

19 MAY 1990

MUSIC WEEK



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ISSN 0265-1548

DAWN OF THE FUNKI DREDS

MONDAY 21st MAY 1990

1990

A NEW DECADE



1989's Club Classics Vol 1 is now triple platinum in the UK and still selling steadily. Soul II Soul were the best newcomers of 1989 and here, just over a year later, is the follow up. Despite working steadily in the intervening period producing and remixing many of the biggest selling dance records of 1989, they have held more than enough back to return with an even stronger set than their debut.

Vol II contains the hits 'Get A Life' and 'A Dreams A Dream' and a handful of the remaining 8 tracks could easily be hit singles as well.

Vol II will be re-promoted throughout the year but the initial spend is £250,000.

THE CAMPAIGN

- National co-op TV campaign with Our Price
 - 400 Our Price displays
 - 400 independant shop displays
 - 500,000 Soul II Soul carrier bags
 - W.H Smiths album of the week
- Entertainment UK (Woolworths, Morrisons) album of the month
 - 6 week poster campaign on the London Underground
 - National flyposting
 - Press advertising spend of + £70,000
 - 300 London bus sides (co-op with Tower Records)
 - 2/3 major West End displays

This one will run and run - watch those stock levels

marketed by AVL

THE RETURN OF THE FUNKI DREDS

SOUL
||
SOUL

A NEW DECADE

1990

MARKETED BY AVL



A DREAM AND GET A LIFE!

A DREAMS

VOL
III

CONTAINS THE HITS

THE NATURAL SUCCESSORS TO
THE CLUB CLASSICS VOL 1

1,3,4, 8,18,19,30,37,41

MUSIC WEEK



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Filmtrax deal back to square one

THE PROPOSED purchase of publishing company Filmtrax by CBS is almost certainly off.

A deal between the two was agreed but not signed in January, and a CBS spokesman says now: "We are no longer talking."

The two companies were on the verge of an announcement at the end of January and were prevented from doing so only by the intervention of CBS parent company Sony. A press release was prepared but its distribution was blocked after it was sent to Japan for approval.

Filmtrax was an attractive proposition for CBS because of the catalogue and management vacuum at CBS Music Publishing. This company was established from scratch two years ago but with substantial funds available to it but without a roster or a management team.

Filmtrax's experienced and successful directors would have provided the corporate structure while its extensive catalogue would have been working material. The purchase price for Filmtrax was set between £80m and £90m.

In the aftermath of the failure of the CBS deal, Filmtrax directors have been in the US seeking to find another potential purchaser.

BPI says 'let's talk' despite tribunal referral

A COPYRIGHT tribunal hearing over new mechanical royalty rules looks increasingly likely with the BPI's decision to ask for formal arbitration in its negotiations with the Mechanical Copyright Protection Society.

The BPI has asked the tribunal to look at the current mechanical agreement as a device for extending the MCPS's deadline of July 1 for introducing a new scheme. The proposed new schedule would be some 12 per cent more expensive for record companies.

MCPS managing director Bob Montgomery comments: "I regret this decision — although we have always been aware that it was open to the BPI to do it. This could be the beginning of a long and expensive process for both sides." Montgomery adds that the decision appears to go against the BPI's publicly-stated desire to avoid a tribunal hearing.

BPI chairman Terry Ellis says now:

"At our last negotiating meeting, we asked MCPS to agree an extension of the moratorium to give the industry a period of stability with which to continue negotiations. This they refused to do and as a result we were forced to take legal action to achieve this breathing space in which we very much hope discussions can continue in a less pressurised atmosphere."

Still-hungry SAW hit a century of hits

THE MUSIC industry's highest-profile team of producers is claiming a new record this week: one hundred hits in five years.

The entry of Kylie Minogue's Better The Devil You Know into the top

INSIDE

A WORLD OF JAZZ
All the latest news, views and charts

LATEST MOVEMENTS
The classical market survey

RORY RETURNS
Fresh evidence of guitarist Rory Gallagher

10 means that Mike Stock, Matt Aitken and Pete Waterman have had a ton of singles in the top 75 since they began working together in 1985.

"We're told this is a unique achievement," says PWL managing director David Howells. He adds that 68 of the 100 songs have been

TO PAGE FOUR ▶

Format moves stir up the singles mix

AN UNPRECEDENTED week in the history of the singles chart is being seen as a turning point in the life of the seven-inch.

There were 25 new entries in the top 75 last week — the highest number since the chart was extended from 50 in 1978. This upsurge is believed to be a result of a change in chart rulings last month.

But at the same time, sales in general have not increased and the new restriction in the number of formats has made the 12-inch remix and CD single more popular at the expense of the seven-inch.

MW researcher Alan Jones says

the changes in the singles market could signal the demise of the seven-inch. "Previously, record companies kept the seven-inch strong by releasing picture discs and all manner of variants. Now they are having to opt for just one variable and most are deciding to do another 12-inch or another CD," he says.

There are now less seven-inch gimmicks around — like the double pack or gatefold — and this has seen the seven-inch market share drop to 44.2 per cent, the lowest since 1959.

Meanwhile, the 12-inch and CD

together make up half of the market. The 12-inch now accounts for 38 per cent and the CD single 10.5 per cent. While the demise of the seven-inch may be regretted by some, Jones says the increasing popularity of the other formats will mean greater profits in the long run.

"If people buy the 12-inch, they are buying the more expensive alternative. This means greater profits and also that there is less of a crossover between singles and albums. In other words, people can buy the 12-inch and the album and not have the same version of the song," says Jones.

"We will reach a situation where records just don't come out on seven-inch anymore. There is evidence that its market is being eroded because once people switch from buying certain formats they usually don't change back."

Jones adds that the high number of new releases in last week's chart was an after-effect of the new chart ruling just before the ruling, a lot of singles came onto the market in



New hit



New hit



New hit

Chart rules spark a spring clean

THE NEW chart ruling that led to the high number of new releases in last week's singles chart was introduced on April 1.

The BPI council decided that only five versions of each song would be eligible for the chart. One of those formats must be a cassette single and the others can be any four

dominated by the individual record company.

The change — made to prevent a proliferation of formats — led to 25 new entries in the top 75 last week.

These new entries include Kylie Minogue, Montrose, and The Wanderlust (pictured).

We call this Style Music,
"Ground Beat," but it don't matter!
Ain't that the truth!

diana brown

barrie k. sharpe

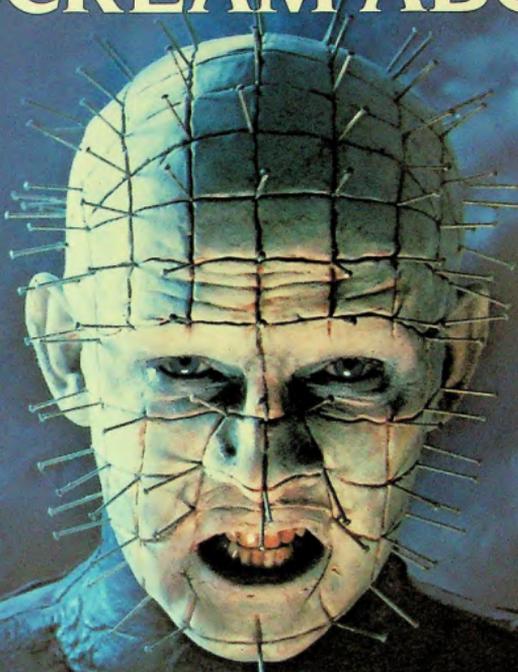
The MASTERPLAN

Available on 7" (F 133), 12" (FX 133), MC (FCS 133), CD (FCD 133), Remix (FXR 133), Order from Polygram on 081 590 6044

OUT NEXT WEEK



HERE'S SOMETHING TO SCREAM ABOUT!



June 1990 sees New World Video's entry into the sell-through market with the long awaited release of Clive Barker's monster horror hit Hellraiser. To keep the screams of appreciation at fever pitch, our following release will comprise Wanted Dead or Alive, The Gladiator, Crime Story and Original Sin.



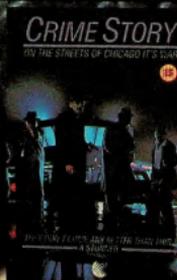
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Japan's copyright sun rises at last

by Jeff Clark-Meads

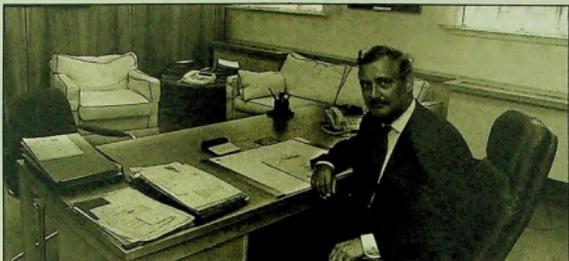
TWENTY YEARS ago, if you had a yen for copyright in Japan, that was all you were likely to get. These days, the government of the country which is the most easterly market for western music is bowing to world opinion and is signalling its intention to introduce the kind of protection taken for granted in Europe and the US.

That progression from effectively no copyright control at the end of the Sixties to a declaration last week to bring in a 50-year protection for each recording has not, though, been a quick or easy process.

The international music industry, through the IFPI and the Recording Industry Association of America, has been stalling its case to the Japanese authorities for more than two decades. However, the rate at which their message has been taken on board has varied from imperceptibly slow to blinding flashes of revelation.

"Everything in Japan is a gradual process," says IFPI director general Ian Thomas. "But they have been making improvements in their law for the past 15 years. We started from a position 20 years ago where records were not protected; we had nothing at all. Now we've come a long way from that."

The final step of the journey came at the end of April when Japan gave an assurance to American trade delegates that it



IAN THOMAS: "We started from a position 20 years ago where records were not protected; we had nothing at all. Now we've come a long way from that."

would radically improve its protection of musical copyrights. In return for those assurances, the American government dropped its threat to begin legal action "to eliminate the discriminatory treatment of US and other foreign sound recordings".

Under current Japanese law, recordings from abroad produced before 1978 are not protected but Japanese works are. In addition, Japanese records are entitled to protection under local rental laws but foreign works are not.

Because of the suddenness of the Japanese declaration, the question is being asked as to whether its motivation is based on a desire for increased trade or a

dramatic new respect for intellectual property.

Thomas is in no doubt: "These changes are trade motivated." He adds that he concurs with the popular opinion that the situation in Japan would not have been so bad for so many years had the country been an international repertoire source. He feels that the authorities' attitudes would have been largely different if the country had been exporting its artists abroad the world.

Thomas is pleased with the announcement of the proposed changes but says the one outstanding area for concern is rental.

CD rental shops are legion in Ja-

pan and home taping is a way of life, a situation which the IFPI is working hard to change.

"We haven't got very far on rental at the moment because of negotiations between the association of rental shops and the record industry over the period of time a record producer can authorize — or not — a record's rental," Thomas comments.

"The rental shops want a period of one week. We are asking for the full period of copyright protection — 50 years."

With a mere 49 years and 51 weeks difference between the two sides, an early end to the discussions is not being forecast.

N E W P R O D U C T



THE MILLTOWN Brothers — single out now

ARTISTS ON tour this month to promote new releases include: **The Milltown Brothers** — new single on Suburban Records, through APT, *Seems To Me*. Out now.

They Might Be Giants — single on WEA, *Istanbul* (not Constantinople). Out on May 21. **Loves Young Nightmare** — new EP, self-titled, out on White Label Recordings (through APT) on May 14.

Mega City Four — new EP on Decoy Records, *There Goes My Happy Marriage*. Out now.

Slum Turkeys — new EP, *The Time Is Mine*, out on Pigboy Records on May 21.

Energy Orchard — self-titled debut album on MCA. Out this week.

Banham — single on Epic, *Wait For You*. Out on May 21.

Michael McDonald — new album on Reprise, *Take It To Heart*. Out this week.

Martin Stephenson And The Daintees — new album on Kitchenware Records, *Salvation Road*. Out now.

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WANDERDOG RECORDS LTD

Singles mix

▶ FROM PAGE ONE

various formats to beat the deadline.

"There were not many new records around last week. All that happened was that all the dead wood following the chart change went out leaving a lot of room for records outside of the top 75 to come in," says Jones.

This reasoning is backed by the fact that there were less new entries at the top of the chart with the majority between 40-75. But although Jones believes last week to be out of the ordinary, he adds that there is a trend for more new releases.

"There is evidence that year by year, the number of records appearing in the top 75 is increasing and therefore the average number of weeks a record spends in the chart is decreasing," says Jones.

More singles than ever are going into the top 75 and then disappearing within a fortnight. He adds: "This is a problem for retailers because no sooner have they stocked a record than it is out of the chart," he says.

One exception to this as bad news for record companies, too. "Few of the records are selling in large quantities and although more new artists are becoming slightly well-known, fewer are there long enough to become very well-known," he says.

One exception to this observation was the Power by Snap which spent five weeks in the chart, after being number one — the first time a single has done so for several years.

Sticker solution found

WASHINGTON: THE controversial issue of putting warning stickers on album covers has reached a conclusion with the consent of all parties involved.

The Recording Industry Association of America has now formally introduced a scheme which has been agreed by its members, the National Association of Record Merchandisers, the Parents Music Resource Center and the Parent Teachers Association.

First stickers should appear on product released in July.

The black-and-white labels say "Parental Advisory: Explicit Lyrics" but their application is at the discretion of artists and labels.

RIAA members account for an estimated 90 per cent of music re-

Distribution giant: we're never too big to be knocked

POLYGRAM, THE company in a league of its own in UK music distribution, says it is not so big that it cannot be slung by criticism.

The company shipped a quarter of all singles and 29 per cent of albums in the first three months of the year (MW, May 12) but says it is gearing up to shift even greater volumes in the autumn.

The man in overall charge of the service, PolyGram Record Operations managing director Pete

Rezon, comments: "Yes, we have had a few problems with service."

"People admire our ability to deliver the catalogue but we're sensitive to the criticism that not all the product arrives at the right time all of the time."

"But, people should remember we've got 19,000 catalogue lines and we can't please all of the people all of the time. However, what we've been sensitive to is the needs of customers — whether

they are in-house record companies or the retail community."

A new team is taking shape at PolyGram's Chadwell Heath depot under new operations director Eric Wordsworth, and Rezon says they are already planning for the busy pre-Christmas period.

The first part of the preparations includes the acquisition of 45,000 square feet of additional space and its equipping with racks and systems, a project which, says Rezon, is costing some £1/2m.

More investment will be made in computers and other equipment, and Rezon states: "We are looking at every way of improving service."

SAW century

▶ FROM PAGE ONE

SUN compositions with 32 being cover versions.

Asked whether there is the potential in the team for another 100, he replies: "I don't see why not."

"Everybody here is still hungry. They're all still very motivated. I've never seen such motivated record producers — they're always looking to the next hit."

"Usually, people think that after 10 hits that they've done it. But these men are in every day and work from 11 in the morning to 11 at night."

"And, what's more, they're having fun. They're enjoying it."



DAVID HOWELLS: 'There's more to come'

Knebworth safe despite Outlaw's demise

THE PROMOTION of the Music Therapy concert at Knebworth next month will not be affected by the liquidation of Outlaw, according to managing director Paul King.

He says that although Outlaw was seen as the co-promoter of the event along with Andrew Miller Concerts, it is only King as an individual who is directly involved.

King comments: "Outlaw is not really connected to the Knebworth gig. I am helping them out off my own bat so the whole thing is not affected by what has happened."

Outlaw's promotions and management arms were announced last week as being put into liquidation with debts of £1/4m (MW May 12).

World BRIEFING

MONTE CARLO: Tanita Tikaram and Bob Geldof were among the winners at this year's World Music Awards. Tikaram won the best British female artist award while Geldof received an honour for services to humanity. Other winners, who also appeared at the event, were Black Box, Jeff Healey, Ofra Haza, Kate Ceberano, Dance With A Stranger, Vladimir Presnikov, Ringo Starr and Chris De Burgh. A 90-minute version of the awards ceremony will be televised by TVS on May 20 and by the remainder of the ITV network on May 25.

LOS ANGELES: Lucasfilm, which produced the film Star Wars, has won the first round of a battle to stop rap supremo Luther Campbell from using the names Luke Skywalker and Skywalker Records. The federal district court here has upheld the film company's contention that use of the names infringes its trademarks and represents unfair competition. The label also distributes 2 Live Crew's album which itself has been the focus of an obscenity case. Lucasfilm is suing Campbell for \$600m but Campbell can appeal.

HAMBURG: The German music publishers association DMV says it is becoming increasingly concerned about the amount of pirate product in circulation. DMV is urging record companies to take strong action.

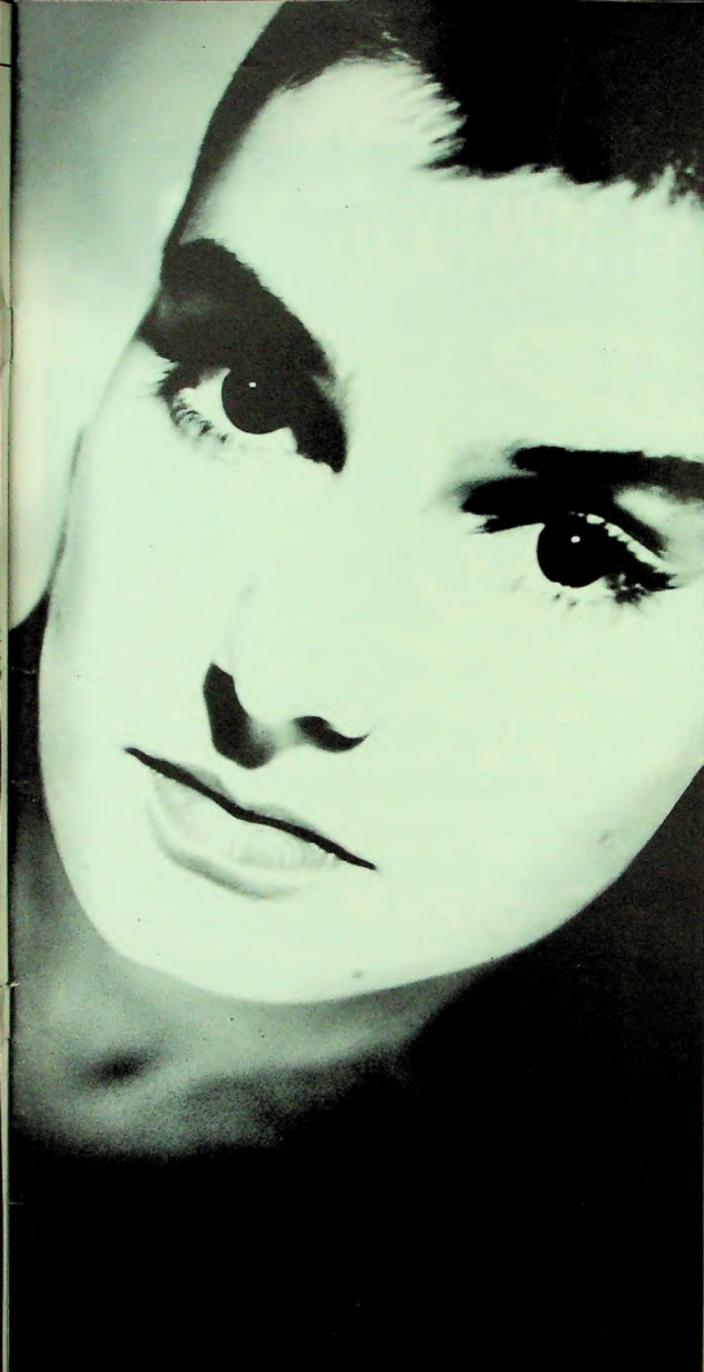
NEW YORK: CBS Records has confirmed its purchase of a 50 per cent interest in independent distribution company Important Record Distributors. Important also has the Relativity, In-Effect and Combat labels.

