on chart shows.

One notable exception to the rule is Raw Power, which is transmitted by the majority of television stations on the ITV night network. The programme is produced by Music Box and is an expansion of its previous popular metal show, Power Hour, with an additional tie-in with the rock magazine RAW. Presented by Nikki Grocock and RAW journalist Phil Alexander, it features new and viewer requested videos, interviews, competitions, visits to regional rock clubs and a rock chart supplied by specialist rock shops.

MTV Europe subscribers also have a specialist rock magazine programme available to them in the form of the Headbangers Ball, which is 90 minutes in length and is shown twice a week, the second time with an additional half hour viewer requested Metal Collection of videos. Although the programme is targeted at the hard rock/heavy metal enthusiast, its

times possible gap. Brent Hansen, executive producer, MTV Europe, points out that many of the videos first shown on Headbangers Ball then crossover into MTV Europe's general channel.

The absence of a nationally recognised rock specialist television programme leaves a gap in the market which video magazine Hard 'N' Heavy has stepped into with considerable success. After one year of operation, Hard 'N' Heavy is available in 33 countries in the world and is planning a Russian launch in June. Editor-in-chief Harry Doherty believes that its success is based on the fact that heavy metal music has a global appeal and that television is a far superior medium to printed magazines for conveying information about it.

He also points out that national television cannot compete with Hard 'N' Heavy in terms of its high production budgets and anarchic uncorcured format. Hard 'N' Heavy plans to expand its global ambitions in the coming year and to casual this year has recently signed a three year marketing and distribution for the UK and Europe with Virgin Video MCEG (UK) Ltd, which sees Hard 'N' Heavy as a standard bearer in its policy of exploring the new field of video magazines.

producers are anxious that it is not seen as MTV's "rock ghetto". Associate producer Vanessa Warwick's brief is to include as wide a selection of music across the rock spec-

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Kings of the Castle

The promoters of premier metal event Monsters Of Rock hope that last year's hiatus will have done little to dampen enthusiasm for the massive outdoor festival. Kirk Blows reports



LORDS OF the manor: Whitesnake, secure in their sinecure at Donington

WHEN WHITESNAKE hit the stage at Castle Donington on August 18, they'll be heading the tenth Monsters Of Rock festival. Since that day in August 1979 when Judas Priest, Scorpions, Saxon, Riot and Touch combined to cement the event's foundations and scored their way into hard rock history, the festival has undisputedly established itself as

not just the hub of the metal year in the UK but as Europe's premier heavy metal occasion.

The crowd on the opening day was a relatively low 35,000; the last event, in 1988, attracted 87,500 (not the 107,000 that has been often quoted), reflecting both the increase in popularity of heavy metal in general and the Monsters Of Rock festival in particular.

The tragic events that took place

during Guns N' Roses's set two years ago, where two fans died as a result of a crush just in front of the stage (accidental death was the inquest's verdict), led to last year's date being cancelled, a decision that was made by promoters MCP after lengthy negotiation with the local district council.

"I think it was jeopardized the minute the tragedy happened," says MCP director Maurice Jones.

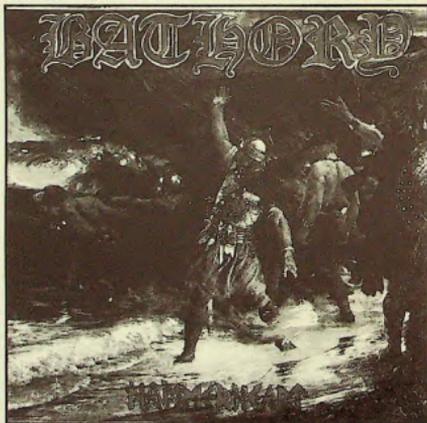
"Obviously when something like that happens you have to think about the future of the event. Certainly, the initial reaction was never to promote the show again, but then you stand back and try examine what the problems were, and hopefully go out there and rectify those problems. What I can't do though is change people's attitudes."

North-west Leicestershire

County Council did grant a licence for 1989 but, according to Jones, "there were several conditions on the licence that made it very difficult to promote the concert". Those conditions amounted to restricting capacity to 70,000 with 65,000 of those tickets being sold in advance (which was always going to be difficult given the limited amount of

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time left prior to the date). "To me, that made it impossible to promote that concert, basically because Donington is renowned for selling tickets on the day. What we've negotiated this year is for a capacity of 72,500 with all the tickets being sold in advance, the difference being you make clear there'll be no tickets on the day. In 1988 we had 29,000 people pay on the day, which is unheard of anywhere in the world.

"The attitude from the council though, has been 'let us make the concert work,'" Jones says. Gordon Yates is deputy chief environmental health officer for the North West Leicestershire County Council, and re-iterates the level of co-operation between the two parties.

"We're very aware that Maurice Jones has competently organised this concert for eight years with no problems at all, and we've always worked very closely. The two deaths, however, highlighted to everybody MCP, the police and ourselves that maybe the conditions needed updating."

The changes that have been implemented to the site include a levelling of the gradient immediately in front of the stage, removing about 30,000 tonnes of earth in the process; treating the surface to combat the effect of rain, slight security modifications and better access to the above spectating area, in addition to the ticket procedures.

"What we're looking at is what we consider to be a manageable

crowd," says Jones. "The crowd numbers in 1988 were not even a point of discussion at the inquest, and no-one suggested that the size of the crowd was responsible. What we're trying to do is create a situation we know we've handled regularly in the past."

"A lot depends on how it goes on the day," says Gordon Yates. "Guns N' Roses were fairly low on the bill yet attracted a tonal crowd. It's impossible to predict crowd density."

This year's event, currently lining up Whitesnake, Aerosmith, Poison and the Quireboys, with the opening act still to be announced (so much coveted slot over the years) but likely to be Thunder (Great White and Gun have also been nominated as possible candidates), sees one band less than in recent years (and two against others), as a later start makes the day slightly more comfortable for everyone, particularly the fans.

Missing a year seems to have done little to dilute enthusiasm for 1990's festival. "Absence makes the heart grow fonder," says Jones. Malcolm Dome, deputy editor of RAW magazine, agrees, adding that a strong bill also helps. "It'll definitely be a sell-out, it's the first time anyone in the country has had a chance to see the new Whitesnake line-up (complete with guitarist Steve Vai, who last impressed at the site with David Lee Roth in 1988) and of course it's Poison's first ever date in this country. It's more of a traditional hard rock bill this year, so it has wider appeal."