LOS ANGELES: Tom Waits has won \$2.5m from Erito-Lay, a maker of corn chips, for using someone to imitate his voice in a commercial.

Dusty Springfield reputation.

the new single.

produced by andy richards. taken from the forthcoming album



Sinéad O'Connor's Number One album, "I do not want what I haven't got," has now sold over 5 million copies worldwide.

Sinéad recently completed the first part of a sell out UK tour and now continues triumphant in the US having secured both the Number One spots for album and single.

The same success has been repeated the world over with 18 countries heralding Number One singles and 17 Number One albums.

To continue the UK sales momentum, a six week, 7 area TV campaign commenced last week supported by specially contracted in-store displays.

A new single will be released in June to coincide with more UK dates in Glasgow 19th, Edinburgh 20th, Newcastle 21st and Glastonbury 27th.

So far this year nothing compares to this....


ensign

Chrysalis

Where multiples fear to tread

Frontline hops on a Victoria Line tube and heads south of the Thames to a unique retailing environment close to the heart of London

BRIXTON MUST be one of the most unusual record retailing environments in the UK.

Despite being so close to central London, Brixton has its own unique style when it comes to what music the people want to buy. Elsewhere in the capital you will find a fair smattering of multiples such as Our Price and HMV. In Brixton you won't find one.

What makes the south London suburb unique is its traditional retail outlets. Like many towns it has its share of independent record shops and market stalls. Yet nearly all of Brixton's concentrate on selling dance and reggae music.

Only Woolworths provides a major outlet for mainstream and chart material. Elsewhere, there is an atmosphere of healthy competi-

tion as the wealth of small dance-based shops do their bit for the punters who travel from all over London to get what they want.

One local retailer who seems to benefit from this environment is Simon Cearns of Page 43 Records. Cearns, who worked on the jukebox operations of Harlequin and what is now Lightning, took over the shop 14 years ago.

"It was a record shop when I got involved but it was selling rock and middle-of-the-road stuff. It's one of the largest shops in the area and, as we are down the road from the rest of them, we seem to do pretty well," he says.

In keeping with the rest of Brixton's shops, Page 43 sells dance product, but specialises in Seventies music with a thriving import business which it handles itself. It is this specialisation, says Cearns, which enables the shop to do well in what might be considered a restrictive environment. "It looks quite a while to get the shop going because of the way styles have changed over the years, but we are well established now," he says.

"I have noticed that we are becoming to sell a little more across-the-board in terms of styles of music. But that is mainly because of the rise of CDs and lots of their owners are wanting to get all their old vinyl

collection on the new format. It's strange because we are now seeing all those people we saw years ago buying records who are now coming back into the shop again."

Cearns believes that the independents' dominance of Brixton's record retailing environment is unlikely to change. "I don't think the multiples would want to go in there to be honest," he muses.

"If I were them I wouldn't do it without a security card. The people there at the moment are very protective about their businesses and it would be difficult for someone else to come in."

Ten years ago, Cearns set up another Page 43 store in Camberwell. And that, too, concentrates on dance music. But both of his shops also do thriving business with videos. "There certainly seems to be a good market for boxing and martial arts videos," he adds.

A shop that has been in Brixton for almost as long as Page 43 and is perhaps considered its closest competitor is Red Records. In the area for about 12 years, Red Records is now well-established, attracting punters from outside London as well as locally.

Red Records' owner was an accountant before he took over at the shop.

He quit and followed up his part-time career as a DJ by setting up

a shop, says manager Paul Williams.

Red had one shop in the area until 1989 when stores were opened in Soho, Peckham and Elephant And Castle. Consequently its reputation as a leader in the reggae and dance market has spread fast.

"We do stock everything but it is definitely the dance stuff that does the best in terms of sales," says Williams. "In Brixton, there is not really much competition for us except perhaps for Woolworths."

The dance music phenomenon of the last 12 months has also contributed to Red's success. "At one time, we used to just rely on DJs coming in for stuff, but now everybody that is passing pops in," he adds.

Zed Moghal of Solar Records, a small unit in the entrance to Brixton tube station, was also an accountant until he realised that life with a record shop might be a little more exciting.

Solar came into being in June 1977. "Instead of giving my money to other people I decided to get a bit of the action myself," says Moghal, who stocks mostly dance music with a sideline in reggae.

"Those sorts of music have taken off essentially since the rise of pirate radio. Basically, anyone who is into dance music knows they can

come to Brixton and get what they want," he says.

Moghal says were he to expand his business, it would be outside Brixton. "There is little point in getting bigger here because of the other shops. But it is always possible that I might open up somewhere else."

So for now, it seems that Brixton has everything that its customers want.



WELL, WOULD you have these people in your shop? This is what AIM, the new joint Island and A&M strike force, looked like when they got together for their first national meeting at a secret venue somewhere in the Midlands.

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It is a fact of life that popular music has continued to make legal history through 'artiste exploitation', mainly brought about by initial 'misunderstandings' between artiste and management.

But more often than not, it's down to pure business naivety on the part of the artiste when contractual agreements are eventually signed. Both management and artiste must, therefore, protect their interests in order to achieve a successful and long-term business relationship.

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NEW MUSIC



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STOCK AITKEN WATERMAN

No	HIGHEST POSITION	TITLE ARTISTS	(PRODUCER)	LABEL PUBLISHERS
1	72	USE IT UP AND WEAR IT OUT Pat & Mick	(SAW) ATY Music/Chappell & Co	PWL
2	16	COUNTING EVERY MINUTE Sonia	(SAW) All Boys Music	Chrysalis/PWL
3	8	HANG ON TO YOUR LOVE Jason Donovan	(SAW) All Boys Music	PWL
4	21	HANDFUL OF PROMISES Big Fun	(SAW) All Boys Music	Jive
5	4	HAPPENIN' ALL OVER AGAIN ○ Lionie Gordon	(SAW) All Boys Music	Supreme
6	1	TEARS ON MY PILLOW ○ Kylie Minogue	(SAW) Sovereign Music	PWL
7	1	DO THEY KNOW IT'S CHRISTMAS ● Band Aid II	(SAW) Chappell Music	PWL/Polydor
8	2	WHEN YOU COME BACK TO ME ● Jason Donovan	(SAW) All Boys Music	PWL
9	10	LISTEN TO YOUR HEART Sonia	(SAW) All Boys Music	Chrysalis/PWL
10	72	WHEN LOVE TAKES OVER YOU Donna Summer	(SAW) All Boys Music	WEA
11	8	CAN'T SHAKE THE FEELING Big Fun	(SAW) All Boys Music	Jive
12	4	NEVER TOO LATE ○ Kylie Minogue	(SAW) All Boys Music	PWL
13	17	CAN'T FORGET YOU Sonia	(SAW) All Boys Music	Chrysalis/PWL
14	2	EVERY DAY (I LOVE YOU MORE) ○ Jason Donovan	(SAW) All Boys Music	PWL
15	20	LOVE'S ABOUT TO CHANGE MY HEART Donna Summer	(SAW) All Boys Music	WEA
16	3	JUST DON'T HAVE THE HEART Cliff Richard	(SAW) All Boys Music	EMI
17	4	BLAME IT ON THE BOOGIE Big Fun	(SAW) Global Music/GENA	JIVE
18	2	WOULDN'T CHANGE A THING ○ Kylie Minogue	(SAW) All Boys Music	PWL
19	1	YOU'LL NEVER STOP ME LOVING YOU ○ Sonia	(SAW) All Boys Music	Chrysalis/PWL
20	1	SEALED WITH A KISS ○ Jason Donovan	(SAW) Chappell Music	PWL
21	7	I DON'T WANNA GET HURT Donna Summer	(SAW) All Boys Music	WEA
22	1	FERRY 'ROSS THE MERSEY ● Various	(SAW) D.M./Polygram	PWL
23	1	HAND ON YOUR HEART ● Kylie Minogue	(SAW) All Boys Music	PWL
24	3	I HAVEN'T STOPPED DANCING YET Pat & Mick	(SAW) CH "Top" Music/Berkstreet Music	PWL
25	1	TOO MANY BROKEN HEARTS ● Jason Donovan	(SAW) All Boys Music	PWL
26	3	THIS TIME I KNOW IT'S FOR REAL ○ Donna Summer	(SAW) All Boys Music	WEA
27	8	I'D RATHER JACK The Reynolds Girls	(SAW) All Boys Music	PWL
28	3	HELP ○ Bananarama & Lanananeeneenoooo	(SAW) Northern Songs	London
29	8	I ONLY WANNA BE WITH YOU Samantha Fox	(SAW) Chappell Music	Jive
30	1	SPECIALLY FOR YOU ● Kylie Minogue & Jason Donovan	(SAW) All Boys Music	PWL
31	31	SEXCESS Sigue Sigue Sputnik	(SAW) Sputnik Songs	EMI
32	48	S.S. PAPAZZI Stock Aitken Waterman	(SAW) All Boys Music	PWL
33	8	TAKE ME TO YOUR HEART Rick Astley	(SAW) All Boys Music	REA/PWL
34	15	NATHAN JONES Bananarama	(SAW) Jobete Music	London
35	15	HE AIN'T NO COMPETITION Brother Beyond	(SAW) All Boys Music	EMI
36	2	JE NE SAIS PAS POURQUOI ○ Kylie Minogue	(SAW) All Boys Music	PWL
37	5	ALL OF ME Sabrina	(SAW) All Boys Music	PWL/Waga
38	23	LOVE, TRUTH AND HONESTY Bananarama	(SAW) All Boys Music/A Beach Music/Warner Chappell Music	London
39	22	I DON'T BELIEVE IN MIRACLES Sinitta	(SAW) All Boys Music	Faslane
40	21	TURN IT INTO LOVE Hazell Dean	(SAW) All Boys Music	EMI
41	5	NOTHING CAN DIVIDE US ○ Jason Donovan	(SAW) All Boys Music	PWL
42	2	THE LOCO-MOTION ○ Kylie Minogue	(SAW) Screen Gems/EMI Music	PWL
43	7	THE HARDER I TRY ○ Brother Beyond	(SAW) All Boys Music	EMI
44	2	MAYBE (WE SHOULD CALL IT A DAY) Hazell Dean	(SAW) All Boys Music	EMI
45	64	ALL THE WAY England Football Club	(SAW) All Boys Music	MCA
46	2	GO TO BE CERTAIN ○ Kylie Minogue	(SAW) All Boys Music	PWL
47	11	LET'S ALL CHANT Pat & Mick	(SAW) All Boys Music	PWL
48	3	I WANT YOU BACK Bananarama	(SAW) All Boys Music/A Beach Music/Warner Chappell Music	London
49	4	WHO'S LEAVING WHO Hazell Dean	(SAW) All Boys Music/EMI	EMI
50	2	TOGETHER FOREVER Rick Astley	(SAW) All Boys Music	RTA/PWL



CONGRATULATES STOCK AITKEN WATERMAN
ON THEIR FIRST 100 HITS...

TMARE COME TRUE?

TOP 100 SINGLES

51	10	THAT'S THE WAY IT IS ○	Suprema Mel & Kim (SAW) All Boys Music
52	4	CROSS MY BROKEN HEART ○	Feature Sinitta (SAW) All Boys Music
53	1	I SHOULD BE SO LUCKY ●	PWL Kylie Minogue (SAW) All Boys Music
54	20	I CAN'T HELP IT	London Bananarama (SAW) All Boys Music/In A Bunch Music/Worner Chappell Music
55	74	LET'S GET TOGETHER TONITE	A1 Steve Walsh (SAW) All Boys Music
56	41	PACKJAMMED (WITH THE PARTY POSSE)	AAH Stock Aitken Waterman (SAW) All Boys Music
57	15	G.T.O. ○	Feature Sinitta (SAW) All Boys Music
58	2	WHEN I FALL IN LOVE/MY ARMS KEEP MISSING YOU ○	RCAP/PWL Rick Astley (SAW) The Avenue Music Publishing Co/MR Boys Music
59	3	WHENEVER YOU NEED SOMEBODY ○	RCAP/PWL Rick Astley (SAW) All Boys Music
60	1	LOVE IN THE FIRST DEGREE ○	London Bananarama (SAW) All Boys Music/In A Bunch Music/Worner Chappell Music
61	1	NEVER GONNA GIVE YOU UP ●	RCAP/PWL Rick Astley (SAW) All Boys Music
62	13	ROADBLOCK	AAH Stock Aitken Waterman (SAW) All Boys Music
63	4	TOY BOY ○	Feature Sinitta (SAW) All Boys Music
64	7	F.L.M. ○	Suprema Mel & Kim (SAW) All Boys Music
65	14	I HEARD A RUMOUR	London Bananarama (SAW) All Boys Music/In A Bunch Music/Worner Chappell Music
66	8	NOTHING'S GONNA STOP ME NOW	Jim Somantha Fox (SAW) All Boys Music
67	50	GET READY	AAH Carole Hitchcock (SAW) Joleen Music
68	45	IN LOVE WITH LOVE	Chrystal Debbie Harry (SAW) Chrystal Music
69	1	LET IT BE ●	The Sun Ferry Aid (SAW) Northern Songs
70	69	HOOKED ON LOVE	Epic Dead Or Alive (SAW) Chappell Music
71	1	RESPECTABLE ●	Suprema Mel & Kim (SAW) All Boys Music
72	2	HEARTACHE	Polydor Pepsi & Shirlie (SAW/Homonade) Handle Music
73	12	SOMETHING IN MY HOUSE	Epic Dead Or Alive (SAW) Chappell Music
74	60	AIN'T NOTHING BUT A HOUSE PARTY	Ernie Phil Fearon (SAW) Blue Ribbon Music
75	74	IN THE HEAT OF A PASSIONATE MOMENT	Suprema Princess (SAW) All Boys Music

76	12	SHOWIN' OUT (GET FRESH AT THE WEEKEND) ○	Suprema Mel & Kim (SAW) All Boys Music
77	31	BRAND NEW LOVER	Epic Dead Or Alive (SAW) Chappell Music
78	41	MORE THAN PHYSICAL	London Bananarama (SAW) All Boys Music
79	70	NEW YORK AFTERNOON	London Mondo Kane (SAW) Chrystal Music
80	8	I CAN PROVE IT	Enigma Phil Fearon (SAW) Chrystal Music
81	67	SOMEBODY	WEA Brilliant (SAW) E.G. Music
82	34	TELL ME TOMORROW	Princess Princess (SAW) All Boys Music
83	8	VENUS ○	London Bananarama (SAW) Island Music/Sirena
84	16	I'LL KEEP ON LOVING YOU	Suprema Princess (SAW) All Boys Music
85	23	AFTER THE LOVE HAS GONE	Suprema Princess (SAW) All Boys Music
86	64	LOVE IS WAR	WEA Brilliant (SAW) E.G. Music/All Boys Music
87	58	THEY SAY IT'S GONNA RAIN	EMI Hazzell Dean (SAW) Your Music
88	58	IT'S A MAN'S MAN'S WORLD	WEA Brilliant (SAW) Intersong Music
89	42	THE HEAVEN I NEED	Suprema Three Degrees (SAW) All Boys Music
90	67	GETTING CLOSER	CBS Haywood (SAW) All Boys Music
91	23	MY HEART GOES BANG (GET ME TO A DOCTOR)	Epic Dead Or Alive (SAW) Chappell Music
92	7	SAY I'M YOUR NO 1 ○	Suprema Princess (SAW) All Boys Music
93	14	IN TOO DEEP	Epic Dead Or Alive (SAW) Chappell Music
94	11	LOVER COME BACK TO ME ○	Epic Dead Or Alive (SAW) Chappell Music
95	41	NO FOOL FOR LOVE	Frans Hazzell Dean (SAW) All Boys Music
96	41	BACK IN MY ARMS (ONCE AGAIN)	Frans Hazzell Dean (SAW) All Boys Music
97	1	YOU SPIN ME ROUND (LIKE A RECORD) ●	Epic Dead Or Alive (SAW) Chappell Music
98	52	I'M SO BEAUTIFUL	Frans Divine (SAW) All Boys Music
99	4	WHATEVER I DO (WHEREVER I GO)	Frans Hazzell Dean (SAW) All Boys Music
100	18	SO YOU THINK YOU'RE A MAN	Frans Divine (SAW) EMI Songs

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○ SILVER (200,000 UNITS)

OOPS SORRY 101...

101	5	BETTER THE DEVIL YOU KNOW	PWL Kylie Minogue (SAW) All Boys Music
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by Stan Britt

THE CLASSIC Jazz On A Summer's Day is now available in video format, thanks to the enterprising Coffee Hending group which also releases in May a well-chosen compilation of jazz/blues artists who have made Jazz All Ronnie Scott's (including **Chet Baker, Nina Simone, Art Blakey, Aulis O'Day**), and jazz/blues, a timely reminder of the Saba Jazz Festival of '86.

From Stylus Video, comes a brace of Most Important Jazz Videos— a 60-minute Celebrating Bird— The Triumph Of Charlie Parker; and Soothing— Louis Armstrong (opening for an extra half-hour).

ACE jazz-video man Dave Kay isn't represented in this capacity this month. But his recently-installed Status CD label has releases from **Stan Kenton** (Melopoponium Moods 1952) and **Woody Herman** (. . . & His Orchestra 1957 Featuring Bill Harris) . . . And Panther Music adds three to its Royal Jazz catalogue (all CD-only)— **Billy Holiday** Unissued Live (1948-1957), **Roland Kirk** Live in Paris 1976, **Theon Jones/Mel Lewis** Orchestra: Live in Paris 1969. A River, a noble effort from **Dexter Gordon** (ex-Danish Radio, 62', 64'), joins SleepyChase's CD range. One of Dix's musical milestones during his European sojourn— his Spanish pianist **Teo Montolio**, likewise has his own new-to-release this month— same label, and killed Lush Life. Distributed here by Harmonia Mundt, which is celebrating another British tour by pianist **Oliver Jones** by releasing four titles from the Justin Time label (issued on all three

configurations). The same company also offers choice selections from **Red Mitchell** (Sunrise), **Gerry Mulligan** (First Jazz— two separate volumes), **Fry Anderson** (The Leap) and **Nat Hinkle**— both from Red Record— **Cecil Taylor** (Enja), and a trio from Philosophy, featuring respectively **Chet Baker, Phil Woods** and **Leo Konitz**.

Newcomer **Renée Rosnes**, from Canada, debuts on Blue Note, and first-takes on Ronnie's (from May 21). Veteran **Mose Allison** (currently at Pizza On The Park), is also on Blue Note, with his second album . . . An intriguingly cosmopolitan BN collection for May has the arrival, finally of **Tommy Smith's** Peeping Tom and Japanese trumpeter **Tarusawa Niwa's** Bluestruck (another first) . . . And another major, CBS, is having one of its periodic niceties, jazz-wise, with a quartet of reissued titles. In the collective logo of Best Of Big Bands. Three solos— featuring **Colt Calloway, Benny Goodman, Woody Herman**, plus a Big Band Sampler. All digitally remastered, made available, on CD and chrome cassette, at mid-price, and receiving "full advertising and promotion campaign".

PolyGram's Maytime jazz exudes variety. From Phonogram, **Hank Roberts** Bird of Prey and Best Of Jazz Music Today (both from JMT), plus a fine **Blind Washington** (ex-Mercury). Polydor owners with an all-Nerve programme, comprising **Randy Weston**, **Bill Cosby**, the **Harper Brothers** (Remembrance, a recent featuring Jazz Chart-toppers), and an all-girls-ensemble compilation called The Girls From Ipanema. . . Nones takes label honours this time

for BMG/RCA, with local lads **Roadside Pinks** (see separate story), **Carman McRee**, and **Officio**. ASV has albums by **Benny Goodman** and **Diango Reinhardt/Stephano Grappelli** . . . Distributor Mr Songo has Latin-jazz frolics **The Alegre Allstars** and **Charlie Palmieri** . . . Muidade's wesome **Jim Jarmusch** Anthology showcase on all-star band fronted by **Lionel Hampton**, and his old boss **Benny Goodman** (apes in live performance, in Brussels, 52 years ago). And local trombonist **Bill Allread's** Goodtime Jazz Band (on Big Bear) offers times advice: Swing That Music.

Koch International's bill of fare this month covers the labels Black & Blue (including **Tiny Grimes**) Some Groovy Fours, plus **Stet & Slam**, **Grappelli-Stewart**; Savoy (including **Art Blakey's** Mirage, Vol 2, of **Lester Young's** Savoy Recordings, and a two-disc **Charlie Parker**— Savoy Masters), and Muse by tenorist **Harold Land**, and guitarist **Grant Green**.

Rep Records from New Note has strong CD-only issues from such as the Basic Band, **Teddy Wilson** and a couple from presently touring **Spike Robinson** . . . ECM is intriguingly represented— from **Markus Stockhausen** through **Kenny Wheeler**, the **Shankar Group**, and **Edward Vesala**, and GRP's current quartet comprises albums from **Carl Anderson**, **Tom Scott**, **Dave Valentin**, **Horbie Mann**, **Vuloco**, and **Chick Corea's** Eric Montalvo. . . More choices, too, from Paddle Wheel (**McCoy Tyner**), and Jazz-Up (**Monk**, **Lenny Carter**, **Armstrong**, plus two from **Gato**).

Let's Get Down:
 the new
 classic
 jazz
 on
 video

by Dave Laing

IN KINGS to his starring role in Bertrand Tavernier's award-winning film Round Midnight (1986), numerous albums are available in the UK by tenor saxophonist Dexter Gordon who died on April 25, aged 67.

On an up-and-down career marred until 1960 by drug use and prison sentences, Gordon gained a reputation as one of leading exponents of bebop saxophone, making his first records in the Forties with such performers as Nat King Cole, Louis Armstrong, Billy Eckstine and Dizzy Gillespie. The Cole tracks have been reissued on the Spolite album Nat King Cole Meets The Master Saxs. The same label has the Chase from 1947.

During the Fifties, Dexter Gordon recorded infrequently, but some of his work can be found on Dexter Blows Hot & Cold (Ace/Boplight) and on the CD, Daddy Plays The Horn and Stanley The Steamer (released under the name of Stan Levey), released on Charly's Affinity label.

In the early Sixties, Dexter joined Blue Note and some 10 albums from that era have been reissued by EMI, including Go, Our Man In Paris and Best Of set. From 1962 to the mid-Seventies, he was based in Europe recording frequently. Twenty albums from this phase can be ordered from Sleepchase (distributed through



DEXTER GORDON: leaving a back-catalogue legacy

Harmonia Mundt). The one period which is currently unrepresented is the early Eighties when Dexter Gordon was with CBS.

In the meantime, Koch International has a Dexter Gordon LP— The Hunt (with Wardell Gray), and contains live material from 1947— for release in June. The company already has Long Tall Dexter, containing studio sessions for Savoy, also from '47, on catalogue. Long Tall Dexter is also the title of a musical biography of the saxophonist, written by MW's Stan Britt, and published last year by Quartet Books.

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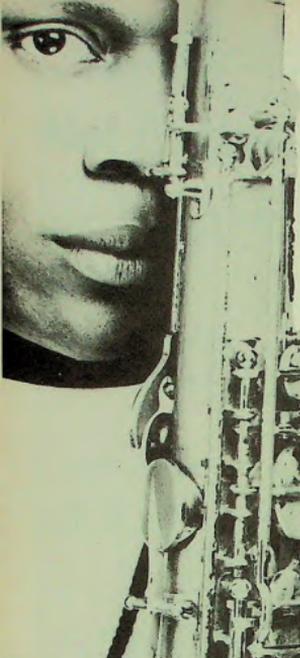
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Shaping up and shipping out

Stan Britt on how specialist distributors are meeting the demand for more jazz product

LIKE THEIR retail counterparts, jazz distributors somehow manage to retain a cheery commitment, often stemming from a deep-rooted affection for the music itself.

John Jack has been in the distribution business since 1973, operating Cadillac Music from his office in London's Shaftesbury Avenue. An exporter-importer — to the US, Japan, Australia and the main European territories — Jack has a penchant for the former. "Maybe it's because that side of the business is particularly good for me. Certainly, I ship only to Japan, and I send more stuff to the States than I order from there," he says.

Most of Cadillac's trading is done by telephone, and bulk delivery by road; smaller consignments (say 25 CDs or less) are posted. "Of course," says Jack, "sometimes people call on

me, or send their orders in writing." Chris Wellard, of Independent Record Sales, is another long-standing jazz fan and was for many years owner of a specialist shop in New Cross, south London, which achieved near-legendary status.

Wellard conducts his distribution business at his premises at Eltham, also south London, on a one-man basis — except for his wife's help with bookkeeping and invoicing.

"I pick up the phone every Monday morning and call all the jazz specialist shops — something I do practically every day. At the same time, I have to order from all my suppliers — Hep, Mole Jazz, Jasmine, et al. I usually make deliveries myself by car, especially by night as it's so much easier. My working day is 8am-10.30pm, and I work every Saturday and Sunday. I've been doing all this for nearly 12 years now."

Jazz Music (Manchester) has been involved in jazz distribution for eight years. It has five staff, including Julia Greaves, the company's product buyer. "Jazz Music," says Greaves, "is another distributor which exports as well as imports jazz and blues product."

On the home front, the company's orders arrive by telephone, post and fax. "We sell over the UK, as far as the north of Scotland to the tip of Cornwall. All our deliveries are by post or road courier."

Exports, says Greaves, are shipped over the UK, and to Europe and Australia.

New Note's imported product — from the US and Europe — is handled by neighbour Pinnacle Records, of Orpington, Kent. Orders are accepted by Pinnacle telesales and tapped into a computer. Newly-released product is shipped out by road courier every Wednesday.

Target Records' jazz product is delivered, along with the company's classical and pop releases by courier, says Jeremy Elliott. Otherwise, Target's sales force of six operates a nationwide service.

Harmonia Mundi also uses a courier service: Parcel Line. Ron Worshow says his company uses sea, air and road shipment for its many imported labels. "Our distribution by courier provides a next-day-delivery service, nationwide. Of course, if any order is small, we simply post it."

In addition Harmonia Mundi employs three full-time reps on the road.

Panther Music's jazz distribution is accomplished mostly through direct sales, using its own fleet of six vans, which between them cover the whole of the country. Sometimes, though, Panther's delivery service uses postal facilities, explains sales manager Neil Kellios. "This is particularly useful with regard to new releases, and Panther assures its customers of a next-day delivery, as back-up, through Parcel Line, if individual orders are only minimal in size," he says.

For the jazz specialists in the distribution field, long-range demand forecasts are not easy.

"However, with the market showing a steady increase in volume, there would seem to be every reason for confidence, rather than,

negative predictions for the next decade.

But there are one or two dissenters who strike a more cautious posture.

Cadillac's John Jack, for one, is certain that it is "not necessarily" an expanding market. "It's more of a changing market. It's altering in value — from LP to CD — as more of you're dealing with higher priced goods," he says.

"It's very easy to manufacture a machine turning out more and more sausages. I guess our market is undergoing a bit of expansion right now. But this is not indicative of the future.

"This is a volatile market. And people haven't got a bottomless pit of money to spend on records. Sure, there's a greater awareness of music as a consumable commodity, as opposed to 20-30 years ago. But in the longer term, anyone who thinks it will generate a non-stop progression must be mad."

"I'd like to improve manufacturers: please cut back on the volume of product. For one thing, it will give the consumer a chance to really to know the things they're buying."

For Chris Wellard, if there is any real increase in the market with the crossover and contemporary jazz-influenced music.

"If there is to be any real increase in the Nineties for any reason, anyway, it'll come through Jazz," says Wellard.

"Regrettably, most of the stuff I sell doesn't get too much airplay on Jazz FM. Mind you, the JSP CD of Luis Russell material, which has been played, has done very well. Which is a good thing, too, that if the right tracks are presented in the right way, people will listen — and the records will sell!"

Naturally, other distributors in the London area have reason to be grateful to the appearance of Dave Lee's jazz station. And they are confident that their own growth prospects — for the near future and during the Nineties — will continue to be enhanced by Jazz FM's continued presence.

For Panther's Kellios, the station has "helped considerably" in the increase in record/tape sales in the London catchment area since its inception. A viewpoint shared by Jeremy Elliott, of Croydon-based Target Records. "The advent of Jazz FM has been a most important factor, and one which will continue to exercise a significant influence in any market-growth for UK in the future," he believes.

New Note's Eddie Wilkinson goes further. "At the moment, we are looking at a 20 per cent increase in our growth, covering a period of between two to three months. Undoubtedly, this is due in no small part to Jazz FM. Which, in turn has made Radios One and Two feature jazz recently."

Harmonia Mundi's Ron Worshow can also cite an individual record benefiting from FM exposure. "A week after singer Sothimo Beza Benjamin appeared on Jazz FM, in March, we started getting phone queries from various people who couldn't find her Lovelight record on Enja. As a result, we've sold much more of the LP and CD, thanks to the station."

STEVE WILLIAMSON, in demand

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Will jazz's current popularity fade on the arrival of rock's Next Big Thing? Record companies, among others, think not. Barry Witherden examines the way jazz is being marketed to the ever-eager consumer

TO MOST "beards" — a generic term of mild abuse applied to those who claimed to be jazz fans before it became a dance-floor fixture — the reaction seems large: is there a genuine flowering of interest in jazz, or are we seeing a minority genre merely benefiting temporarily from the lack of any broad-based surge forward in rock?

Whichever the answer, record, book and video publishers are recognising that jazz is again a commercial proposition — and the consumer has a wider choice than for many a year.

This is largely a matter of getting more mileage out of product that has already covered its cost. The bulk of jazz stock — especially in the non-specialist outlets — comprises reissued, repackaged or heady-selling items that have stayed in catalogue for some time.

But several majors have begun a programme of promoting new acts.

NCA Rova, for example, has signed Jason Rebello. PolyGram's Urban label has recently added Steve Williamson's long-awaited debut to its list of new jazz issues. And Island's Aniles subsidiary has a respectable catalogue, including Courtney Pine, Andy Sheppard and the Rootless Cosmopolitans.

Yet it was Blue Note (originally, an independent subsequently swallowed by Liberty and now part of EMI) that set the agenda for today's jazz mainstream. Its remarkable series of classic hard bop records, recorded from the mid-Fifties to the late Sixties, caught the imagination of young musicians and fans in the Eighties, and so led to the current boom.

Blue Note's back catalogue will

Hear today, here tomorrow



THE COVER of Castle Recording's *Jazz On A Summer's Day* video

always be in demand; it continues to reissue it, selling to many new fans. But EMI's Wendy Furness believes that a large proportion of CD sales is to older fans replacing their vinyl copies.

To its credit, EMI is passing on the benefit of past turnover by pricing Blue Note vinyl at £4.99 and CDs at £7.99, making these classics even more attractive than most other highly-priced reissues.

In the US cassettes sell well, but vinyl has been phased out. In the UK the label may have to follow the US by dropping vinyl, although a series of real collectors' items is planned in this format. Here, however, Blue Note on cassette has sold poorly, though crossover items and the "Best Of" series do better.

PolyGram's experience with tape has been significantly better. Ian Grenfell says: "About 60 per cent of jazz business is on tape. The Walkman series has sold phenomenally."

Walkman Jazz and Compact Jazz on Verve, Polydor, Mercury and MPS have been promoted on convenience to new fans. Point-of-sale displays are aimed at demystifying jazz names, saying, in effect, these are respected names and we recommend them. Grenfell says that these provide a good basis for a long-term build-up of a jazz market. And, especially in London thanks to new commercial radio station Jazz FM, he feels new fans will stay with jazz.

No one would argue against keeping old recordings in catalogue; how else could new fans acquaint themselves with the music's historical context? But it is vital to any art that its up and coming practitioners — whether major innovators or not — should be given their chance. So how do record companies decide on which artists to sign, how to promote them, and

how do they allocate resources between marketing old and new issues?

Reissues are usually marketed generically, released and promoted in batches, perhaps with some theme. The featured artists may not be around anymore or, if they are, may not want to promote recordings they feel they have outgrown, or which were done for labels other than their present one. Blue Note, especially since the advent of Blue Note International, which signs both UK and European artists, co-ordinates promotion more effectively.

The Blue Note night of this year's Camden Festival showcased Tommy Smitt, John Schofield and Michel Petruccianni. Petruccianni in particular generated a lot of media interest — and was promoted in a coherent fashion (often musicians arrange gigs and tours with venues or tour promoters, leaving the record company out).

lan Grenfell claims guesswork was the basis for Urban's series of signings, though it was obviously fairly educated guesswork. It began with the success of the *Blue Jazz* compilations. Simon Booth and Gillies Peterson had delivered what amounted to a complete package and the project was brought in for £15,000. It and subsequent compilations were well received, and PolyGram realised that there was an area — where hip-hop and house began to cross over with jazz — that wasn't being exploited.

The company also had the advantage over specialist labels of being geared to the market.

ket demands of chart music. PolyGram, like the specialists, would talk to retailers such as *Our Price* and magazines like *Record Mirror*.

All these lessons were applied with the release of Steve Williamson's album *A Waltz For Grace*. As far back as November it was scheduled to fit in with the launch of Jazz FM. Grenfell believes that commercial contributed to healthy sales — 6,000 up to the beginning of April, an exceptional figure for a jazz album, with re-orders for outstripping pre-sell.

Williamson's promotion, with covers for *Wire* and *Time Out* and a feature in *Blitz*, was perhaps too successful; one of the "qualities" was reluctant to do a piece on the grounds that Williamson has had too much press.

Vinyl is evidently doomed; asking any major. With one format fading fast another — video — may be edging in. Virgin Video is distributing a number of jazz titles, and Andy Sheppard's latest is available from Island Visual Arts.

YOUNG BLOOD: Courtney Pine



JAZZ ANTHOLOGY

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550112 CD	LOUIS ARMSTRONG	PARIS SESSION 1934
550002 CD	DUKE ELLINGTON	NEW YORK SESSION 1938
550122 CD	BUD POWELL	JAZZ GROUP 1964
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550172 CD	BENNY GOODMAN	AND HIS ALLSTARS 1956
		LIVE IN BRUSSELS 1958

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550042 CD	ERROLL GARNER
	LIVE IN PARIS 1961
	BASIE PIANO 1944-1959
	LIVE AT MINTON'S 1941
	SOUTHLAND CAFE 1940
	AND HER
	ORCHESTRA 1940
	HISTORIC FIRST
	RECORDING 1944

550052 CD	ART TATUM	PIANO SOLO 1940/41
550062 CD	MODERN JAZZ	LIVE 1956
	QUARTET	BIRDLAND,
550072 CD	GERRY MULLIGAN	NEW YORK 1960
550082 CD	CHARLIE PARKER	LIVE IN
		LOS ANGELES 1947
550092 CD	LESTER YOUNG	LIVE AT THE ROOST 1948/49
550102 CD	STAN GETZ	QUINTET &
		QUARTET 1950/51
550112 CD	SCOTT JOPLIN	RAGTIME
550122 CD	JERRY ROLL	PIANO, BLUES &
	MELLYN	RAG 1924/25
550132 CD	COLEMAN	LIVE SESSIONS
	HAWKINS	AT THE SAVOY
		BALLROOM 1940
550142 CD	SONNY ROLLINS	FIRST RECORDINGS 1957