YOUNG PRETENDERS to the Donington crown, the Quireboys on this year's Monsters Of Rock bill

This year's event is being sponsored by Triton (would you believe a shower company?) and Hard 'N' Heavy, the hard rock video magazine, who will have use of the giant video screens for three twenty-minute segments between the acts. "It's a very unusual sponsor," acknowledges Maurice Jones of Triton's involvement. "The MD was looking for something different to get involved in, and contrary to popular opinion rock kids do have showers and wash their hair."

Hard 'N' Heavy's editor-in-chief Harry Doherty feels that this Monsters Of Rock was an ideal opportunity for the company to broaden their audience. "Everyone knows of the name Hard 'N' Heavy, we've proved the potential in the format, but this is a perfect way of

pulling the concept over to people who haven't seen it yet. It's costing us £20,000, which wouldn't make sense for a printed magazine, yet it does for something like this." The video magazine, now marketed and distributed by Virgin Vision, is currently selling 16,000 in the UK (80,000 worldwide), so exposure to 72,000 has its benefits.

Both Doherty and RAW's Malcolm Dome acknowledge the festival's importance. "It's the most influential and prestigious heavy metal festival in the world," says Doherty. "Its influence spreads across Europe and the USA. If anything, a year off has heightened expectation for this year."

To plug the gap last year, MCP promoted the Bon Jovi day (including Europe, Vixen and Skid Row)

at Milton Keynes, which took place on the same weekend. "In some ways it was a good thing, to have a year away from Donington, give everyone some breathing space and show a little respect to the two lads who died," Jones says. "It also gave us a chance to introduce some new ideas."

These included prohibiting any bottles and cans coming into the public arena. Missile throwing has become a growing problem at festivals, particularly at the Reading Festival. So fans will be searched before entering the site this year. "We've also looked at different ideas for the barrier at the front," says Jones. "I don't think it would have made any difference, but we've read the height of the barrier for this year."

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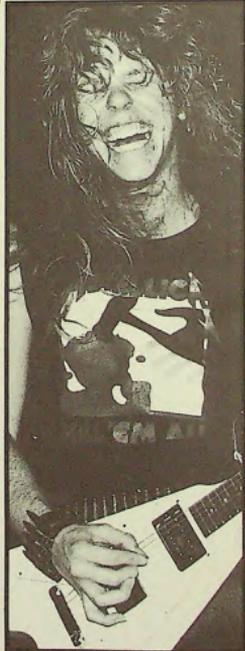
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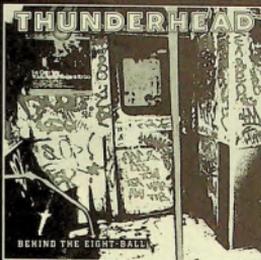


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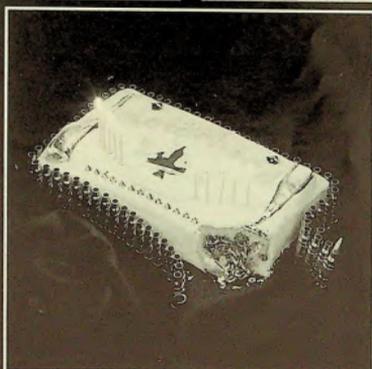
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Still riding metal's new wave

The ripples of the decade-old New Wave Of British Heavy Metal are still being felt by today's rock bands. Now a compilation album is to pay homage to its influence. Valerie Potter reports

INCREDIBLE AS it may seem, it has now been more than 10 years since the beginning of the last major British movement in heavy metal music. In the final days of the Seventies new wave (whose exponents derided the established progressive and hard rock heavyweights of the mid-Seventies as out of touch and out of date) a new generation of young metal bands started to struggle their way out of the club and pub circuit and were immediately seized on by a music press looking for a natural successor to punk.

Geoff Barton — now managing editor of *Kerrang!*, then writing for *Sounds* — was one of the keenest and most authoritative chroniclers of this new grassroots movement. And he dubbed it the "New Wave Of British Heavy Metal" or "NWOBHM", in its unpronounceably abbreviated form.

One of the avid readers of Barton's articles was a young tennis student at a camp in Florida, eager to lay his hands on information about the bands and the sounds that were being produced by this British rock revolution. That tennis player was Lars Ulrich, who is today the drummer in one of the

world's biggest rock bands, Metallica. Ulrich's passion for the NWOBHM has remained unabated over the years. And as the course of his musical career has enabled him to become good friends with fellow enthusiast Geoff Barton, the two joined forces to find a way to mark the tenth anniversary of the climax of the NWOBHM, hatching the idea of a commemorative compilation album.

Ulrich took the concept to his record company, Phonogram, where marketing manager Dave Thorne responded positively, and the 30-track, double album was given the green light.

Ulrich chose the track listing and sequencing order personally, travelling to London when Metallica stopped touring in mid-October for meetings with Barton and Thorne — and the detective work started in earnest!

"We were very ignorant," Ulrich recalls wryly. "We thought we could maybe put it together in a month or two — wrong! That was our greatest surprise; tracking all these 30 bands down, getting them to sign a contract and finding the tapes. Hats off and much respect to Geoff Gillespie, who was Dave's right hand man on this project and who really put a lot of time and effort into this."

However, this labour of love is now completed and NWOBHM — '79 Revisited is scheduled for release at the end of May.

The degree of interest aroused by the NWOBHM's tenth anniversary is an indication of the influence it still exerts on the contemporary rock scene worldwide; since it ebbed away, towards the mid Eighties, no single movement in British metal has arisen to rival it.

Tony Wilson, producer of Radio One's Friday Rock Show, which was another authoritative information source for NWOBHM fans in the pre-*Kerrang!* days of the NWOBHM, comments: "After the first flush of the NWOBHM, the second half of the Eighties was terribly bleak in terms of record company activity in the rock field at a time when, in Europe and America, things were powering ahead again — and we are still suffering from that, although things are clearly on the upturn."

With the turn of the new decade — and perhaps with the NWOBHM tenth anniversary serving as a timely reminder of the days when British rock ruled — both rock press and fans are becoming less absorbed in the US market and are looking for some results nearer to home. With the major record companies signing up-and-coming British rock acts like Jugged Edge (EMI) and Toranaga (Chrysalis), maybe there are at last some hopeful signs that the groundswell of a Second Wave may be gathering momentum. It's been a long time



EARLY TORCH-bearers of the metal credo were a young Sheffield band. Today Def Leppard have sold more than 12m LPs worldwide

coming!

Among the record companies that have licensed tracks to Phonogram for the celebratory compilation are two indie labels that have also recently passed their tenth anniversary — Neat Records and Heavy Metal Records. Unlike the movement of thrash in this country, where the major labels only moved in after the independents had opened up the scene, the majors were quick to recognise the commercial possibilities of the NWOBHM. Phonogram snapped up Def Leppard and EMI Iron Maiden at the outset of their careers. However, with such a proliferation of British metal bands springing up, there was plenty of room for the indie labels to mop up the surplus.

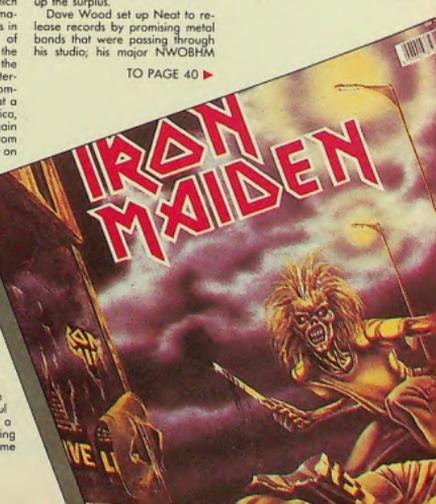
Dave Wood set up Neat to re-release records by promising metal bands that were passing through his studio; his major NWOBHM

'After the first flush of NWOBHM, the second half of the Eighties was terribly bleak in terms of record company activity in the rock field at a time when, in Europe and America, things were powering ahead'

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artists were Tygers Of Pan Tang, Fat, White Spirit, Raven and Venom, with albums by the first three being released via a deal with MCA Records.

Paul Birch founded Heavy Metal Records in order to release a single by a band that he managed called The Handsome Beasts, which he followed with two compilation albums *Heavy Metal Heroes Vols I & II*. Further compilation releases proved equally successful, as did records by Witchfinder General, Split Beaver and Sheba. In 1987, Birch changed the company name to FM/Revolver to reflect the current diversity of its product. But the Heavy Metal Records label was relaunched last year; initial releases include Broken Bones, Marshall Law, Jezebel and The Atom Seed, as well as, with a fine sense of history, a new album from The Handsome Beasts.

Both Neat and Heavy Metal Records report that they receive a steady stream of enquiries from record collectors in the US and Japan who are interested in acquiring copies of their early product—so much so that the release of their



LARS ULRICH (left) of Metallica, the Little Angels and Jagged Edge — all influenced by NWOBHM

Mark Plunkett, bassist, Little Angels

"Toby, our singer, and I were in the first year at school together; I wasn't particularly into music, but he turned up one day with his new ruckus and he'd written 'Saxon', 'Motorhead', 'Iron Maiden', 'Uriah Heep' and all these names on the back of it — and I thought, 'Wow, what does that mean?'"

"Iron Maiden were a big influence, and they still are, on a lot of British bands, because they've got a very groundroos, British, metal identity."

Jeff Hatley, bassist, Wolfsbane

"If there was one actual event which I could say got me into heavy metal, it was seeing Motorhead on Tiswas doing *Ace Of Spades* — they were like gods! The only true NWOBHM band that I liked was Iron Maiden. I'd heard Diamond Head and Angelwitch, but I was never into them so much; I had a mate whose brother was

on the crowd singalong section on the *Angelwitch* album, but that's the nearest I got to that!"

"Rock seemed to have a different image then; you were still a smelly headbanger if you were into rock music. It's kind of fashionable now!"

Andy Mitchell, guitarist, Toranaga

"I saw Maiden at a local place in Wakefield in 1980, which was what got me into it. I saw Diamond Head loads of times — and Vardis, I still check their first album out. In a way, it's a contradiction that a lot of young thrash bands are influenced by people like Testament and Metallica and Slayer, because really those very same bands are influenced by British rock."

Myke Gray, guitarist, Jagged Edge

"Iron Maiden and the Tygers Of Pan Tang were the major reason why I started playing guitar; they combined the energy of punk with the technology of rock music. John Sykes' playing in the Tygers Of Pan Tang was the be-all and end-all for me for a long time."



'Rock seemed to have a different image then; you were still a smelly headbanger if you were into rock music. It's kind of fashionable now'



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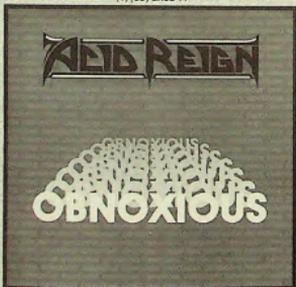
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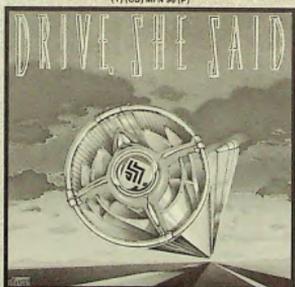
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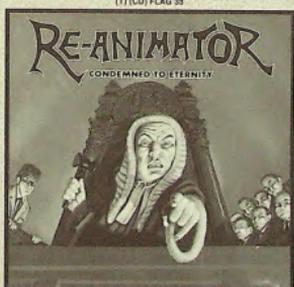
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"CONDEMNED TO ETERNITY"

(T) (CD) FLAG 37



WIRED: SWEDISH rappers Solid Posse release *Unity* on Sleeping Bag UK — complete with Bob Marley samples from *Could You Be Loved*

A peace of Bob

by Russell Brown

SOLID POSSE, Sleeping Bag UK's first signing, have debuted for the label with *Unity*, a sparkling track built on Bob Marley's *Could You Be Loved*. They rap about peace, love and togetherness. They are also from Sweden. Or, as they put it, "we don't come from Scandinavia, we're based there."

Before their recent London gigs, supporting the Jungle Brothers and at the DMC eliminations night, they were announced by name and not country of origin, and that's the way they like it.

"People tend to look at the cover more than who's inside," explains rapper ADL. "So if they see we're from Sweden they go 'awww, moaaaan...' before they even hear anything."

The posse are the shorp end of a thriving rap scene in Sweden and Denmark. They were actually three solo rappers performing the one track they had recorded together, *Unity*, in a Copenhagen club, when Sleeping Bag's UK label manager

Mervyn Anthony spotted them. So at Sleeping Bag's instigation, K-Jam, B-True MC Mack and ADL became a group.