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TOP Dance SINGLES

19 MAY 1990

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	RECORD LABEL
1	1	1	TAKE YOUR TIME	3 Mantra's vocal. Feat. Wess	Capitol (12)CL 573 (E)
2	3	3	HOLD ON	En Vogue	Atlantic/East West A 7990(T) (W)
3	2	2	DIRTY CASH	5 Adventures Of Stevia V. Mercury/Phonogram MER(X) 311 (F)	
4	4	4	KILLER	A Adonis	MCA MCA(T) 1400 (F)
5	5	5	A DREAMS A DREAM	5 Soul II Soul	10/Virgin TEN(X) 300 (F)
6	20	2	YOU BE BACK	2 Rhythmic	Network NW(X) 7 (E)
7	7	7	LOVE THING	3 The Positives	CBS PASA(T) 8 (C)
8	31	2	WON'T TALK ABOUT IT (REMIX)	2 Beats International	Go Beat GOD(X) 43 (F)
9	5	4	SNAPPINESS	4 BBG	Urban/Polydor UR(X) 54 (F)
10	39	2	DO YOU DREAM	2 Carlton	2 Snigge/Hfr/London SNM(X) 1 (F)
11	14	4	IN THE REALM OF THE SENSES	3 Boss-O-Matic	Virgin VS(T) 1265 (F)
12	13	3	WHAT DID I DO TO YOU? (EP)	1 Lita Stansfield	Arista 113168 (12-613168) (BMG)
13	10	7	GHEIST HEAVEN	7 Family Street	Atlantic/East West A 7997(T) (W)
14	15	5	WHAT AM I GONNA DO ABOUT...	5 Tahari	Sleeping Bag SBK 20(T) (U/R)
15	6	5	AFRIKA	5 History featuring Q-Tee	SBK. One (12)SBK 7008 (E)
16	27	2	KAOS	2 D. Baker	Desire - (WANTX 28) (PAC)
17	10	6	REMEMBER	6 Tempe's 'n' Cheek	Syncope/EMI 12315Y 34 (F)
18	11	4	YONORROW	4 Nation 12	Outer Rhythm/Mute - (EBU) 1 (U/R)
19	8	4	WEIGHT FOR THE BASS/MUSICAL...	4 Unique 3	10/Virgin TEN(X) 298 (F)
20	12	4	HEY! HEY! CAN U RELATE	2 DJ Mink/I.X.D. Caruthers	Warp/Mute - (WAP 4) (U/R)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	RECORD LABEL
21	24	2	KEEP IT TOGETHER	2 David Grant	4th + B'way/Island (12)RBW 169 (F)
22	16	13	THE POWER	Arista 113133 (12-613133) (BMG)	
23	17	3	STEPPING STONE/FAMILY OF MAN	3 Forns	Produce MILK 1015 (12-MILK 101) (P)
24	NEW	1	VENUS	Don Pablo's Animals	Rumour RUMA(T) 18 (PAC)
25	NEW	1	DON'T WANNA FALL IN LOVE	Johnnie Child	Warner Brothers W 9817(T) (W)
26	22	6	EXPRESSION	6 Selt n' Pepo	Hfr/London F(X) 122 (F)
27	13	5	£20 TO GET IN	5 Shut Up And Dance	Shut Up And Dance - [SUAD] 3 (PAC)
28	NEW	1	I STILL HAVEN'T FOUND WHAT I WANT	The Chains	CBS CHM(T) 1 (C)
29	NEW	1	KEEP ON	Champion Caboret Voltaire	Parlophone (12)R 6250 (E)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	RECORD LABEL
1	1	1	REGGAE DISCO CHART	The Nubias Sound (No 2)	
2	10	1	SHRILING TIGHT LINE	Arise	ARL 05
3	2	1	PROBING OF MANDELLA ME	Arise	ARL 05
4	2	1	KNOW HOW TO MOVE	Major Demos	ESDAP NE 100512
5	3	1	KU-KLUNG-KLUNG	Red Dragon	Red Dragon Records DR 3
6	2	1	CARELESS WHISPER	Thunder U	Endless Super Power R0511
7	7	1	ONE NIGHT	Reggae Wreckers	Reggae Wreckers
8	22	1	DO YOU EVER THINK ABOUT ME	Mr. Blue	So George SG 0702
9	1	1	SPURIT	Michael Prophet	Phonogram PE 4
10	17	1	TOUCH TO RIDE	Tribe	SBK Avenue South SAS 3
11	19	1	BODY TUNE UP	Jahmy	Dragon Records DR 5
12	10	1	CHAKA ON THE MOVE	Chaka Demus	Phonogram PH 0202
13	19	1	ROCK WITH YOU	Jahmy	Jahmy's Own JMO 010
14	16	1	STAND BY ME	EP	Arise ARL 05
15	18	1	COME BACK FRESH	Commander Steel	SBK Avenue South SAS 2
16	12	1	DON'T LEAVE ME NOW	Sandra Co	Lambert L 003
17	18	1	FOLLOW ME	GO DANCE HALL	Phonogram
18	15	1	MONEY HONEY	Sandra Co	One Line OLS 010
19	15	1	LEFT EYE A JUMP	Jahmy	Steady and Clean SC 8

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	RECORD LABEL
1	1	1	PURE LOVERS VOL 1	Various	Cherry CP 101
2	11	1	HOLDING ON	Various	Cherry/Cherry C 82
3	5	1	REGGAE HITS VOL 7	Various	Jet Star JST 1007
4	5	1	FROM THE SECRET LABORATORY	Lee Perry	Cherry/Cherry C 82
5	6	1	NUNAMAN	Various	Polystyle POL 003
6	4	1	DEBORAH GLASGOW	Deborah Glasgow	Cherry/Cherry C 82
7	7	1	TWO MY AGE SHOWCASE '91	Various	Cherry/Cherry C 82
8	10	1	HEARTICAL	Don Franklin	Super Power SPS 104
9	13	1	LOVE OF MUSIC	Reggae Lab	Fire Style FAS 015
10	14	1	FROM THE SECRET LABORATORY	Lee Perry	Cherry/Cherry C 82
11	12	1	PAY DUN ON	Various	Digital DVP 1157 80
12	12	1	MUSIC WORKS SHOWCASE '90	Various	Cherry/Cherry C 82
13	11	1	LOVERS FOR LOVERS VOL 2	Various	Business BML P 02
14	11	1	ROCK WITH ME BABY	Various	Fire Style FAS 015
15	15	1	PICK IT UP SHOWCASE	Various	Capitron CAP 1
16	18	1	GREGORY MEETS THEM	All Gregory James	Step 104 1
17	17	1	CAROUSEL	Alton Collins	Alton's APC 1024
18	16	1	JAMAICAN LOVE	Various	Litig Books LAB 011
19	22	1	ARIVA ARTISTS VOL 3	Various	Motown LPS 9951
20	21	1	WAYNE WONDER MEETS SANCHEZ	Wayne Wonder	Parlophone VPL 1095 80

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	RECORD LABEL
30	NEW	1	JOY AND HEARTBREAK	Massimo	SB Carrall Thompson Circa/Virgin TR(T) 45 (F)
31	NEW	1	YO YO	Plaza	Debut/Passion DBE(T) 3094 (PAC)
32	NEW	1	TALK BACK	Double Trouble/Janette Sewell	Desire WANT(X) 27 (PAC)
33	27	2	NEVER BEEN IN LOVE LIKE THIS...	3 Masters	Soultrain - SOUL 007 (GAM)
34	28	4	NOT FORGOTTEN	4 Leftfield	Outer Rhythm/Mute - (FOOT3) (U/R)
35	19	4	WAY OUT WEST	4 Man With No Name	Spiral Cut SCUT 001(T) (SP)
36	NEW	1	HOT HOT HOT	Sato	United Sounds Of America - (USA 918) (Imp)
37	NEW	1	THE WARNING	Logic	Champion CHAMP 112 (2) 242 (BMG)
38	14	4	PLANET DANCE (MOVE YA BODY)	4 Lizard Oxygen	Champion CHAMP 112 (2) 242 (BMG)
39	NEW	1	INTERNATIONAL KARATE	Damon Boyd	Mango Smeets/Island MNG578 (MNS738) (F)
40	21	5	DEKINMI-SHAKUHACHI	2 Man Machine feat. Zen	Outer Rhythm - (MMAN27) (U/R)
41	23	3	HIPPY CHICK	3 Soho	S&M/Savage 75AV 106 (12-125AV 106) (PAC)
42	23	3	TREAT ME RIGHT	3 Cole Cuba	Cooltempo/Chrysalis COOL(X) 200 (C)
43	NEW	1	IT'S HAPPENIN'	Plus One featuring Siron	MCA MCA(T) 1405 (F)
44	NEW	1	AND I LOVED YOU	Satoshi Tomie/Arnold Jarvis	Hfr/London F(X) 134 (F)
45	NEW	1	UNTIL YOU COME BACK TO ME	Miki Howard	Atlantic (USA) - (08A204) (W)
46	33	2	STEP ON	3 Happy Mondays	Factory FAC 2722 (12-FAC 272) (P)
47	45	2	GOOD LOVE	2 Klymaxx	MCA USA - (MCA 24000) (Imp)
48	26	3	AMERIKKA'S MOST WANTED	3 Ice Cube	Priority/Ruffless - (VLLY 220) (Imp)
49	18	4	TRIPPIN' ON YOUR LOVE	4 A Way Of Life	Stemtel/WEA VY 464(T) (W)
50	NEW	1	MOTHERLAND A-FRI-CA...	Tribe House	Cooltempo/Chrysalis COOL(X) 198 (C)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	RECORD LABEL
1	3	4	PEOPLE'S INSTINCTIVE TRAVELS...	1 Tribe's Called Quest	Jive HIP 96/HIP 96 (BMG)
2	1	5	FEAR OF A BLACK PLANET	5 Public Enemy	Def Jam 466281/1466284 (C)
3	2	7	BRAND NEW HEAVIES	3 Brand New Heavies	Atlantic Jazz JAZJLP 23 (U/R)
4	2	4	THE FUTURE IS OURS	4 Muste And Bones	CNYBeet/Beggars B. CBP 5/CBMC 5 (W)
5	6	4	JOHNNY GILL	4 Johnny Gill	Motown LZ 72698/ZK 72698 (BMG)
6	NEW	1	HOWARD HEWETT	Howard Hewett	Elektra 7559409041/755940904 (W)
7	5	2	LOONEY TUNES VOL 2	2 Frankie Bones & Lenny Dale	XL/Crybaby XLEP 104 (W)
8	4	3	TO THE EAST BACKWARDS	3 X-Cion	4th + B'way (USA) 444019 (F)
9	NEW	1	CHIMES	Chimes	Columbia (USA) C 46008 (Imp)
10	NEW	1	DA POSSE IS LARGE	Da Posse	Republic L1CLP 45 (1) (R)

OUT NOW

COMING SOON

DR BAKER - KAOS - WANT (X) 28 - 12* - DESIRE
 Don Pablos Animals - Venus - Ruma (T) 18 - 7* + 12* - Rumour
 BOBBY KONERS - THE POEM - WANT (X) 29 - 12* - DESIRE
 Force Legato - System - Rumat 17 - 12* - Rumour
 DOUBLE TROUBLE - TALKBACK - WANT (X) 27 - 12*/MC/CD - DESIRE
 Plaza - Yo! Yo! - Debt (X) 3094 - 7* + 12* - Debut
 BLADE - LYRICAL MANIAC - BLADE 1202 - 12* - RAW BASS
 Orr - Some - We Can Make It - Debt (X) 3096 - 12* - Debut
 PROMISED LAND - SOMETHING IN THE AIR - BIW (T) 008 - 7* + 12* - BIG WORLD

MOCCASOUL - RHYTHM OF LOVE - (CD) TT018 - CD + 12* - TAM TAM
 Massimo Featuring Tracey - Loving You - Debt (X) 3097 - 7* + 12* - Debut
 REACT TO RHYTHM - RHYTHM ADDICTION - GRRRR - 12* - GUERILLA
 Jazz + The Brothers Grimm - Casanova - (CD) TT024 - CD + 12* - Tam Tam
 REBEL MC - REBEL MUSIC - WANT (X) 31 - 7* + 12* - DESIRE
 Genesis II - The Motiv - 12T076 - 12* - Jumpin' + Pumpin'

VARIOUS - THE BIGSHOT MIXES - DBLP 506 - LP/MC/CD - DEBUT

ORDER DESK TEL: 01-800 4490 FAX: 01-800 3242 PACIFIC HOUSE VALE ROAD LONDON N4 1QB

Sam Axilton

C O L U M N

SOME OF the hotter UK released new floorfillers include the **LA RIPS** produced Get Loose girl rapper's **Chic** Le Freak guitar punctuated frisky hip house **JAZZY P** Feel The Rhythm (A&M USAT 691). **U2** song adapting

sultry gospel-ish girl gurgled **Soul II Soul**-type haunting **THE CHIMES** I Still Haven't Found What I'm Looking For (CBS XPR 1523); familiar quotations and funky sax woven rolling Italian

COLLINA Featuring **I.T.J.** Babe What's Goin' On (Supreme Records SUPET 169). **Dave Angel** and **Dave Darrell** produced "acid rave" style **Eurhythmics** oldie remixed, previously a supposed bootleg though now revamped and promoted legally (as hip to a

Eurhythmics slowie cutaneously called **Angel**; **ANGEL** Sweet Dreams (Nightmare Mix) (RCA DAT 25); **Paul DeKayne & Steve Anderson** remixed

now percussively thumping though still languidly rapped reissued **DOUG LAZY** Let The Rhythm Pump (Remix)

(Atlantic A79191); familiar old house elements woven chanting and bounding infectious **WESTBAM** The Roof Is On Fire (Swanyard Records Ltd SYRT 10, via Total/BMG); **Steve Anderson & Dave**

Seaman created Italian style girl yelped frantically

pounding **BROTHERS IN RHYTHM** Peace And Harmony (Italo's Grand Finale) (4th + B'way 12BRW 173); cartoon characters and other familiar vocal effects prodded jiggly rumbering **4105** WHOAI Make With The Atmosphere

(Atmosphere Records ATMT 1); Sheffield recorded twittry third generation acid house instrumental **DREAM**

FREQUENCY Live The Dream (CityBeat CBE 1249, via Beggars Banquet); repetitive girl cooed and muttered simple bubbly jopping **MARINA VAN-ROOY** Sly One (de/Construction Records PT 43474); hottest dancer on a four track EP, gently harmonised shuffling jiggly **THE BLOW MONKEYS** If You Love Somebody (RCA PT 43624);

hotter than previous pop vocal mixes, electronically bleeping and bubbling instrumental **CABARET VOLTAIRE** Keep On (Sweet Exorcist Mix) (Parlophone 12RX 6250); jangling grand piano and **T-Connection** Do What You Wanna Do percussion driven Italian DJ's house oldies combining **DJ ATOMICO**

'HERBIE' Atomic House (CityBeat CBE 1251), via Beggars Banquet); **Lonny Dee & Victor Simonelli** created six tracker including four mixes of the mystic girl and guy muttered pulsing **SUBMINIMAL AURORA** Ease The Pressure (XL Recordings, XLT 8, via WEA); apparently **Steve**

'Silk' **Murley** created stuttering and spitting frenetic hip house **A.T.C.** It Ain't Over (SBK One 1233K 7008); definitely **Steve**

'Silk' **Murley** remixed **Nine-Liters** K.Jee r'n'p prodded hip house **MELLOW MAN ACE** Welcome to My Groove (Capitol 12CL 574); **Robert Oz**

muttered and chanted typical **Frankie Knuckles & David Morales** remixed smooth deep house **DADA NADA** Deep Love (Urban URX 53); hoarsely rapped aggressive rumbering **OVERLORD X** Powerhouse (Mango Street 12MNS 732, via Island); **James Brown**

punctuated terse saddy raggamuffin rap **DEMON BOYZ** instrumental Karate (Mango Street 12MNS 738); blueily picked then bright oceanic guitar drive "Balearic" instrumental **FLUKE JONI** (FOO 21); London DJ **Ian B** created disjointedly

sputtering electro rave **ION** Inner



THE BLOW MONKEYS: shuffling and jiggly

Mind (Vinyl Solution STORM 14); comily rapped and charned bright though routine Dutch pop hip house **TWENTY 4 SEVEN** I Can't Stand It! (Hip House Remix) (BCM Records BCM 395X).

UK released albums include the obviously eagerly awaited **THE FAMILY STAND** Chain (Atlantic WX 349); old fashioned jazz funk **THE BRAND NEW HEAVIES** The Brand New Heavies (Acid Jazz JAZZ LP23, via The Cartel); afro, ambient and acid combining break beats like **NO SMOKE** International Smoke Signals (Warriors Dance WAFLP 3, via Spartan); disappointing tracks crammed

PUBLIC ENEMY Fear Of A Black Planet (Del Jam 466281 1, via CBS). Some recently selling US LPs include the lazily drawled (more for listening than dancing) **A TRIBE CALLED QUEST**

People's Instructive Travels And The Paths Of Rhythm (US Jive 1331 1-1). **James Brown** exhortations prodded and often beats driven hip house **MR LEE** Get Busy (US Jive 1273 1-1).

Hopefully there'll be room for an import singles round up next week!

● Dance news on p30

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WHAT DID I DO TO YOU?
(EP)

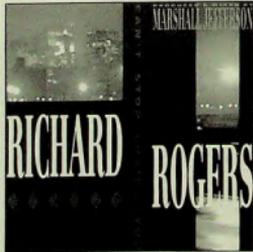
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TOP 75 SINGLES

until you come back to me



(that's what i'm gonna do)

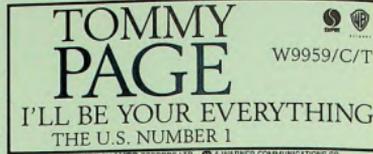
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The Week of **1** 1990
Label: 7 (12) Number: [M] 440

- 1** **KILLER** Adamski (Adamski) MCA Music/Beecham's St. Music/Virgin Music (M)
- 2** **BETTER THE DEVIL YOU KNOW** PMA PW1 (7) 14 (P)
- 3** **DIRTY CASH** Mercury/Phonogram MERX 311 (P)
- 4** **COVER GIRL** New Kid On The Block (Stevie Nive) Copyright Control (M)
- 5** **OPPOSITES ATTRACT** Sin-Yngky 58N71 (2) 14 (P)
- 6** **VOGUE** Madonna (Madonna/Shep Pettibone) Warner Chappell Music (M)
- 7** **HOLD ON** Afrika B'ait West W 47987 (M)
- 8** **BLACK VELVET** Afrika B'ait West W 47427 (M)
- 9** **A DREAMS A DREAM** 104Vegas (10) 300 (P)
- 10** **WOON'T TALK ABOUT IT (Remix)** Go Beat GOOD (4) 13 (P)
- 11** **TAKE YOUR TIME** Capitol (12) 573 (P)
- 12** **KINGSTON TOWN** DEP International/Virgin DEP 3512 (P)
- 13** **THE POWER** Ariola 113122 (12-41332) (BMG)
- 14** **HOW CAN WE BE LOVERS** Cap 655917 (12-45519) (M)
- 15** **ALL I WANNA DO IS MAKE LOVE TO YOU** Capitol (12) 548 (P)
- 16** **STILL HEAVEN FOUND WHAT I'M LOOKING FOR** Cap 655917 (12-45519) (M)
- 17** **GHETTO HEAVEN** Atlantic/East West W 7977 (M)
- 18** **STEP ON** Factory FAC 2777 (12-FAC 277) (P)
- 19** **SOMETHING HAPPENED ON THE WAY TO** Virgin VY 1251 (P)
- 20** **CIRCLE SQUARE** Par Out/Polygram GONEK (M) 31
- 21** **SOFTLY WHISPERING I LOVE YOU** CBS YOUNG 7 (4) (C)
- 22** **LOVE THING** Cap 655917 (12-45519) (M)
- 23** **WILD WOMEN DO** EMU USA 1274 (M) (P)
- 24** **DON'T MISS THE PARTY** Capitol/Capitol/Capitol 301 (C)
- 25** **WHAT DID YOU TALK TO? (EP)** A&M 113118 (12-41318) (BMG)
- 26** **BACKSTREET SYMPHONY** EMU (12) 284 (P) (M)
- 27** **ANGEL** RCA DAD 71 (12) (P)
- 28** **POLYCYTH OF TRUTH** MCA (11) 80 (P) (M)
- 29** **KISSING CAT** MCA (11) 80 (P) (M)
- 30** **VENUS** Remort RUMAT (12) PAC
- 31** **GIVE IT UP** London LONN 251 (P)
- 32** **HOW WAS IT FOR YOU?** Mercury/Phonogram MEX 512 (P)
- 33** **GIVE A LITTLE LOVE BACK TO THE WORLD** Big Life Music (M)
- 34** **HITCHIN' A RIDE** Virgin VZ 24 (P) (M)
- 35** **SNAPPINESS** Virgin/Laborer 0815 (14) (P)
- 36** **RADICAL YOUR LOVER** Polygram 1213 (12) (P)
- 37** **EVERYBODY NEEDS SOMEBODY TO LOVE** Warner Bros. (12) 793 (M)

Records to be featured on this week's Top Of The Pops
Panel sales compared to last week +2%
TITLES A-Z (WRITERS)

- Alvin Chambers/Warner 67
- All You Need Is Love 68
- And I Love Her 69
- Another One Bites The Dust 70
- As Tears Go By 71
- At Last 72
- Back In Black 73
- Backstreet Sympathy 74
- Bad Company 75
- Bad Guy 76
- Bad Love 77
- Bad Religion 78
- Bad To The Bone 79
- Bad Boys 80
- Bad Company 81
- Bad Company 82
- Bad Company 83
- Bad Company 84
- Bad Company 85
- Bad Company 86
- Bad Company 87
- Bad Company 88
- Bad Company 89
- Bad Company 90
- Bad Company 91
- Bad Company 92
- Bad Company 93
- Bad Company 94
- Bad Company 95
- Bad Company 96
- Bad Company 97
- Bad Company 98
- Bad Company 99
- Bad Company 100



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The Week of **1** 1990
Label: W 9527 (1) Repertoire W 9527 (1)

- 38** **NEW** B2S (Nile Rodgers) Ronda Music
- 39** **WITHOUT YOU** Elektra EKR 190 (M)
- 40** **REAL REAL** Juvex Jones (Mike Edmer) EMI Music (C)
- 41** **SAVE ME** Mercury/Phonogram BIC 8121 (P)
- 42** **TOMORROW** Synopsia/EMI (12) 574 (M)
- 43** **EVER SPANNED A MONSTER** His Master's Voice (12) 900 (M)
- 44** **HANG ON TO YOUR LOVE** PMA PW1 (7) 14 (P)
- 45** **HEAVEN GIVE ME WORDS** Virgin VY 1245 (P)
- 46** **MY LIFE** Paraphrase (12) 424 (M)
- 47** **JOY AND HEARTBEAT** Circa/Virgin W 4743 (P)
- 48** **IT'S HAPPENIN'** Cap 655917 (12-45519) (M)
- 49** **THE DESPERATE HOUSES** Some Bizzare/Paraphrase (12) 425 (M)
- 50** **GLAD ALL OVER/HERE EAGLES FLY** Paraphrase PMS 501 (BMG)
- 51** **COUNTING EVERY MINUTE** Christy CHS 1213 (4) (C)
- 52** **USE UP AND WEAR IT OUT** PMA PW1 (7) 14 (P)
- 53** **STILL GOT THE BLUES (FOR YOU)** Virgin VY 1245 (P)
- 54** **LOVE SHACK** Repertoire/Warner Brothers W 917 (M)
- 55** **TAKEDOWN MILLIONAIRE** EMI (12) 284 (M)
- 56** **BAKERMEN** Ariola 112556 (12-41256) (BMG)
- 57** **SAVE ME** Warner Brothers W 766 (M)
- 58** **DO THE DO** Rhythm King/MCA (12) 317 (M)
- 59** **DO NOT WANNA FALL IN LOVE** Warner Brothers W 917 (M)
- 60** **YES DO** Shakti/Stevens (Pat Hammond) Shakti Music (C)
- 61** **KEEP ON** Paraphrase (12) 426 (M)
- 62** **WE GOT THE LOVE** Goshawk/Christy (12) 204 (C)
- 63** **STEPPING STONE/FAMILY OF MAN** Paraphrase M15 (10) (P)
- 64** **KEEP IT TOGETHER** Warner Bros. W 766 (M)
- 65** **THIS BEAT IS TECHNO** Synopsia/EMI (12) 574 (M)
- 66** **BOOK OF DREAMS** A&M AM 559 (P)
- 67** **AFRIKA** Shakti/Stevens (Pat Hammond) Shakti Music (C)
- 68** **IN THE REALM OF THE SENSES** Virgin VY 1245 (P)
- 69** **EXPRESSION** Min/Paraphrase (12) 127 (P)
- 70** **MAGIC HOUR** Epic/HALO (4) (C)
- 71** **STRAWBERRY FIELDS FOREVER** Debut/Pegasus DBET 1092 (3) (P)
- 72** **PROMISED MYSELF** Nicks/Kaplan/Pegasus/Muffelton/EMI Music WEA 72-544 (M)
- 73** **FROM OUT OF NOWHERE** Paraphrase LKSH 24 (12-424) (P)
- 74** **CRADLE OF LOVE** Christy CHS 1213 (4) (C)
- 75** **SOON** Creator CRE 073 (1) (M)

THE NEXT 25

- 76** **JUST A FRIEND** 104Vegas (10) 300 (P)
- 77** **EVERYBODY NEEDS SOMEBODY TO LOVE** Warner Bros. (12) 793 (M)
- 78** **EVERYBODY NEEDS SOMEBODY TO LOVE** Warner Bros. (12) 793 (M)
- 79** **PUMP THAT BODY** 104Vegas (10) 300 (P)
- 80** **TALKING BACK** Warner Bros. (12) 793 (M)
- 81** **THE PLEASURES** Warner Bros. (12) 793 (M)
- 82** **DO YOU REMEMBER** Warner Bros. (12) 793 (M)
- 83** **CAROLINA (THE SECOND)** Warner Bros. (12) 793 (M)
- 84** **COYS BIRTH WAYS** Warner Bros. (12) 793 (M)
- 85** **PRESE MORE THAN** Warner Bros. (12) 793 (M)
- 86** **THE NEW WOGGLE** Warner Bros. (12) 793 (M)
- 87** **BLACKOUT IN THE REED** Warner Bros. (12) 793 (M)
- 88** **AND I LOVED YOU** Warner Bros. (12) 793 (M)
- 89** **TALK BACK** Warner Bros. (12) 793 (M)
- 90** **ALTIACHANAK** Warner Bros. (12) 793 (M)
- 91** **KIND OF LOVING** Warner Bros. (12) 793 (M)
- 92** **MUSIC UP** Warner Bros. (12) 793 (M)
- 93** **THE NEW WOGGLE** Warner Bros. (12) 793 (M)
- 94** **TELL ME SOMETHING** Warner Bros. (12) 793 (M)
- 95** **THE NEW WOGGLE** Warner Bros. (12) 793 (M)
- 96** **THE NEW WOGGLE** Warner Bros. (12) 793 (M)
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- 99** **THE NEW WOGGLE** Warner Bros. (12) 793 (M)
- 100** **THE NEW WOGGLE** Warner Bros. (12) 793 (M)

TOP 75 ARTIST ALBUMS

MUSIC WEEK

19 MAY 1990

INCORPORATING LP, CASSETTE & CD SALES



No1	1	ONLY YESTERDAY	CD	ADM 004 1902
		Carpenters		
2	2	BUT SERIOUSLY	***** CD	Virgin V 2426
		Phil Collins		
3	5	LABOUR OF LOVE II	* CD	DEP Int/Virgin DDBP 14
		U2		
4	3	FOREVER YOUR GIRL	CD	Sire/Virgin SMDP 19
		Patti LaBelle		
5	7	VIVALDI FOUR SEASONS	* CD	EMI NCE 2
		Nigel Kennedy/ECO		
6	4	ALLANNAH MYLES	CD	Atlantic/Ear Wind 31195A
		Allison Moyes		
7	8	A POCKETFUL OF DREAMS	CD	Sire EUN 1
		Big Fun		
8	6	BEHIND THE MASK	* CD	Warner Bros/WK 235
		Freeway Mac		
9	12	HANGIN' TOUGH	* CD	CBS 468214
		New Kids On The Block		
10	10	LIFE	CD	Cow/Mca DUNG 8
		Isipholo Campers		
11	11	BRIGADE	CD	Capitol EBU 1211
		Hearst		
12	22	SOUL PROVIDER	CD	CBS 465241
		Michael Bolton		
13	13	ABSOLUTELY	CD	Henson/Polysound 8249171
		Alicia		

TATTOOED MILLIONAIRE

MARTIN *the dainties* STEPHENSON



Salutation Road

THE NEW ALBUM
OUT NOW
CD, MC, LP

35	MCA	SALUTATION ROAD	CD	Kichenside/London EDB 1981
		Morris Stephenson/Dainties		
36	36	MISSING ... PRESUMED HAVING	... CD	Virgin Phonogram 428211
		Nothing Hillbills		
37	38	AFFECTION	*** CD	A&R 31039
		Leslie Sturfield		
38	31	REBEL MUSIC	CD	Diana DUN 5
		Rebel MC		
39	50	MENDELSSOHN/BRUCH/SCHUBERT	CD	NW/EMI EL 796201
		Nigel Kennedy/Jeffrey Tate/ECO		
40	43	CUTS BOTH WAYS	*** CD	Eric 461851
		Cliona Estévan		
41	MCA	GOODBYE JUMBO	CD	Empire CHEN 10
		World Ferry		
42	37	THE REAL THING	CD	Sals/London EDB 1541
		Folks No More		
43	41	THE BEST OF ROD STEWART	** CD	Warner Bros/WK 214
		Rod Stewart		
44	45	THE STONE ROSES	CD	Sire/Virgin OMS 2 822
		The Stone Roses		
45	34	THE INTERNATIONALE	CD	Uhhly DRL 11
		Billy Bragg		
46	32	SONGS FOR DRELLA	CD	Sire WK 245
		Leon Keedel/John Cole		
47	39	MARTIKA	* CD	CBS 463351
		Martika		
48	49	HELLO, I MUST BE GOING!	** CD	Virgin OEB 012
		Phil Collins		
49	40	JOURNEYMEN	* CD	Duck/Warner Bros/WK 222
		Eric Clapton		
50	44	WILD!	* CD	Mca STUMW 75
		Ericuse		
51	59	LIVEANDIRECT	CD	MCA MCG 828
		Admiral		
52	MCA	CHAIN	CD	Atlantic/EV WK 249
		Family Stand		
53	55	CLUB CLASSICS VOL ONE	** CD	10/Virgin DRE 2
		Soul II Soul		

PC'S: INSTINCTIVE TRAVELS ... CD

THE EAR

COPA load of **Keziah**. That seems to be a phrase bandied about from the moment. So who is he? Well, think of Prince playing an acoustic guitar and you'll be close to the mark. Throw in a few statements like "liberate your mind" and you'll get more of an idea where this guy is coming from. Currently unsigned but attracting a fair bit of interest, **Keziah Jones** has all the character and confidence (oh, and more than a few damn funky licks) to create the right impression. He's a good looking lad, too, so it's not surprising that a photo-shoot with Italian *Vogue* is on the cards. Bluffkin is how Keziah describes his sound and that seems a pretty neat way of summing up his style.

From the dead (goin' to the **Phantom**) comes **Dave Vanian** with *The Blackbird Chords*. Commitments to *The Damned* have kept the Chords on the back burner for a few years, but their imminent *David* release is worth the wait. It's a groovy cover of **John Leyton's** 1961 number one, Johnny Remember Me, and typically with oodles of spangly western guitar and a resplendent melodramatic Vanian vocal. It's backed with the splendid instrumental *Ghost Train*, and featuring dates with *The Stray Cats* should bring them some timely attention. Worth keeping an ear open for — and it could be a surprise summer smash ...

London-based Kiwis, **Mutton Gun**, freely admit to a fair gilt of influences. But when these include Sonic Youth, Tackhead, Bob Mould and The Cars/Kogers? First Edition it's no surprise that prospective labels wonder if each track is led by a different band. But as guitarist **David Boyd** explains: "We've all got our own ideas, so things come out differently." Jungla has agreed to release their first LP, *Amplexus* which is a razor sharp collection of the meanest guitar and sampling noises heard this year. An album featuring samples from *Evil Dead II*, a version of *Ruby, Don't Take Your Love To Town* and some well-spiced hardcore guitars has to be a good idea. "We like unpredictability," says Boyd. So does the Ear.

It's time to come front. Southampton's **Jane Pow** are another outfit who capitalise on the current thirst for noisy pop toons. They have released two singles since the *Amber* era, the second securing them a Music Box slot and European interest. Their mature racket could see them competing with the likes of REM guitar-soaked interest. For what they're reaping at a *Cavern* near you ...

Remix maestro **William Orbit** has just signed a major label sponsorship deal. The makers of **2000 AD** comics want to link up with Orbit in a co-promotion for a new comic they have planned — and we're unkn...

Eden are another Antipodean outfit on the move. Formerly known as *All Things Unseen*, they emerged from a Melbourne scene



that produced **Deed Can Dance**, **The Moodists** and **The Birthday Party**. They never made it on to vinyl, instead concentrating on the art of writing and performing. Now Scottish lads, **Nightshift**, has released their debut EP, *The Light Between Worlds*, and has moved it back to Ultimate in Australia. "It is an unusual arrangement," agrees Eden's score booker, "but the UK is a more central point, and a better environment to grow in for independent music, especially for a group like us." Their music is lush and romantic reflecting the band's taste in ethnic, medieval and ancient Celtic music. The duo hope to settle here soon "after we've put out a few records. Even if they don't do especially well, a few people will have heard of us which makes the struggle a lot easier."

Decoy was originally set up to operate as **Vinyl Solution's** sister label, but with the aid of **Mega City Fear** it has been successful in putting good old fashioned guitar music back on the map. Although its bands vary considerably in style, a common self-sufficient attitude resonates throughout. **Dave Galt** is to pick up on include: **Sheffield's The Bolshewick** whose 12-inch *Talk To Me* combines a stunning female vocal with shuddering male guitar; **the Joyce McKinney Experience** — the final word in popcore; **The Edsel Auctioneer** — Leeds' answer to Husker Du; **Cavan's Would Be**'s whose acoustic sensibility provides a calmer approach to the Decoy aim; and **The Senseless Things** who **Decoy** snapped up when they were still together. **Dave Galt** says: "Now, with a line-up of Goes Down ... with all of these bands having had releases in the past six weeks, **Decoy** is practically a public service: file under talent spotting."

Bal, according to their concert hand-out, "first germinated the seed of their music, movement and percussion in an idiom peculiar to themselves." Now, with a line-up including cello and violin, they produce a sharply melodic mix of classical and folk musics that recalls the artistry and strings of **Dave Sylvian** and **Shelton Orphan**. One peculiar aspect of the band's live sets is singer/songwriter **Stuart Lane's** penchant for costumes which has gained acceptance in fringe theatre, but could make life hard for them on the pub and club circuit. But Lane is philosophical. "You have to take the view that things progress, otherwise you end up banging your head against a brick wall." Lane professes a love of rock 'n' roll but finds the medium confusing.

The Ear works with interest their **Bull And Gate/George Roy** gigs.

Busking in the glory

by Adam Blake

THE VICTIM of a vicious folsome praise attack from the inkly music rags — "Profoundly uplifting" — *NME*, "So moving" — *MAM*, Martin Stephenson remains unscathed, a George regardless. "Shite," is his succinct appraisal of the glittering reviews received by his first two albums. His third, *Salutation Road*, just out on Kitchenware Records, is even better than his predecessors and likely to be equally loud.

Modest almost to a fault, Stephenson would rather talk about guitars or the intricacies of ragtime country picking than discuss his work. "I see music as a social thing," he says when pressed. "You bring some guitars down when you want to have a bit of a crack. It's always been a social thing with me. But as soon as you start showing any light, and it starts glowing, all these things come out the woodwork and attach themselves to you."

One gets the distinct impression that Stephenson would be quite happy to return to street busking which is, after all, what he was doing when he got signed. He is a street poet and a genuine romantic, and it is this, coupled with his remarkable talent for melody, that makes his songs so special. Slightly bewildered, if bemused by the rapt attentions of the music business, Stephenson outlines his ambitions: "I just want to stay good friends with my wife and everyone, and go through it all and come out the end of it unscathed. It's got ups and

downs, highs and lows, but I always want to be able to work. I love music, and I have the same passion for words. Just having the mistakes in there is well."

He mentions in passing his concepts of chords as flowing rivers, the way which his writing flows, the loyalty of his friends in his band, *The Daintees*, the joy of communicating with an audience, his admiration for the likes of *Wilks Johnson* and *John Prine*, *The Rev Gary Davis*. He constantly plays down his achievements, describing himself again and again as merely "an apprentice." But in an age of fakes he is a natural and, live, his rapport with his audience is a delight to behold.

The diversity of his material reflects his unself-conscious attitude: "I've listened to a lot of music in my 28 years," he says, "so if a song comes along telling me that it wants or that, I don't fight against it, whether it's his or not. I just keep things open." Amen to that.

Hats off to Ellis

by John Slater

FOLLOWING HIS divorce in 1980, Phil Ellis cut his job logging control equipment to the Indian Navy, sold his Triumph Spitfire, threw in his holiday pay and moved into the cellar of Hologram Studios of Stockport. From this unlikely place he worked for two years as a booking agent before setting up his first management position.

"That's when I started going to London, poncing about and generally finding out how little I really knew about this business," admits Ellis. But he was a fast learner and natural progression led to the forming of his own label in 1984: Zebra International. "I put a total of nine records out, two compilation albums and seven singles. Then I got severely slung when Pinocchio went bust and decided I couldn't afford to make records anymore. I went back to writing and took a band called *Belgique* through to a record deal in Europe. That was fun. At last it meant I was making records and someone else was paying ..."

So he came back from working in Europe and threw a party which was attended by a band called *Ten Chi* who Phil later sold to Arista. Not one to let the grass grow, it was time to move down to the Smoke for a while. "It was a great time. We virtually lived at Arista; watching their marketing strategies we could see how a large company worked and it gave me a lot," he remembers. "I did all my managerial 'growing up' in those three years. I met top flight publishers from Japan and started going to Midem, which is good grounding. Since you're not negotiating terms with a few people you can start doing business, other than hanging round the bar all day, pretending you're doing well, when all you're doing is spending the mortgage."