All three were being groomed by Solid Productions, the brainchild of producer Willer. Getting permission for the Marley sample took months and Island Records gets 50 per cent of the money.

"They're touchy about Bob Marley, because he's like the Island god," says Willer. "And the reason, in the end, that they did it was because our record was about peace and love. If it was some hard-core rap about sucker MCs they wouldn't have agreed to it."

The Solid Productions team (including 1988 DMC runner-up, Cuttifer) has a roster of other artists under contract and a compilation, *Solid Productions Taking Over*, ready to go in Scandinavia. They are currently negotiating its UK release.

Meanwhile, a Solid Posse album is being completed in Copenhagen and will feature, among other things, appearances from a few of the notables of the city's well-respected jazz scene.

After that, there's a proposed European tour with the Boo-Yaa Tribe and perhaps even some recording with the Jungle Brothers and a T-Bole Called Quest, all of whom they met on their first foray to London.

G-force

ABYSS RECORDS launches itself on the dance world with a sizzingly commercial debut from Anna G. From the writing and production team of Deen And Oryx, G'Ding G'Ding (Do You Wanna Dance) (12 ANNA G 1) is best described as Paula Abdul meets Ragga-House with Ennio Morricone overtones!

Anna, aka Anna Fantastic, and originally known as Anna Garcia, is London-born of Mexican/Italian parentage. But she has been most of her life in Holland, where she is a top photographic model, gracing the cover of the most recent Dutch edition of *Playboy*. She is also not unknown to the label's press as a former girlfriend of Prince.

Anna is currently undertaking a nationwide PA tour to launch the single and initial reactions suggest a likely rapid crossover.

Abyss Records is marketed by Total, with distribution through BMG, and club/media promotion by Street Dance. The label has also signed UK group Streetlife, their Tearing Down The Walls (12 WALLS 1) will be the second 12-inch early in April.

BL

C O L U M N

THIS WEEK, for some reason, there is a noticeable lull in the scheduling of new UK dance releases — maybe it's because, given the choice, nobody actually wants to be in direct competition with **Soul II Soul**? Most of the other big newbies are being held over until the end of the month, out next Monday. These include the (specially recorded as their UK follow-up) tunelessly walled sinuous (jiggy) jaggig **MANTRONIX** (featuring **Wendras**) (Take 5/Your Time (Capitol 12CL 573)).

Stevie Wonder co-penned 1974 **Aretha Franklin** classic reworking, already huge in clubs and much played by **Blacksmith** (remixed attractive jiggy) swaying **MIKI HOWARD** (until You Come Back To Me (That's What I'm Gonna Do) (Atlantic A79352)).

again **Lindy Layton** cooped (though perhaps not another chart-topper) and original US **Double Trouble** rapped funky bump-jagged jiggy rolling **BEATS INTERNATIONAL** (Wasn't Talkin' About It) (Go Beat G00X 43).

Dave Darrell & CJ Mackintosh (remixed jazz funky **Aaron Neville** Hercules rhythm jaggig) rolling rap **YOUNG M.C.** (Come Off (Southern Comfort Mix) (4th + B-way 12BRW 17)).

attractive **VOLUME TEN** (Fide (RCA PRIDE 1)), jounily bubbling (with many familiar instrumental snippets helping its infectious drive) hip house **BETTY BOO** (Don't Do (Rhythm King LEFT 97)).

spacy saxophone walloped (though this time more coherently throbbing acid house **GURU JOSH** (Who Law (deConstruction Records GURU 1)), unfashionably tempoed (though obviously a bit of some sort) **Davide Morales** (remixed percussive smoothly bounding **LISA STANSFIELD** (What Did I Do To You? (Anisia LISA 4)), also perhaps a bit tricky tempoed but long overlaid on their new label).

Kevin Hedge led soul group's cornering **BLAZE** (So Special (Motown ZT 43710)). (In case you're wondering of my pessimism

about the commercial viability of what could best be described as smoothly soulful corners, this is because dance taste has now polarised so much that unsuitable 'acid house' rave and hip house tempos are the only ones faster than a funky jiggle that seem genuinely to be filling floors right now.) Anyway, odd to the above list the previously mentioned reissued and remixed **DJ MARK THE 45 HING** (The 500 Number (Dance Traz DRXZ 9 12)) and you can see that the competition for DJs' money will be pretty fierce, even without **Soul II Soul**.

Already hot initially by a cryptic white label but now out fully, is the **Soul II Soul** Happiness inspired placid piano plunked but — by coincidence! — **Sneep** (jittery instrumental **BBG Snappiness** (Urban/Hoax Recordings URBX 54), while the also once upon a time white labelled and subsequently quite hot **E10** (To Get In) is now sizzling anew as the remixed funky drum shuffled hip house instrumental **SHUT UP AND DANCE** E20 to Get In (Shut Up And Dance SLIAD 3, via Pacific).

Look out also for the **Sneep** rhythm jagged indie dance-rock **THE FARM** Stepping Stone (Milk MILK 101), already following the **Happy Mondays** chorwards.

Other current or imminent UK releases include the suddenly perhaps not quite so fashionably though lovely gently throbbing subtle atmospheric soulful deep house **SATOSHI TOMIIE** (featuring **Arcade Fire** and I Loved You (fir FX 2)).

girl-squawked ultra frantic **Derrick (Mayday)** (May) remixed acid house **A GUY CALLED GERALD** Automatik (Bass Overload Mix) (Subspace/CBS ACGG 72), **Aldo Marin**, **Todd Terry**, **Roger Paulinho** (remixed chunkily bounding hip house **8 IN A ROOM** Do What You Want (UK Remix) (Big Life BLR 20)), **Candy Flip** (remixed double sided coupling the cheerful acidically galloping **YIN YANG** Oh One and less vigorous **DAYLO DREAMS** Arcadia (Rimour records RUMAT 12, via Pacific)), beefy bass boomed and simple synth chorced thudding instrumental **DAL Strings** On A Monster Boss (DAL RRTT 10, via Rough Trade).