Then came the big break: while maintaining his own label, So Company, Simply Red's management company asked him to set up a label for them. A brilliant opportunity and, because it came just

before *Midem* this year, it cut the cost for him. "I went out and spread the word, came back and got on with it," he explains. He's since signed a "folkie" from Sunderland by the name of *Gerry Kaley*, found a band called *The Vanilla Sound Corporation* and set up the label *House Of Chooz* with its first single *Possion*. Ellis hopes to place both acts with a major eventuality for a price.

"So I'm wearing two hats now," beams this calm extrovert, "a managerial hat which lies in with the policies of So What, and an Agent hat for the label. It's just meant I get about three hours a week off ... and it's brilliant." So what's he going to do with that spare three hours? He's buying a mountain bike.

Acoustic awareness

by Gareth Thompson

EVERYTHING about the Mean Fiddler's Acoustic Room used to be a furniture shop, the venue has hardly been lounging around with its feet up. A new compilation album including 12 live recordings made at the venue has just been released, and established acts are now frequently found performing there alongside numerous emerging artists.

The Acoustic Room's promoter, Neil O'Brien, explains how the record. If You Just Uned In ... Live At The Acoustic Room was devised: "Simply I felt that there was so much talent in the room that it could be increased by a vinyl appearance. Also, it was necessary to demonstrate the wide range of musical styles that we encourage of at the room."

The album is out on *Awareness Records*, and the label's manager, Andy Ware, has long been a devotee of *The Acoustic Room's* positive attitude. "Everything about the venue, from the perfectionist sound engineers to the ticket man on the door, impresses with efficiency and enthusiasm. When I approached Neil O'Brien and Vanc Power (creator of *The Mean Fiddler* organisation) with an idea for an Acoustic Room LP, they were already contemplating such a project and I can rest assured that sales target with this first volume. I'd be happy to do similar follow ups."

A campaign with *The Chain With No Name* will be in operation, and the record will retail everywhere at mid-price. O'Brien is also keen to take some of the featured artists out on a tour of the provinces, and the Acoustic Room's work will also have its own stage again at this year's Reading Festival.

Talk of festivals brings a reminder that *The Mean Fiddler* is co-promoting a major Irish festival in London's Finsbury Park on Sunday June 3. Entitled *Flaith* (Gaelic for "festival") the concert will feature such illustrious names as *Van Morrison*, *Christy Moore* and *Hothouse Flowers*. As O'Brien explains: "There has never been a solely Irish festival in London before featuring a major Irish act, and all of them have appeared at *The Mean Fiddler* during their careers. Part of the proceeds will go to the Migrant Workers Training Scheme."



MARTIN STEPHENSON: "I see music as a social thing"

See 1.11.85

A case for the life

AFTER EVERY charity gig comes the usual criticism: that the cause best served was that of the artists rather than the fund-raising organisation.

That cannot be said of the **Lennon Tribute Concert** at Liverpool's **Pier Head** which was purely a celebration of music and in many ways an outstanding success.

The majority of the people at the Pier Head on the night, from artists to audience, were there because of their appreciation of John Lennon's music and those musicians providing their interpretations of that music.

Although the crowd total of 20,000 may have been less than anticipated, the organisation put into effect its first class. The facilities at the riverside venue were excellent and the stage set — claimed to be the largest in Europe — and the quality of sound was superb.

There were no more technical hitches than one whilst aspects of this size with the video and lighting effects complementing the onstage performance well.

Most of the artists attempted to provide their own interpretation of Lennon's work rather than straight covers. And the choice of songs by some of the artists was quite inspired.

And Lauer flinging herself across the stage with the rampant *Hey Bulldog*, Hall And Oates giving soulful, acoustic versions of *Don't Let Me Down* and Julia, Terence Trent D'Arby and the Royal Philharmonic Orchestra lifting the crowd with *Hide Your Love Away* — everyone played their part well.

It was Wat Wat Wat, who, deservedly, received the biggest cheer for their unrestrained and funky rendition of *I Feel Fine* and only Kylie Minogue and Deacon Blue fell outside of the music with their acoustic offerings (*Help* and *Hard Day's Night* respectively).

The US artists who were perhaps more unfamiliar to the crowd made their presence felt with Lenny Kravitz rocking out to *Cold Turkey* and Randy Travis giving an emotional performance of *No Where Man*.

After making the point that they were the "taken scousers" at the event, The Christians ran through *Revolution*. That pre-song comment was most poignant: none of the former Beatles appeared at the gig.

Kingo Starr was seen in a specially shot video sequence of *I Call Your Name* but all Paul McCartney offered was a lame interpretation of *Love Me Do* shot during his world tour.

The concert deserved a greater promotion from those people with whom Lennon's music was so closely associated. But that said, the contributions made by others on and back stage made it a moving and worthy tribute.

NICK ROBINSON



VAN DRIVERS: Ireland's *Thee Amazing Colossal Men*; good but not that good

A groovy fella

JOOLS HOLLAND has bounced from one project to another with admirable aplomb. Be it Squeeze's keyboardist, a controversial TV presenter or alien tour-guide he's done it all in his own inimitable style.

He was supported at the **Town and Country Club** outing of his new **Big Band** show by another, well-chosen, IRS band, **29 Palms**. They weighed-in credibly with a mix-mash of styles. Bruce Hornsby-like piano with Paul Simon-sounding piping for one song; a rock number that went through a slow 'n' breezy jazz break; and a rollicking folk number with some heavy organ to finish.

As Holland launched into his first number, he proved, as he had at Squeeze's January Hammersmith Odeon gigs, that he could certainly tickle the ivories. His flamboyant boogie-wogie keyboard style permeated all the numbers, from the initial few on his own, to those accompanied by the billed Big Band.

Both the up-beat *Holy Cow* and the laid-back *Heat Of The Night* proved the full potential of the Big Band sound with the piano, guitars, drums, a drummer and a smooth and foot-tapping brass and wind section.

Not just a brilliant performer but, in fact, quite astonishing.

JEFFREY DAVY

Scenes from the Borderline

AFTER EMMA and Miki of **Lush** played a short but very sweet five-song set confirming their own warm melodies (and Blondie's *Dreaming*) can hone in without the usual lush electric overhype, it was time for the new 4AD band to break that label's mould. **Ultra Vivid Scene**, brainchild of New Yorker Kurt Ralske, made their UK debut.

A pre-emption over the three **Borderline** shows was amplified because Ralske's debut album was a one-man scene. But both the new record and the shows necessitated a band. And despite the fact the current UVS quartet had just supported Ian McCulloch on a 21-date US tour, this was still a new band struggling to coagulate, hitting peaks and troughs.

The result was interesting. Many Ralske songs are little demon twists of psycho-folky melody as beautifully, frankly, as the owner's fuge. But maybe he felt there was something to prove — a full-blood-

ed live presence and power, perhaps, or Kurt the sonic guitar hero, or to compensate for live imperfection (and an imperfect live mix). All quite understandable, but misguided all the same.

UVS had their moments, but Ralske has somehow lost the plot, or the velvet gloves needed to handle velvet material. Yet the crowd cheered and whistled after an endearingly ragged *Mercy Seat* sent us home, but you could see the perplexed faces. 4AD quite probably among them.

MARTIN ASTON

Kings of Creole

AS MEMBERS of the cajun nobility **DL Menard** and **Eddie Lejeune** may deserve a red carpet but a beery shag pipe at **The King's Head** must be next best. Like real ale, fine old musical brews taste best in a humble setting and for once the basement bar in a London pub was perfect.

"In Louisiana there are as many good bands as crawfish, but this one is the best of them all," enthused Andy Kerchow welcoming Menard and Lejeune to *Crouch End By Night*, a roots club he runs with fellow checked-shirt champion, Pete Lawrence.

Menard is known as the Hank Williams of cajun since some of his tunes became bayou standards. For Lejeune the style is a birthright as his accordion tackles the waltzes and two steps made famous by his father line Lejeune.

The reverential hush at times made what should be the best shag in town seem more like a *Chambers* Four documentary.

But faced with a talent as well seasoned as Menard's, it's impossible to crack a smile. His nasal vocal rides over the pumping two-step rhythm of his guitar and Lejeune's accordion to make folk music fun again.

MATTHEW COLE



CAJUN EMISSARIES DL Menard (left) and Eddie Lejeune serving up Louisiana's best musical flavours

Then there were Thee

DON'T BELIEVE every word you're heard about **Those Amazing Colossal Men** being the new Irish wonderboys: They're good, but not that good — yet.

Now signed to Siren after being chased by Island et al, *Thee Men* play what can be best described as punk Vex Morrison — tough, punchy and aggressive but with all the traditional story-telling lyrical of the Emerald Isle.

However the often subtle touches of their debut album *Totale* were blown apart by the **Mean Fiddler** as guitarist Garret Lee distorted the melodic moments into a Celtic rush.

Thee Men weren't helped by the disintegration of vocalist Joey Barry's voice, which always seems to hover on the edge of self-destruction. He had to be assisted on the rampaging lyrics by an Amazing Colossal roodie who added some energetic if not tuneful backing vocals.

They have the attitude and arrogance to be a cheer-leading front man but he singularly failed to inspire the disinterested crowd who were more behind the mismatched supporting funk reggae band.

But even their indifference couldn't disguise the potential of tracks like *The Time Allowed* and *Blow This Town Away*.

PAUL STEPHENSON

Opposites attract

FEW BANDS would take the chance of introducing unrecorded songs into their set when they're on their first visit to Britain. But promoting their recently released debut album, **Love Hate** like to walk a thin line.

Combining an unbridled energy more commonly experienced at trash gigs with LA street cred and gritty drive, the band hurled through their **Marquee** show, tight as a club act, but already showing an impatience to explode onto bigger stages.

Mesmerising frontman Jizzy Pearl, a cross between Aerosmith's Steve Tyler and Psycho's Norman Bates, paced the stage and spat out the lyrics with a smirking malevolence. His eccentric antics were reinforced by occasional orgasmic spasms from bassist Sid, while, less



ostentatiously, guitarist Jon E Love and drummer Joey Gold steered the band deeper into organised chaos.

What raises *Love/Hate* above the common herd of Californian bands, however, is the quality of their material: the bitter-sweet chorus of *Slave Girl*, an aforementioned unreleased song *I Am The Snake*, and *Why Do You Think They Call Us Dogs?* with its compelling bass line reminiscent of *Frankie's Two Tribes*, all prove that there is more to the band than a strong image and large reserves of manic energy.

VALERIE POTTER

Ruff stuff

AN ENGAGING oddity on tape, *After Island* and **Ruff And Ready** are a far more serious proposition life. At **U2** the obvious focal point was the two vocalists: both strong personalities in their own way but combined they're a forceful mix of melody and emotion.

As befits the music, their vocal style changes frequently, switching from rap to reggae drawl to straight tuneful crooning.

They fuse modern dance with ska, punk, funk, reggae and practically every other kind of music. Lyrically, **Ruff And Ready** deal with social injustice with little or no mercy. Opinions and situations are presented so cleverly that there is room for preaching, though this added dimension ensures the music is more durable than just another collection of simple-just-headed dance beats.

As a time when so much youth want to dance but are also concerned about what's going on around them, **Ruff And Ready** seem to be the perfect pop group for the job.

IAN WATSON

F is for fun

THERE'S A new breed of hard rock for the Nineties. And along with *Jane's Addiction*, *Warrior Soul* and *Soundgarden*, **The Big F** look set to play their part in a movement that's more about the spirit, alternative, mutated heavy metal life form.

Each of those bands has its own little personality and LA trio **The Big F** convey theirs at the **Marquee** in convincing fashion, despite a slightly disappointing crowd, with guitars ablazing, Angst ridden vocals are the leading components of a sound that threatened to self-destruct with its own intensity.

The killer cut in their live act of noise is *Kill The Cowboy*, the stonker track on the **Big F** Elektra debut. Alpert Tongue laces it up as a genuine primal scream.

But overall, the set comes over as being rather one dimensional, with the exclusion of *maybe Killing Time* which saw a perceptible ten per cent drop in tempo. It's the insistent and intimidatory element of their metal machine music that forms the basis of their appeal but a couple more bluesy, semi-acoustic *Cowboy* and they'd have a set of genuine songs as well.

Encores? They didn't play any, and more fool those who expected the norm from this.

KIRK BLOWS

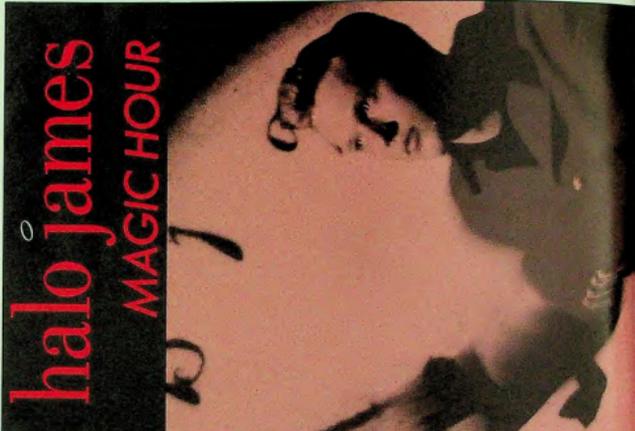
MUSIC WEEK

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



No 1	KILLER Adamski	MCA (MCAT) 100 (F)
2	BETTER THE DEVIL YOU KNOW Kylie Minogue	PWL (PWL154) (F)
3	DIRTY CASH Adventures Of Stevie V	Mercury/Phonogram M839X 311 (F)
4	COVER GIRL New Kids On The Block	CBS (BLOCK) 510
5	OPPOSITES ATTRACT Paula Abdul (duet with The Wild Pair)	Sire/Wegm (SND1) 124 (F)
6	VOGUE Madonna	Sire W 9851 (TW)
7	HOLD ON En Vogue	A&M/Earl West A 7498 (TW)
8	BLACK VELVET Ariana Grande	A&M/Earl West A 824 (TW)
9	A DREAMS A DREAM Soul II Soul	Is Virgin (TNU) 200 (F)
10	BEATS INTERNATIONAL Went	Capitol (12) CCL 573 (B)
11	TAKE YOUR TIME Mantrix (feat. Wonderress)	Capitol (12) CCL 573 (B)
12	KINGSTON TOWN UB40	DTP International/Virgin DTP 251 (2) (F)
13	THE POWER Shop	Arista 1131 (2) (12-4131) (BMG)
14	HOW CAN WE BE LOVERS Michael Bolton	CBS 65918 (12-65918) (C)
15	ALL I WANNA DO IS MAKE LOVE TO YOU Heart	Capitol (12) CCL 580 (F)
16	STILL HAVEN'T FOUND WHAT I'M LOOKING FOR The Grinns	CBS (CMB) 11 (C)
17	GHETTO HEAVEN The Family Stand	A&M/Earl West A 799 (TW)
18	STEP ON Happy Mondays	Fiction FAC 272 (12-FAC 272) (P)
19	SOMETHING HAPPENED ON THE WAY TO HEAVEN Phil Collins	Virgin (15) V1 151 (F)
20	CIRCLE SQUARE The Wonder Stuff	Earl West/Wegm (CON) 11 (F)
21	SOFTLY WHISPERING I LOVE YOU Paul Young	CBS (YOUNG) 11 (C)
22	LOVE THING The Paradise	Capitol (12) CCL 573 (B)

W



41	SAVE ME Big Country	Mercury/Phonogram BGC 41 (2) (F)
42	TOMORROW Tongue 'N' Cheek	Sygnature (SM) 1125 (2) (E)
43	NOVEMBER SPAWNED A MONSTER Morrissey	His Master's Voice (12) POP 1823 (E)
44	HANG ON TO YOUR LOVE Jason Donovan	PWL (PWL151) (F)
45	HEAVEN GIVE ME WORDS Propaganda	Virgin (VST1) 145 (F)
46	IT'S MY LIFE Talk Talk	Parlophone (12) R 624 (E)
47	JOY AND HEARTBREAK Movement '96 (featuring Carroll Thompson)	Care/Virgin (VH) 6 (F)
48	IT'S HAPPENIN' Plus One featuring Sironn	MCA (MCAT) 149 (F)
49	THE DESPERATE HOURS Marc Almond	Sire/Bizarre/Parlophone (12) R 625 (E)
50	GLAD ALL OVER/WHERE EAGLES FLY Crystal Palace FC Fab Four	Rockfield HMS 5019 (BMG)
51	COUNTING EVERY MINUTE Scorpions	Cyprus/CBS (12) 340 (C)
52	USE IT UP AND WEAR IT OUT Pat & Mick	PWL (PWL153) (F)
53	STILL GOT THE BLUES (FOR YOU) Gary Moore	Virgin (VST1) 132 (F)
54	LOVE SHACK B52's	Rapido/Warner Brothers W 991 (TW) (W)
55	TATTOOED MILLIONAIRE Bruce Dickinson	EMI (12) EMI 138 (E)
56	BAKERMAN Laid Back	Arista 11255A (12-41255A) (BMG)
57	SAVE ME Fleetwood Mac	Warner Brothers W 984 (TW) (W)
58	DOIN' THE DO Buffy Boo	Phyllis Kay/Mesa (LEFT) 30 (1) (R)
59	DON'T WANNA FALL IN LOVE Jonas Child	Warner Brothers W 987 (TW) (W)
60	YES I DO Sade	Epic 5848 (12) (C)
61	KEEP ON Cubano & Valerie	Parlophone (12) R 624 (E)
62	WE GOT THE LOVE The O'Jays	Capitol (12) CCL 573 (B)

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 (Individual) 09
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Capo Records and Strange Music are pleased to present *Fresh Evidence* by *Rory Gallagher*

19 MAY 1990

TOP 75 SINGLES

MUSIC WEEK



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No 1	KILLER Adamski	MCA/MCA(U) 1600 (P)
2	BETTER THE DEVIL YOU KNOW Kyle Minogue	PWL/PWL(U) 54 (P)
3	DIRTY CASH Admiral's O'Sneivs V	Mercury/Phonogram/MERU 311 (P)
4	COVER GIRL New Kids On The Block	CBS & ROCK(T) 5 (C)
5	OPPOSITES ATTRACT Paula Abdul (duet with The Wild Pair)	Sire/Virgin 82(N) 124 (P)
6	VOGUE Madonna	Sire W 963(U) (W)
7	HOLD ON En Vogue	Atlantic/Easy West A 798(U) (W)
8	BLACK VELVET Alannah Myles	Atlantic/Easy West A 874(U) (W)
9	A DREAMS A DREAM Soul II Soul	101 (P)
10	WONT TALK ABOUT IT (Remix) Beats International	Go Beat
11	TAKE YOUR TIME Montroxix (feat. Wonderland)	Capitol
12	KINGSTON TOWN UB40	DEP International/Virgin
13	THE POWER Snap	Atco 1133 (U) (Z) 41
14	HOW CAN WE BE LOVERS Michelle Bolton	CBS 6591 (U) 72-4
15	ALL I WANNA DO IS MAKE LOVE TO YOU Heart	Capitol 112
16	STILL HAVENT FOUND WHAT I'M LOOKING FOR The Chimes	CBS 504
17	GETTO HEAVEN The Family Stand	Atlantic/Easy West A 396
18	STEP ON Happy Mondays	factory FAC 272 (U) FAC
19	SOMETHING HAPPENED ON THE WAY TO HEAVEN Phil Collins	Virgin V 57 (U) 12
20	CIRCLESQUARE The Wonder Stuff	For Our Father/GONER
21	SOFTLY WHISPERING I LOVE YOU Real Young	CBS FOUND(U) 1
22	LOVE THING The Power Generation	RESONANCE



41	SAVE ME Big Country	Mercury/Phonogram/BGC(B) (P)
42	TOMORROW Tongue 'N' Cheek	Sire/Sire/W 81 (U) 25 (A) (E)
43	NOVEMBER SPAWNED A MONSTER Morrissy	For Healer's Voice (U) 20 (P) 162 (E)
44	HANG ON TO YOUR LOVE Jason Donovan	PWL/PWL(U) 51 (P)
45	HEAVEN GIVE ME WORDS Propaganda	Virgin V 57 (U) 184 (P)
46	IT'S MY LIFE Talk Talk	Polygram 12 (R) 624 (E)
47	JOY AND HEARTBREAK Movement 88 (featuring Corral Thompson)	Cross/Virgin (R) 1 (E) (P)
48	IT'S HAPPENIN' Pat O'Brien	MCA/MCA(U) 146 (P)

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**FRESH
EVIDENCE**

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Capo Records and Strange Music are pleased to present *Fresh Evidence* by Rory Gallagher

Defender of the blues . . .