MAN MAC'S FEATURING ZEN

«DENZIM SHAKUHACH»

DISTRIBUTED BY CARTEL / G&M

OUT NOW

OUT NOW

TOP DANCE SINGLES

28 APRIL 1990

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	DIRTY SNAKE	6	Adventures Of Stevie V	1	Mercury/MER(103)11 (P)
2	WEIGHT FOR THE BASS/MUSICAL	3	Unique 3	2	10/Virgin/TEN(X) 298 (F)
3	GHETTO HEAVEN	5	Family Strand	1	Atlantic/East West A 7997(T) (W)
4	THE POWER	10	Sade	4	Arista 113133 (12-613133) (BMG)
5	KILLER	4	Adamski	5	MCA/MCA(T) 1400 (F)
6	E20 TO GET IN	16	Shut Up And Dance	1	Shut Up And Dance - (SUAD3) (PAC)
7	AFRIKA	30	History featuring Q-Tee	1	SBK One (12)SBK7008 (E)
8	TRIPPING' ON YOUR LOVE	9	A Way Of Life	2	Eternal/WEA YZ464(T) (W)
9	DENKIMI-SHAKUHACHI	17	Men Machine feat. Zen	1	Outer Rhythm - (MMANZ2) (W)
10	TOMORROW	3	Tongue n' Cheek	1	Synco/pate/EMI (12)5734 (E)
11	NOT FORGOTTEN	11	Leftfield	1	Outer Rhythm/Mute - (FOOT3) (I)
12	VOGUE	3	Madonna	1	Sire W 9857(T) (W)
13	THE FINAL CONFLICT	38	MC DUCK	1	Music Of Life 7NO7E3 (NOTE3) (I)
14	STEP ON	4	Happy Mondays	1	Factory FAC 272 (12-FAC 272) (P)
15	DON'T MISS THE PARTYLINE	11	Biz Nitz	1	Cooltemp/Chrysalis COOL(X) 203 (C)
16	PRO GEN	10	Shamen	1	One Little Indian 367P7 (367P7) (I/R/T)
17	HOLD ON	25	Eric Vogue	1	Atlantic (USA) - (086234) (Imp.)
18	SNAPPINESS	18	BIG	1	Urban/Polydor URB(X)54 (F)
19	911 IS A JOKE	4	Public Enemy	1	Def Jam 655837 (655837) (C)
20	EXPRESSION	18	Salt N' Pepa	1	Hrr/London F(X) 127 (F)

21	BONESBREAKS VOL 5	21	Frankie Bones	1	Apexton - (AP114) (Imp.)
22	TESTONE	23	1 Sweet Exorcist	1	Warp/Outer Rhythm - (WAP 3) (I/R/T)
23	MAMMA GAVE BIRTH TO THE SOUL	15	Queen Latifah/De La Soul	1	Gez St/Tommy Boy GEE(T) 26 (I)
24	OPPOSITES ATTRACT	26	3 Paula Abdul/The Wild Fire	1	Siran/Virgin SRN(T) 124 (F)
25	ESCAPADE	5	1 Janet Jack	1	Breakout/A&M USA(T) 684 (F)
26	WHAT "U' WAITIN' 4"	14	5 Jungle Brothers	1	Eternal/WEA W 9865(T) (W)
27	CHIME	13	6 Orishal	1	Hrr/London FX 135 (F)
28	GO ON GIRL	12	2 Rozanne Smit	1	Breakout/A&M USA(T)689 (F)
29	CRAZY FOR YOU	29	Sybil	1	PWL PWL(T)53 (P)

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	KNOW HOW TO MOVE	1	Reggie Wonder	1	Edige MC 10252 (I)
2	MORE LOVE	2	Reggie Wonder	1	Savoy SPV 010 (I)
3	HALF MY AGE	3	Sancho & Lash	1	Crave/Cherry 302 764 (I)
4	ROCK WITH YOU	4	Frankie Paul	1	Jonny/MSK400 (I)
5	CARELESS WHISPER	5	Triller	1	Redbus Super Music 4051 (I)
6	AMAZING GRACE	6	Sealcher	1	Charm CRI 41 (I)
7	SHARING THE NIGHT	7	Bravo	1	The Hitless Soul TN 200 (I)
8	CHAGA ON THE MOVE	8	Chris DeWolfe	1	Parade/PHE202 (I)
9	THE MESSAGE	9	Sonny Lee	1	Edige MC 10242 (I)
10	NEVER RISK LOSING YOUR LOVE	10	Johnnie Walker	1	Arise AMR 102 (I)
11	KLU-KLUNG-KLUNG	11	Kid Dragon	1	Dragon Records DR 3 (I)
12	STAND BY YOUR MAN	12	Freddie McGregor	1	Stony & Charles SCI 2 (I)
13	ONE NIGHT	13	Wanda Beatz & Tony Gold	1	Charm CRI 42 (I)
14	DON'T LEAVE ME NOW	14	Shirley Cruz	1	Lampy/LA 003 (I)
15	DON'T TEST ME	15	Debaraka Greyson	1	Shabbe R. Green/Greenleaf GRTD 246 (I)
16	LADY IN BLUE	16	Shirley Cruz	1	Hive/Nova A&M 30405 (I)
17	FABY GOODMOTHER	17	Angela B.	1	Charm CRI 43 (I)
18	COME BACK FRESH	18	Commander Steel	1	5th Annual Soul 1052 (I)
19	DON'T WANNA LOSE YOU	19	Pauline Taylor	1	Proton/PL 3 (I)

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	HOLDING ON	1	Home T/Cass Top/Shabbe R.	1	Green/Greenleaf GRT1 62 (I)
2	REGGAE HITS VOL 7	2	Various Artists	1	Jet Star JET P 1007 (I)
3	FOR YOU	3	Various	1	Range/MPS 1025 (I)
4	MUSIC WORKS SHOWCASE '90	4	Various	1	Green/Greenleaf GRT1 139 (I)
5	DEBORAH GLASGOW	5	Dorabeta Clouque	1	Green/Greenleaf GRT1 135 (I)
6	MAGNUM	6	Stony & Charles	1	SPR 1048 (I)
7	NINJAMAN VS JOHNNY F	7	Paragon & Liberty F	1	Pinnacle/PCP105 (I)
8	ROCK WITH ME BABY	8	Various	1	Fire Style/FAS201 (I)
9	SACCA HIP HOP	9	Various	1	Sound EP 9921 (I)
10	PURE LOVERS VOL 1	10	Various	1	Charm CRI 162 (I)
11	JAMICA LOVE	11	Various Artists	1	Impex/Rom IMP120 (I)
12	LOVERS FOR LOVERS VOL 2	12	Various	1	Redbus/IMP121 (I)
13	WICKED IN BED	13	Various	1	Blue Mountain BMF 037 (I)
14	MAKING 3	14	Various	1	Impex/Rom IMP 122 (I)
15	TRICE MY AGE SHOWCASE '91	15	Various	1	Green/Greenleaf GRT1 144 (I)
16	POW IN THE EAST	16	Various	1	Stony & Charles VPR 1089 (I)
17	UNCHALLENGED	17	Various	1	Green/Greenleaf GRT1 134 (I)
18	WAYNE WOODEN MEETS SANCHEZ	18	Various	1	Parade/VPR 1093 649 (I)
19	HAT DOWN P ON IT	19	Various	1	Edige MC/PP 1107 049 (I)
20	BEATFUL DON	20	Frankie Paul	1	Super Power SPV 104 (I)

30	THE PLANET DANCE	30	Liquid Oxygen	1	Champion CHAMP(12)242 (BMG)
31	THIS BEAT IS TECHNOTRONIC	20	4 Technoronic feat MC Eric	1	Swonward SVR(T) 9 (BMG)
32	THE MORNING AFTER	32	Fallout	1	Azuli - (AZ001) (GAM)
33	DEVOTION	41	7 Kicking Back With Taxman	1	10/Virgin/TEN(X) 297 (F)
34	DON'T HOLD BACK	34	Maureen Walsh	1	Urban/Polydor URB(X)349 (F)
35	DISCOVER ME	35	Alisa Warren	1	RCA PB43491 (12 - PT43491) (Imp.)
36	GOOD LOVE	36	Klymaxx	1	MCA USA - (MCA 24000) (Imp.)
37	REMEMBER	37	Nation 12	1	Outer Rhythm/Mute - (EBU1) (I)
38	THAT'S THE WAY OF THE WORLD	38	3 D Mobb With Cathy Dennis	1	Hrr/London FX(X) 132 (F)
39	INDULGE	39	Neal Howard	1	Network/Kool Kat - (NWK1) (I)
40	WAY OUT WEST	40	Man With No Name	1	Scout Out - (SCUT 001T) (SP)
41	THE EXTENDED PLEASURE OF DANCE	41	36 808 State	1	SPIT/WEA - (LANG 27) (W)
42	HEARTBEAT	42	3 Seduction	1	Breakout/A&M USA(T) 685 (F)
43	BROOKLYN-QUEENS	43	27 Venus	1	Def Jam 655820 7 (12-655830) 6 (C)
44	SOMEBODY NEW	44	MK	1	Network/Kool Kat - (NWK2) 2 (P)
45	NATURAL THING	45	9 Innocence	1	Cooltemp/Chrysalis COOL(X) 201 (C)
46	VENUS	46	2 Don Pablo's Animals	1	ZYX - (ZYX628112) (Imp.)
47	ANOTHER NIGHT	47	C&M Connection	1	Network/Kool Kat - (NWK3) 3 (P)
48	THE SEX OF IT	48	Kid Creole & The Coconuts	1	CBS 6556987 (6556986) (C)
49	BETTER WORLD	49	37 5 Babu MC	1	Desire WANT(X) 25 (PAC)
50	ANOTHER DAY IN PARADISE	50	3 J.L. Line	1	Joba (12)JABA 1 (BMG)

TOP 10 ALBUMS

1	FEAR OF A BLACK PLANET	1	Public Enemy	1	Def Jam/CBS 4662811/4662814 (C)
2	BORN TO SING	2	Eric Vogue	1	Atlantic/WEA (USA) 7820841 (Imp.)
3	THE FUTURE IS OURS	3	Mano And Bones	1	Beggars Banquet CBPLS/CBMCS (W)
4	SEX PACKETS	4	Digital Underground	1	BCM BCM377LP/BCM377MC (F)
5	JOHNNY GILL	5	Johnny Gill	1	Motown/MCA (USA) M042683 (Imp.)
6	DEEP HEAT - 6	6	6 The Sixth Sense	1	Teknor STAR24212/STAR2412 (BMG)
7	NEW FUNKY NATION	7	2 Boo-Yaa T.R.I.B.E.	1	4th + B-way BRP544/BRCA544 (F)
8	IT COULD NOT HAPPEN	8	Critical Rhythm	1	Nu Groove NGO44 (Imp.)
9	LOVE GODDESS	9	Lanina Letitia Smith	1	Star Trak/Ichiban STA0221 (Imp.)
10	HOW MANY TIMES	10	D.T.R.	1	Nu Groove NGO39 (Imp.)

TOP 10 BUBLERS

1	SEVEN DAY WEEKEND	1	Open Hours	1	Lethal - (LE001) (Imp.)
2	FEEL THE MELODY	2	Da Posse	1	Republic - (12) LIC1 037 (I)
3	MERCY MERCY ME	3	Milva	1	Motown/MCA (USA) - (MCA74714) (Imp.)
4	LIVE THE DREAM	4	Dream Frequency	1	XL/CityBeat - (12) XL18 (W)
5	BREAK THE GRIP OF SHAME	5	Paris	1	Tommy Boy USA - (12) TR950 (Imp.)
6	LIVIN' LIKE HUSTLERS	6	Above The Law	1	Epic/Ruffless USA - (040641) (Imp.)
7	DON'T HOLD BACK THE FEELING	7	2 Med	1	Big Life - (BLR 187) (I)
8	ALL THAT GLITTERS ISN'T GOLD	8	Cover Girls	1	Capitol USA - (V15549) (Imp.)
9	I'M HOUSIN' (PUMP IT UP)	9	Reg Raw	1	Raw - (RAW)5003 (Imp.)
10	PUMP THAT BODY	10	Mr Lee	1	Jive (USA) - (13371) (I)

ALISTAR

BREAKBEATS VOL 1

NORMAN COOK

Cat No STARMIX 1 distributed by pinnacle
RELEASED APRIL 23rd

NEW ALBUMS

Distributor Codes

ACC-ABC01 451 444
 AD-AD02 480337
 AF-AF03 41634
 AM-AM04 41634
 AN-AN05 229 2370
 AR-AR06 620 6290
 AS-AS07 41634
 BK-BK08 614 62798
 BL-BL09 614 62798
 BR-BR10 614 62798
 CA-CA11 614 62798
 CB-CB12 614 62798
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 CD-CD14 614 62798
 CE-CE15 614 62798
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 DE-DE41 614 62798
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 DJ-DJ46 614 62798
 DK-DK47 614 62798
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 DM-DM49 614 62798
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 DO-DO51 614 62798
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 DR-DR54 614 62798
 DS-DS55 614 62798
 DT-DT56 614 62798
 DU-DU57 614 62798
 DV-DV58 614 62798
 DW-DW59 614 62798
 DX-DX60 614 62798
 DY-DY61 614 62798
 DZ-DZ62 614 62798