. . . Rory Gallagher presents some Fresh Evidence to Neil Jeffries

RORY GALLAGHER has a substantial following across the globe which has translated into several million albums sold worldwide. No mean feat for a man that has traditionally shunned the razzmatazz of rock 'n' roll showbiz and its attendant media circus. Throughout his career he has instead preferred to let nothing come between him and his music, content in his constant and painstaking search for perfection and a truly honest approach to the blues. It's a form of music so often attempted but rarely ever played with anything matching the original American version, or the feeling and honesty given to it by Rory Gallagher. This is largely because so few have gone to the trouble to gain the depth of knowledge and understanding of its history that Rory has.

"I still have a great interest in American things," he explains, "not the political things, but the roots of the music, the images,

and Americana in general — even though I'm European. Whenever I write there's a strong American influence. Because I probably grew up listening to all these people and it kind of left images in my mind."

Although Rory prefers to be geographically specific, the "American" influences on his new album *Fresh Evidence* are everywhere, on songs like *The King Of Zydeco* (a song about the late French-speaking Louisiana-based accordion player Clifton Chenier), *Middle Name, Ghost Blues*, the Texas blues-style *Heaven's Gate* or the more R&B flavoured instrumental *The Loop* (which takes its title from the overhead railway system in Chicago). These — and five other numbers — all come together to make the new album Rory's strongest.

"I've been working hard on the album. It took a lot of months, I'm only just recovering now . . . slowly," he laughs. "You live lots of nightmares right up to the last,

constantly checking things. But it's dangerous to do that — you start getting manic about it if you know? You start comparing it to other records, your earlier albums and sometimes you get blind to the whole thing that you're missing any quality that it might have. But I think we've got it all right."

I think he has too. It has the sound of a Nineties record without cheapening the input of the old blues influences. It's a record that will appeal to established fans of Rory Gallagher, the whole spectrum of the blues music genre, and almost inevitably to a new generation of converts.

"The musicians had different approaches," says Rory. "We went for as natural a sound as possible to avoid getting over compressed and over glamorised because the nature of the material had to be left well alone. In fact," he chuckles, "it might have worked as just as well as a mono album!"

By "natural" he means as close



as possible to live-in-the-studio. With just the minimum of re-touched vocals, and additional overdubs like Geraint Watkins' accordion and dulcimer. The result is a crystal clear mix that is a tribute to the 10-year working relationship built up by Rory and his current band. The rhythm section is anchored — as ever since 1971 — by bassist Gerry

Rory Gallagher band line-up: on keyboards, and saxophonists John Earle, Ray Bevis and trumpet player Dick Hanson, all from *The Rumour Brass*.

Rory's interest in Americana and blues music, dates back to his childhood days in Cork when he would sit for hours listening to the music on the radio.

"I didn't even have a record

Fresh Evidence has the sound of a Nineties record without cheapening the input of the old blues influences

McAvoy, and completed by drummer Brendan O'Neill, an old schoolfriend of Gerry's who joined the band in 1982. Adding harmonica is Mark Feltham, the former Nine Below Zero man described by Rory as "a superb player". Mark is a "full-time guest" with Rory's recording and touring line-up, although he does find time to work on other projects too. Among the other musicians featured on the LP are John Cooke and Lou Martin (who used to play in an earlier

player when I was growing up. So I'd tune into Radio Luxembourg, BBC AFN (Armed Forces Network), listening to Lonnie Donegan, Muddy Waters, Chuck Berry and all the rock 'n' rollers like Eddie Cochran. Eventually, I started getting records when I was in school. I just started like that.

"I was hungry for any music at the time. I was a Beatles fan and a Rolling Stones fan too, but

TO PAGE FOUR ▶

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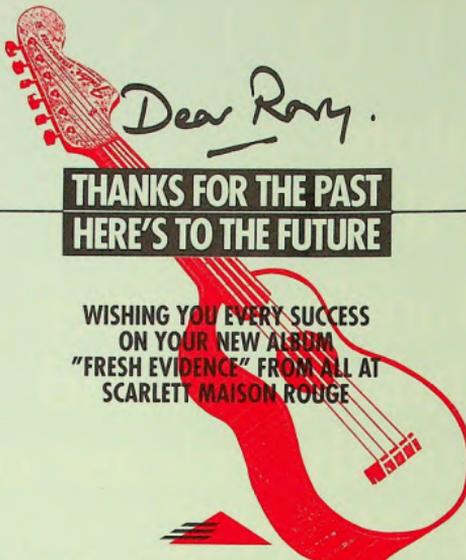
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"FRESH EVIDENCE" FROM ALL AT
SCARLETT MAISON ROUGE**

SCARLETT MAISON ROUGE STUDIOS

► FROM PAGE TWO

having listened to other music before they came out I was conscious of the fact that I was also Leadbelly, Big Bill Broonzy, Jimmy Reed . . . I was keen on what the new bands were doing, modernising the music and doing original compositions and so on, but I was mainly a fan of the older guys.

These days his London flat is packed with old guitars and records, and his collection continues to grow.

"It's good not to have a record player when you're growing up," he laughs, "because once you get a few quid then you can catch up on all the records you used to sit by the radio waiting for. They'll sound very World War II to you! But I'm still collecting: mainly blues records, but rock and folk too. They start showing you out the door eventually . . ."

Rory's latest album, *Fresh Evidence*, is distributed by Castle Communications and represents a first for Castle in handling the promotion and distribution of a brand new album. Castle is excited and unshamefully confident about the move, not only because of its faith in itself, but the strength of *Fresh Evidence* itself and Rory's own proven track record. Moving into the market of new releases is a bold new step for the company, but one along a path which it intends to



RORY WITH drummer Brendan O'Neil (above) and (right) Mark Feltham on harmonica . . .

tread more often in the future. Now that Rory has handed over masters of *Fresh Evidence* he intends to begin work on preparing the rest of his back catalogue for re-issue, paying extra

Gallagher



Rory



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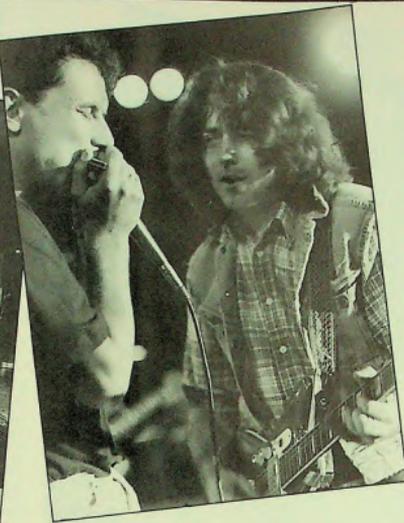
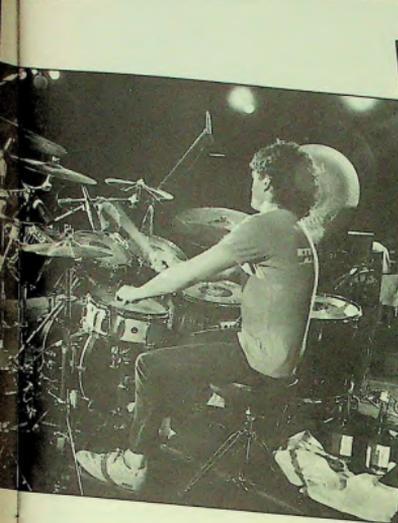
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attention to the higher standards offered and demanded by CD. He has mixed feelings about this, still preferring to play records at home, but also keen to get the very best from his old material

now he's been given the chance to work on it again.

"I think really it's just that on every album you make, 'x' years later you'll always pinch yourself and say, 'We should have spent

more time on that track' or 'That track should've had more echo'. Anyone would admit that. Very few albums are 100 per cent perfect. Then when it's coming out again and it's gonna be on

CD and other people are going to be looking again, you get this great opportunity to satisfy yourself and correct a few little things that were annoying you. "Plus, with CD out and about

and with cassettes being so bright these days, up until a few years ago records weren't as harsh as they are now. Even on the new record we avoided getting too harsh because I don't like it. Some people think that clarity is high treble, I don't agree. I like natural treble rather than extreme clinical kind of sound."

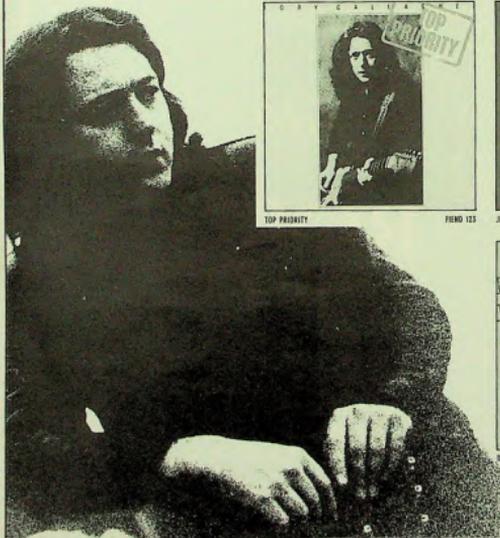
Which then, does he think is the closest of his back catalogue to that otherwise unobtainable 100 per cent? "I think probably the best all-rounder was *Against the Grain*, followed by *Top Priority* in terms of sound. But I'm not saying they're necessarily the best albums," he adds quickly, laughing. "It's just that mix-wise, they worked out more-or-less the best we could have hoped for. I'm hoping the new one is also, but it's too early to say."

Do you think differently about the way you record now that your albums are being released on CD? Are you thinking about that extra sound clarity? "In the back of your mind, yes. But for this album we cut the disc first from tape in the old-fashioned way. You're conscious of the fact that you have to clean up certain little bits.

"I don't know, I think the whole aura around CD gets too clinical. I don't like things to be too clinical. I think it's grown up a bit now, it's levelling out, but when

TO PAGE SIX ►

RORY GALLAGHER



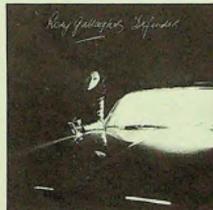
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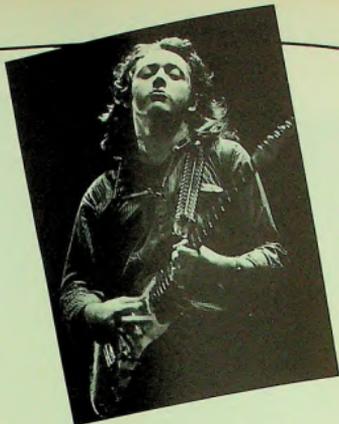
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**ON
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RORY GALLAGHER



... with his band at the Rockpalast (above) — Europe's first live concert transmission, with an audience of 50m.

De-Fender — Rory is presented with an anniversary Stratocaster (right), and proves himself guitar hero!

With brother, Donal (far right) on the road



► FROM PAGE FIVE

it first came out, people were going for clarity beyond the point of duty. You don't want a CD that's just pure 'density', do you know what I mean?"

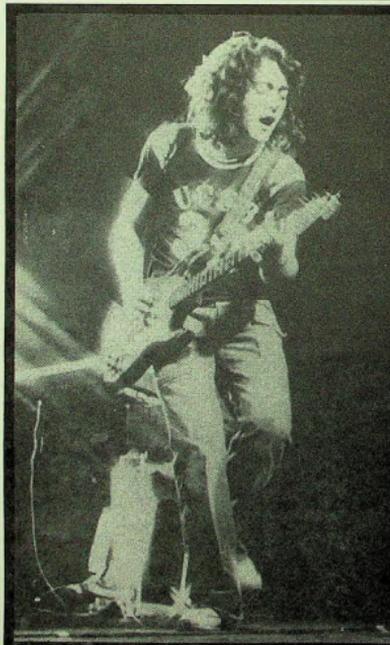
Having said that, however, why have you been retouching some of the masters for these Castle CD re-issues? "I've just done a little bit. I would have re-mixed a lot more but obviously records from 10 or more years ago can't be as bright as they would be today. Mast records were a bit duller then, so you have to help them out a little bit. You can add a bit of depth or

even a small bit of echo. That's what we did to a few tracks."

You've also added a few extra tracks? "On the album *Jinx* there'll be an extra track called *Helicat* which was on the Philby single at the time. But as you can imagine, with 13 or more albums, there's so many boxes of tape, trying to find the odd-man-out tracks or the alternative takes is difficult!"

You've still got all the tapes then? "Luckily, I always had the ownership of the masters.

"This year we're going to be working on *Photo-Finish*. That's gonna be more than just a



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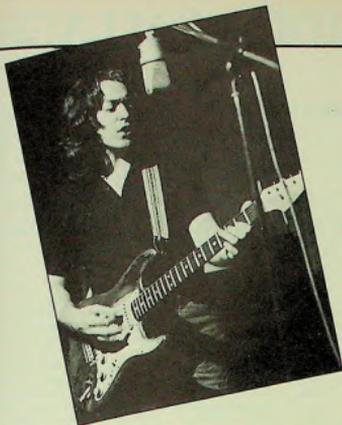
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tweaking job, that is going to be a remix. We're also going to be working on Deuce which goes back to '71 and that's going to be remixed as well.

"Calling Card was brightened up too. There was nothing wrong with it as an album but it was, by today's standards, a little bit soft on the top. We just added a little bit of bite to it. There's a thin line. If you make a record too harsh, it's very difficult to listen to it over and over. And if you make it too soft, you lose the aggression. You can get the Guns 'N' Roses sound but that's so harsh. I mean, I like them, I'm

not knocking them at all but it's so harsh it can become something you'll not want to play very often. Even the new Stones album [Steel Wheels] was like that for me."

Talk of big names like Guns N' Roses and the Rolling Stones — he much preferred the less-hyped Dirty Work LP! — reminds me that such is Rory's name he has often been linked with some of the all-time greats. In 1973 he was enlisted to play guitar alongside Jerry Lee Lewis when The Killer came to London to record and within 12 months, Rory found himself fulfilling the

same duties for Muddy Waters. You've also played live with a lot of legends too, haven't you?

"Yeah, we've done dates with Albert Collins, Freddie King. I've also worked on an Albert King album," he adds proudly but quietly. "I've been fortunate that way. Very lucky. You learn so much if you get to jam with them or record. It's not so much you learn technically, but all these musicians are not young guys, so you learn from their calm and experience, their control of the situation. I've been very lucky."

Not all these occasions have been memorable for the right

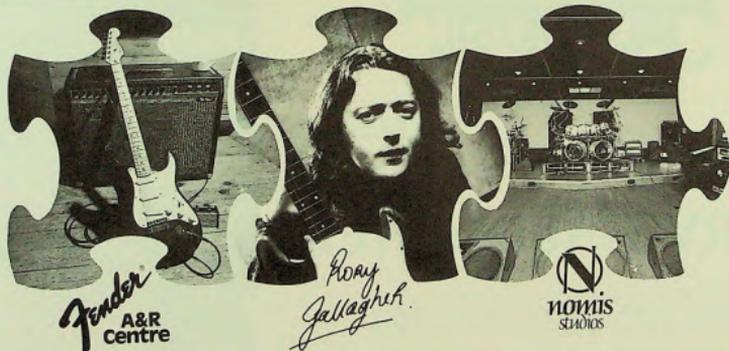
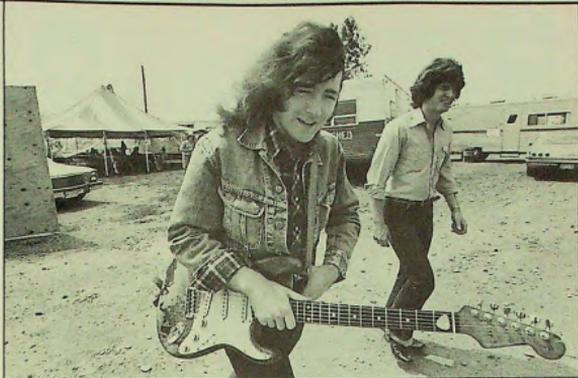
reasons though: there was one time when Rory accepted an invitation to get up and jam with a blues great — who shall remain nameless — only to find the guy's band refused to give Rory the most basic of guidance. "What key should I play in?" asked Rory. "B natural boy! B natural!"

Hopefully he'll meet no such obstacles when he goes out on the road later this year for an autumn tour. During the rest of the summer he'll be playing a number of festivals, which includes headlining the famous Cambridge Folk Festival.

How do you feel about tour-

ing these days? You've been on the road for many years now, do you still enjoy it? "I do, but it doesn't get any easier! I must admit. It doesn't get smoother either because you're working on new material all the time and you're trying to improve. But mostly, I get just as much of a kick out of it as I ever did, I just become a lot more self-critical."

His concerts have never failed to please, since Rory has played energy-packed sets built on spontaneity and enthusiasm, often lasting well over two hours and never the same on two consecutive evenings.



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RORY GALLAGHE

CAPO: A device fitted across all the strings of a guitar or lute so as to raise the pitch of each string simultaneously."

— New Collins Dictionary

THE CHOICE of label name neatly encompasses the philosophy behind Capo Records: one which originated from Rory's own non-compromising musical stance.

From his first release in 1969 with Taste, Rory has chalked up 18 albums to date, not to mention innumerable guest appearances, compilations, etc. Therefore, he was fully aware of the associated "drama" that may surround the artist when pushed and pulled by the corporate structure. In 1986, upon commencement of the recording of *Defender*, and with the welcome return of his entire back catalogue, the concept of housing both past and future works under one umbrella became the ideal for Rory.