Artist	Title	Label	LP	MC	CD	Cat Nos	Dealer Price	(Distributor)	Category
A GUY CALLED GERRARD	IN ANATOMY	SUBSPACE	EP			LPIC-46881/46882/46-46882 (3)			House
ADDICT	General	ATLANTA CAPITOL/PACIFIC JAZZ	CD			CD 300 34455E			House
ALLEN, David	DAVID ALLEN	WINDMILL	LP			WINDMILL 1001			House
ALLEN, Moss	MY BACK TALK BLUE NOTE	JP #1 9389 CD 8811 9384 CD 8467 290E							Blue
ALMIGHT	HOUSE ABSENT HOUSE	BLP-1000 421/1000 423/1000 425/1000 427/1000							Dance/Pop
AMINA VAL	PHILHARMONIC	EPIC/33881/33882/33883/33884/33885/33886							Rock
ANDREW	THE PRESTIGE COLLECTION PRESTIGE EPIC	LPIC-5000/2/5000-3/5000-4/5000-5/5000-6/5000-7/5000-8/5000-9/5000-10/5000-11/5000-12							Rock
ATOPHY	WINDMILL ROADCRACKER	LPIC/30951 (3)							House
ATERS, Kevin	JOY OF A TOY BOO	EPIC/3060 7/3060 8/3060 9/3060 10/3060 11/3060 12/3060							Rock
BLOOD	REAR VIEW OF A TOY BOO	EPIC/3060 13/3060 14/3060 15/3060 16/3060 17/3060 18/3060 19/3060 20/3060 21/3060 22/3060							Rock
BAKER, Char	LET'S GET LOST - BEST OF CHET BAKER JAZZ/EPIC	LPIC-9232 CD 2 (5)							Rock
B&B	THE RAINBOWS THE DEVINE ARCHIVE - BEST OF EMILY (CD 2)	EPIC 2/86 (2)							Rock
BETWEEN THE FRINGS	AT THE FORTUNE THEATRE AND ON BROADWAY	EPIC/CE11 (3)							Rock
BURN	POCKET FULL OF STARS	JIVE LPIC-1100 LPIC-1 CD J1001 (2)							Rock
BLOOD	REAR VIEW OF A TOY BOO	EPIC/3060 7/3060 8/3060 9/3060 10/3060 11/3060 12/3060							Rock
BOON	DOGS AND THE BEASTIARY	EPIC 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MARKETPLACE

FOR SALE

Shigaku Limited

(IN ADMINISTRATIVE RECEIVERSHIP)

The Administrative Receiver offers for sale the business and assets of the What Goes On record label.

The company acts as promoters and distributors of records and manages a portfolio of artists.

Shigaku imports and exports independent record products worldwide.

- Turnover c.£1.8m.
- Stock of records, cassettes and CD's.
- Various independent artists

For further particulars contact the

Administrative Receiver,
Laurence J Baehr ACA MIPA MBIM
Clark Whitehill & Co, Chartered Accountants,
25 New Square, London, EC4A 3LN.
Tel: 01 353 1577
Fax: 01 583 1720

CLARK WHITEHILL & Co
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£850,000

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BASS PLAYER
28

Music credits: Orleans, McCartney, 21 Finger 2, Collins & Kingsey, New to London. Inexp. Live & Solo. Phone: 0344 886157

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Demo Production

- * STATE OF THE ART 16-TRACK MIDI PROGRAMMABLE STUDIO
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 - * OLYMPIA, WEST LONDON
 - * DEMO & MASTER QUALITY PRODUCTION
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Creative, mobile person based in Leeds seeks full-time or part-time opportunities as

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Unequaled experience and contacts within Juice Box.

Leisure field but has vast knowledge of all aspects of record industry.

Own office, fax, storage, etc.

Box No. 2027

ACUPUNCTURE

ACUPUNCTURE

Garry G. Trainer

B.A. M.R.T.C.M.

Member of the Registrar of Traditional Chinese Medicine

37 Adelaide Road, London NW3.

Tel: 071 586 8556

TO PLACE YOUR AD IN

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01-538 9199

EXT. 331

EQUIPMENT

POSTING RECORDS?



Don't leave anything to chance!

RING WILTON OF LONDON FOR PROTECTIVE ENVELOPES AND ALL YOUR PACKAGING NEEDS

Contact: Kristina on 01-341 7070 (6 lines)
Stanhope House, 4/8 Highgate Street, London N6 5JL.
Tel: 267363. Fax: 01-341 1176

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'The One Stop'

FOR ALL YOUR PROMOTIONAL PRODUCTS from Catalogue, Artwork and Design, to Production and Delivery. We can handle the whole process from concept to distribution of in-house and client promotional merchandise.

See major advertisement in next week's Music Week Marketplace

Stage 1 TEL 01 341 1176

Stage 2 TEL 01 341 1176

Stage 3 Promotion

1000 NORTHON BANKWAY, GUYTON GLEN DENT

TO 10001 1200

NETAL, WHOLESALE AND MAIL ORDER DISTRIBUTION OF IN-HOUSE AND CLIENT PROMOTIONAL MERCHANDISE

Stage 3 International

DISCS

UNLIMITED SELECTION

We've a huge choice of quality records readily available. We buy records wholesale and our constantly updating stocks are constantly updating stocks and making our customers

If you're on FAX... by our Fax Order Service and take advantage of the best offers in the world in record buying time.

FAX ORDER NO. 0952 620361

or phone 0952 616911

OLDIES UNLIMITED
Dept MM40, St Georges, Telford, Shropshire TF2 2JG
Tel: 35483 Oldies G

APPOINTMENTS

TELEPHONE SALES PERSONS KINGDOM RECORDS

are recruiting Tele-Sales person for their NW2 offices. If you have the following qualifications:

- Pleasant telephone manner; Extrovert personality. Ability to sell a wide range of music ranging from Reggae Classical.
 - Previous selling experience in the Record Industry preferred.
- Excellent Salary & Commission — Ring Linda on 01-208 4448

TOUR MERCHANDISING



ACME TOUR MERCHANDISING LTD
DESIGN AND PRODUCTION TOUR SUPPLY ADVICE SERVICE AND SUPPORT EUROPEAN RETAIL DISTRIBUTION
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SERVICES

The Wholesaler

- RECORDS...CASSETTES...COMPACT DISCS
- TOP 100...K-TEL...STAR...BIG DISCOUNTS
- LARGE BACK CATALOGUE...RARITIES
- OVERSTOCKS...SPECIAL OFFERS...VIDEOS
- CALENDARS...24 HOUR DELIVERY
- WEEKLY CATALOGUES
- TELEPHONE SALES
- ONE STOP...EXPORT
- ARABESQUE

Arabesque Ltd
NETWORK HOUSE, 29-39 STIRLING ROAD, LONDON W3 8DJ
UK SALES: 01-992 7732. INTERNATIONAL SALES: 01-992 0098.
BUYING: 01-993 4278. FAX 01-993 8776. TEL 291908 ARAB G

RETAIL T-SHIRTS

ROADRUNNER SALES LTD.

TEL 0604 30034/711985 FAX 0604 721151
ATTENTION: ALL RECORD STORE MANAGERS
* T-SHIRT BUYERS IN THE UK & EUROPE
WE HAVE THE 'COOL ONES' FOR WINTER U2 & SIMPLE MINDS LONG SLEEVES, BON JOVI, GREENPEACE U.K., NEW ORDER, KYLIE & JASON.
OVER 200 TITLES AVAILABLE. ALL LICENSED DESIGNS * NEW RELEASES WEEKLY * IMMEDIATE DELIVERY * 24 HOUR ANSWER SERVICE

EXCLUSIVE DISTRIBUTOR
LONDON SHOWROOM, 11 POLAND ST W1
TEL 01-287 9775

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NEW AND EXCITING RANGE OF MODULAR DISPLAY/STORAGE SYSTEMS.
NOW AVAILABLE IN UK. PROVEN TO INCREASE SALES.
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FAX: (0480) 414205

ROCK T-SHIRTS

from **£1.50**
Phone Mark or Paul for brochure
01-879 3949

ADDRESS ALL BOX No REPLIES TO MUSIC WEEK 23/27 TUDOR ST LONDON EC4 0HR

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Garry G. Trainer
B.A. M.R.T.C.M.
Member of the Registrar of Traditional Chinese Medicine
37 Adelaide Road, London NW3.
Tel: 071 586 8556

TO PLACE YOUR AD IN MARKETPLACE
PHONE TIM
01-538 9199
EXT. 331

PUBLICATIONS

ESSENTIAL READING * EVERY WEEK *
RECORD NEWS — Weekly news magazine. Essential contact information on the people who create the records — soul mates & contact mail. Top 40 artist — producer — topic — album — contract — news — video — tour & statistics — etc.
NEW MUSIC NEWS — Weekly news magazine. All new promo production news & analysis on 14-40 artists including 100 covers & contact names and news — fanfriendly.
ADVANCE RECORD NEWS — fanfriendly. All new releases from major & leading independent labels for the next 2-6 months.
SON/PLUGGER — Monthly news magazine for publishers & songwriters. Essential music industry contact & background on 100 songs. (Free call for 100 artists).
MUSIC WEEK — Weekly news magazine. 100 BILLING ROAD, LONDON W8 5P
Tel: 01-208 1100. Fax: 01-208 1100
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FOR YOUR UNWANTED STOCK ANY QUANTITY CONSIDERED DISCREET SERVICE GUARANTEED
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Tel: 041-336 3344
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Write or call NOW for our latest list

APPOINTMENTS

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Telstar Records is the leading TV marketing company in the UK and intends to stay there.

Due to expansion we are seeking an industry experienced person to join our A&R Department. As part of a team you will be responsible for creative input, project inception through to finished product, covering aspects such as licensing and negotiation.

The ideal candidate should possess a wide repertoire knowledge together with commitment, an outgoing personality and the ability to work under pressure.

If you believe that you possess these qualities then send your CV to:

A&R Manager

Telstar Records Plc
The Studio
5 King Edward Mews
Byfield Gardens
Barnes, London SW13 9HP

Product Controller

Music Industry

Chadwell Heath

Polygram Record Operations, an important part of the international Polygram Leisure Group, distributes 60 million units per year of singles and albums, cassettes, compact discs and videos and is recognised as being the established market leader in the record industry.

As the result of an internal promotion, a Product Controller is required within the Commercial Planning Department to procure New Releases, Chart and Catalogue items for all recorded music configurations, from the Company's International Supply Centres in Germany and Holland.

Based at the Distribution Centre you will be working in direct contact with the West End Marketing Departments. European Manufacturing plants and the Distribution Team, to ensure that adequate quantities are manufactured and supplied to Polygram's customers.

Previous, relevant, record industry experience would be an advantage, although we would consider someone with applicable experience gained in an fmvc industry. Education to A level standard and a knowledge and interest in pop and classical music are additional requirements of the position. An attractive salary is offered with a generous range of benefits which include a yearly bonus and a substantial discount on Company products.

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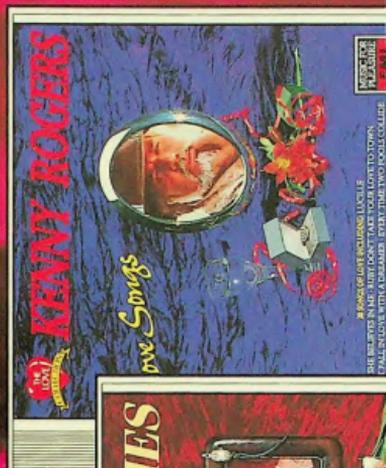
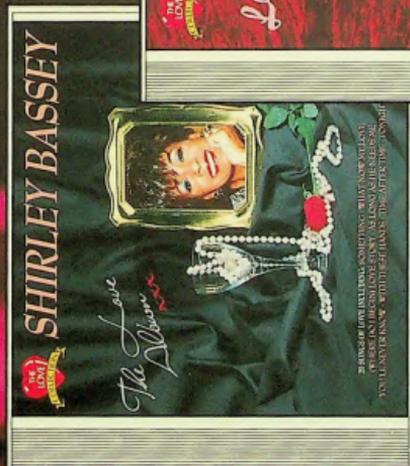
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