Gallagher already had his own management set-up — Strange Music Limited (based at the Nomis Studio Complex), run by his brother Donal Gallagher and ably assisted by Diana Worthy — so juxtaposing the operation of a label with this made it an easier task to undertake. Thus Capo Records was born.

The advantages in licensing direct to territories are summed up by Donal Gallagher: "Having experienced working with more than one record company worldwide, if things work well you have the muscle with the company but you have to take their bad territories with their good — whereas this way, we feel all our licensees are committed to the artist and we are able to deal with the territories on a person-to-person basis rather than via international offices."

Next came the job of choosing appropriate suitors to license in the various territories throughout the world. Europe was licensed immediately in the form of Demon Records for the UK; Record Services took care of the home territory of Ireland and Intercord Records were licensed for Germany, Austria and Switzerland (currently being extended to cover Eastern Bloc territories). Sonet, whom Rory had worked with previously, were the obvious choice for Scandinavia, as was Musicdisc for France. Collectively, these companies service all other European territories.

Looking further afield, Capo

hats off to Rory!



Catherine & Pascal Bernardin
Editions Dubois
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The label

Rory Gallagher's choice of label name aptly reflects the philosophy behind Capo Records

enlisted the services of Caruzo Fuller to license Japan and the Far East and this resulted in the placing of catalogue with Teichiku Records in Japan. Meantime, Miles Copeland, a longstanding admirer of Rory's work, approached Capo and subsequently has made a long-term licensing deal, between IRS Records Inc and the artist, for the US and Canada.

Aware that no concert footage of Rory's was available on video, Rod Duncombe of Castle Communications approached the Gallagher office and consequently licensed Rory's first video, *Rory Gallagher Live In Cork*, taped in his home town of the end of 1987. In addition, Castle licensed four catalogue titles, previously unreleased in the UK since the return of back catalogue material to Rory.

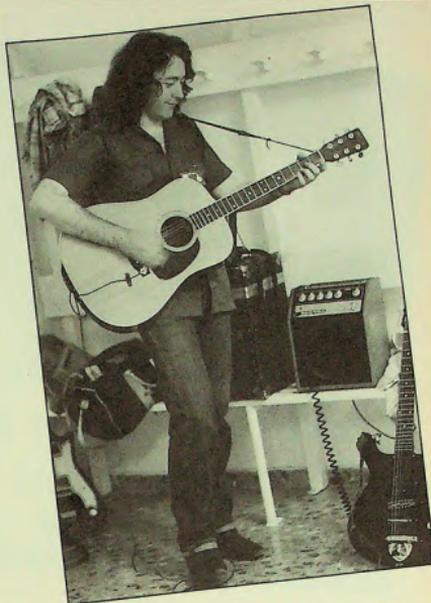
Impressed by the success of this material, Castle's Jon Beecher expressed keen interest

in releasing Rory's next studio album and this resulted in the current *Fresh Evidence*, being licensed to Castle. This is something of a "first" for Castle's record division which, traditionally, has successfully operated in licensing catalogue.

"We had been waiting for some time, before getting involved," says Jon Beecher, "and I'm impressed by artists who know what they're about and who consistently sell over a long period of time — rather than here today and gone tomorrow."

In addition, the territory was extended to encompass Australia and New Zealand, where Castle's new venture, in the hands of Dougie Dudgeon, is enjoying enormous success.

As you can see, it has been no small undertaking to achieve all this but the task is made infinitely easier when you have an album like *Fresh Evidence*.



Touche Ross



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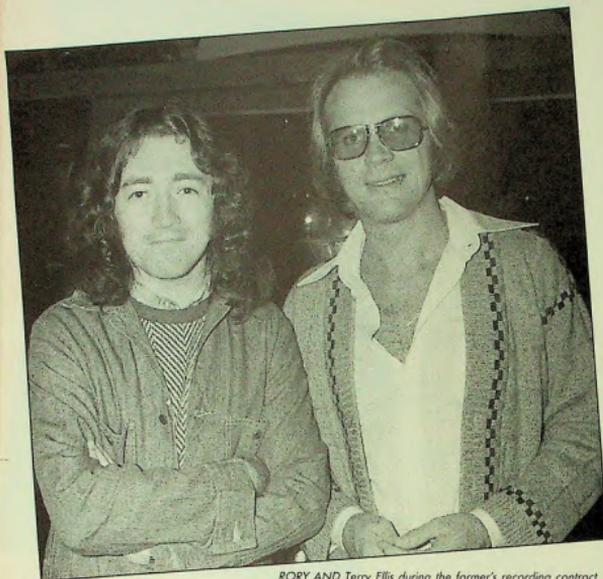
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The history



RORY AND Terry Ellis during the former's recording contract with Chrysalis

RORY GALLAGHER is the man who, without question, has spearheaded and influenced the entire Irish rock movement. Rory's music is his religion; his conviction and sincerity in the way he projects it have assured him a place in rock history, and also earned him critical acclaim as one of the greatest contemporary artists playing rock and blues.

His rock 'n' roll odyssey began at an early age when he saw Elvis Presley on TV and became inspired to get his first guitar. Rory would listen and learn from the likes of Lonnie Donegan, Woody Guthrie, Leadbelly, Chuck Berry, Muddy Waters and Jerry Lee Lewis — many of whom Rory's since recorded with.

While still at school during his early teens, Rory began playing with professional showbands throughout his native Ireland, whose repertoires included all the popular hits of the day. Not musically satisfied with this, Rory converted his latter showband The Impact into a six-piece R&B outfit and headed for Hamburg

in the mid-Sixties. This line-up was soon trimmed down on arrival to his first trio.

Rory went on to form Taste in 1967 — a band who soon met with wide acclaim — and subsequently headed for London where they were an immediate success at London's famed Marquee Club, counting among their fans one John Lennon.

When Taste disbanded at the end of 1970, Gallagher went on to a successful solo career. From his first solo album went on to a successful solo album in 1971 (see attached discography) through to his new album *Fresh Evidence* (May 1990) Rory Gallagher is an artist who has sold many millions of albums worldwide, and has toured the globe several times (25 US tours to date).

Following extensive tours of Europe throughout 1972, Rory followed up with a live album, *Entitled Live In Europe*, this album shot straight into the top 10 in all the charts. While touring the US solo for the first time, Rory was voted *Melody Maker's* Top Musician of the Year, and to cap off '72, *Live In Europe* became

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Rory's first gold album, and his second chart album success in the US.

In 1973 Rory changed the line-up of his band and released a further two successful albums: *Blueprint and Tattoo*. Later in the same year Rory achieved a personal high when he was invited to guest on Muddy Waters' London Sessions album (Chess) and at the end of '73, Rory toured his native Ireland. This now almost legendary tour, was caught on film via a documentary made by Tony Palmer.

In 1974 The Rolling Stones invited Rory to Holland to record with them, following the departure of Mick Taylor.

The film documentary of Irish Tour '74 was released in conjunction with a live double entitled *Irish Tour '74* and soon became his most successful album ever in the US, winning him worldwide acclaim, and prompting a tour of the Far East later in the year. On his return, Rory was invited to guest on an album by yet another of his heroes, Jerry Lee Lewis (a double album recorded in London), and went on to the Montreux Jazz Festival to record with Albert King on his *Live In Montreux* album, then guested with jazz/blues man, Chris Barber.

Rory signed with Chrysalis in 1975, having completed his contract with Polydor, and released *Against The Grain*. After an extensive worldwide tour, Rory returned to the UK to headline the Reading Festival (one of many performances at this festival for which Rory holds the record for number of appearances).

Colling Cord was recorded

(with the aid of Roger Glover) at Musicland Studios in Munich, and charted worldwide on its release. Rory then returned to the US for yet another tour.

Rory made television history by being the first ever artist to appear on Rockpalast, transmitted live through Eurovision to some 15 countries with an estimated audience of 50m. In 1978 Rory returned to Germany to record his critically acclaimed album *Photo-Finish* at Dieter Dierks' studios in Cologne. Following his lengthy worldwide tour, Rory returned to Dierks' studios in '79, sticking with the same successful formula to record *Top Priority*. The album was released and followed up with an extensive touring schedule which resulted, in 1980, with the milestone of live albums, *Stage Struck*.

In 1982, Rory released his final album for Chrysalis, *Jinx*, which was released by PolyGram in the US and then returned to where he's happiest — the stage, and a successful tour of the world.

After the return of his entire catalogue in 1985, Rory formed his own label, Capo, and began recording the *Defender* album, released in 1987, which charted heavily in many countries.

As you can see, this rock 'n' roll journey still has a long way to go, and the worldwide release of *Fresh Evidence* on May 14, 1990, should not only see Rory Gallagher opening the ears of a wider audience, but will, undoubtedly, eclipse the success he has already achieved internationally with his previous albums.

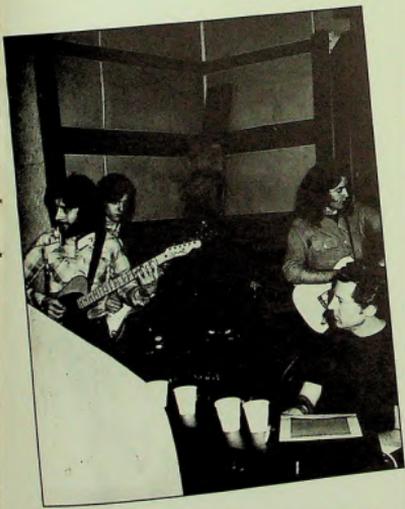
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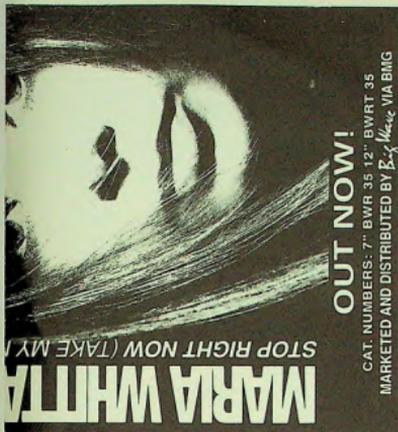
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- 68** **IN THE REALM OF THE SENSES**
Boss-O-Matic
Virgin (E) (12) 1 (8) 5 (E) (E)
- 69** **EXPRESSION**
Salt N' Peppa
Hiv/London (E) (12) 7 (E)
- 70** **MAGIC HOUR**
Halo James
Epic/HALO (4) (E)
- 71** **STRAWBERRY FIELDS FOREVER**
Canopy Trip
Debut/Produce (E) (12) 3 (12) (E) (E)
- 72** **I PROMISED MYSELF**
Nick Koman
WEATZ (4) 5 (12) (E) (E)
- 73** **FROM OUT OF NOWHERE**
Faith No More
Slash/Random (4) 8 (12) 2 (12) 2 (E) (E) (E)
- 74** **CRADLE OF LOVE**
Billy Idol
Chryslers (10) 10 (12) (E) (E)
- 75** **SOON**
My Bloody Valentine
Creative (E) (E) (12) (E) (E)

THE BLOW MONKEYS

springtime for the world

1 track 12" + cd includes
springtime for the world
the other side of you
If you love somebody
In parentheses

- T W E L V E • I N C H**
- 1** **KILLER**
Adriano
21 14
- 2** **DIRTY CASH**
Shen-Y
21 21
- 3** **HOLD ON**
En Vogue
21 21
- 4** **EVERYBODY NEEDS SOMEBODY TO LOVE**
The Chimes
21 21
- 5** **A DREAM A DREAM**
Mick Jagger
21 21
- 6** **TAKE YOUR TIME**
Mick Jagger
21 21
- 7** **POLICE OF TULSA**
Tommy Stinson
21 21
- 8** **GIRTS TO HEAVEN**
The Pretenders
21 21
- 9** **WANT YOU**
The Pretenders
21 21
- 10** **WON'T TALK ABOUT IT (Remix)**
The Pretenders
21 21
- 11** **VENUS**
Don Pablo's Animals
21 21
- 12** **ENTER THE DRIVE YOU KNOW**
The Pretenders
21 21
- 13** **OPPOSITE ATTRACT**
Paula Abdul (feat. with The Wild Heat)
21 21
- 14** **IF YOU LOVE**
The Pretenders
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- 15** **ANGEL**
New Kids On The Block
21 21
- 16** **COME ON**
New Kids On The Block
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- 17** **STEP ON**
New Kids On The Block
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- 18** **DO ANGLEHEADS**
New Kids On The Block
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- 19** **EVERYBODY NEEDS SOMEBODY TO LOVE**
The Chimes
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- 20** **CIRCLE DANCE**
The Pretenders
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- 21** **LOVE THING**
The Pretenders
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- 22** **HOW WAST FOR YOU?**
The Pretenders
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- 23** **RADICAL YOUR LOVER**
Little Angels
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- 24** **WITHOUT YOU**
Molly Crispin
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- 25** **STEPPING STONE/FAMILY OF MAN**
The Form
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- 26** **GIVE IT UP**
Hothouse Flowers
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- 27** **BLACK VELVET**
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Alannah Kruse
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- 75** **BLACK VELVET**
Alannah Kruse
21 21

MARIA WHITTAKER

STOP RIGHT NOW (TAKE MY NUMBER)

OUT NOW!

CAT. NUMBERS: 7" BWR 35 12" BWRPT 35

MARKETED AND DISTRIBUTED BY B&W Music VIA BMG

Reviewed by Selina Webb

SINGLE OF THE WEEK

YOUNG MC: I Come Off (Delicious Vinyl/Island 12 BRW 171). The truly momentous Young MC really pulls it off with this one; an splendid record cooler even than a lead acid soda on a hot day. A lazy jazz bassline with shimmering keyboards and flute flourishes to create an irresistible groove for Young's relaxed rap contribution. Gorgeous stuff.

FAIRGROUND ATTRACTION: Walking After Midnight (RCA PB 43653). There's still mileage in Eddie Reader's carefree voice, band or not. This cover of Patsy Cline's #1s number one is taken from a forthcoming LP of rarities and unreleased tracks. It's simple and refreshing, just like Perfect and will be well-aired even if those awful skirts aren't around to help promote it.

THE BLOW MONKEYS: Springtime For The World (RCA PB 43623). An optimistic look at the globe and a welcome departure from their dance dabbling of late. This taster for the new album harks back to the Animal Magic days with a large production and some unusually brash gospel noises to back Robert's inimitable vocal.

MARY COUGHLAN: Man Of The World (EastWest Y2 403). Who needs buds snapping into blossom when Mary Coughlan's around to spring clean your soul. Here her witty girl's talk is backed by a busy array of instruments, lushly produced but free from all artificial additives and quite boppy.

HOTHOUSE FLOWERS: Give It Up (London LONX 258). Big guitars, big drums, big voices and big big feeling from all concerned. The Flowers keep reasserting their admirable trademarks but they'll have to shift on to less predictable territory if they want another hit of Don! Go proportions.

HALO JAMES: Magic Hour (Epic HMC 4). These well-grounded boys play what they call sophisticated pop. *Flay Joy* meets *Whom!* in this instance. Catchy of course, but mucked up by its unforgivably heavy-handed production.

BLUE AEROPLANES: ... And Stones (Chrysalis: ENYX032-2). So what if they're not the first pole

and interesting guitar band to succumb to a DJ remix, this LP track has emerged as a stonking floorfiller thanks to Colin Hude's inspired knob-twiddling. A speedy chunter of drums, guitars and backing vocals propels the slow, semi-spoken narrative into weirdness. Crossover without cross fans.

WESTBAM: The Roof Is On Fire (Swanway STR 10). The whistles, sirens and general demeanour of Monkey Say Monkey Do are recalled in Westbam's latest offering, an up-tempo, hostile track which borrows from other mixes too numerous to mention. Bound to go down a storm at the right parties, but lacking in sophistication.

BLAZE: So Special (Motown ZB 43709). They're best known as a trendy New Jersey production team, but it seems Blaze are getting out at rekindling the old spirit of Motown — even if it means singing corny lines about everybody being special. Look out for the soul's funk revival, but in the meantime this is awkwardly paced to mesh with the current trends in dance.

CAVEMAN: Victory (Profile PROF 170). Profile UK's first juicy fruit and surely hitband, Caveman raps with cool authority over jazzy flutey bits and the most irresistible groove this side of soap. Nothing remarkable in its structure but nonetheless a killer.

GINA FOSTER: Cry In Vain (deConstruction PT 43484). A glossy schmoocher for the summer, very mid-Eighties and very appealing. Foster sings her real soul slowly, with yearning and a sense of the hearts breaking around her. The chunky Spanish guitar breaks adds to the sloop and it's all heading for the Top 40.

BASS-O-MATIC: In The Realm Of The Senses (Virgin VST 1265). To prove that acid house isn't dead yet, prolific producer and grassroots collector William Orbit gets out some twiddy bits and does some clever things with them. Judicious gobs and girl vocals from Musgrave add to the mix and the beatsy while some manages to sound as fresh as Express circa 1988.

GLORIA ESTEFAN: Cuts Both Ways (Epic 655982 7). The big

ballad from Estefan's LP will sell by the bucket. Clipped lyrics aside, its acoustic guitar is undeniably pleasing and her voice is left relatively uncluttered. Carpenters style.

PLEASE: Please (Anxious Records NERV 13). Remixed by Pat Okenfold for the dancefloors, this is a lingering slice of summer pop which threatens to do the business of the former. European dance roadies. Both the languid vocals and instrumentation are reminiscent of other artists but the sultry familiarity of the record is in itself alluring.

THE RAILWAY CHILDREN: Music Stop (Virgin VS 1255). The former Factory gamma-belt's pined on in search of that elusive hit. The good news is that this powerful drum-fueled pop song could do it for them, though they're more inspiring in mellow mood.

BETTY BOO: Doin' The Do (Rhythm King LEFT 39T). Amid rumours of a half-backs deal in the US, Betty Boo kicks off her solo career with a twangy rap, cute backing noises and a hook-laden production from former benefactors The Boomsters. Rhythm King must be counting on this one and it's certainly crossed far enough over to be a large hit.

THE CHIMES: I Still Haven't Found What I'm Looking For (CBS Chim 1). This is a luxurious cover which wraps a huge voice in a Soul II Soul style backing to heart-shirring effect. As usual, someone else's song will be what it takes to get The Chimes into the chart after several near-misses.

REVENGE: Pineapple Face (Factory Fac 267). A severely-woman bassline is unsurprisingly the best bit in this second single from Peter Hook's band on the side. The New Order similarities are discernible elsewhere, not least in the vocal style and well disguised poppiness of the song. Gats better the more it's played and all NO fans need it in their collection.

OVERLORD X: Powerhouse (Mango Street MNGS 732). Overlord pinches a Prince gimmick by messing about with the vocals to end up with two peculiarity-pitched alter-goes to complement his hard-edged rapping. After strutting its streetwise wit, Powerhouse fades disappointingly away to confirm suspicions that the outstanding sleeve would be more memorable than its contents.

TOP 20 SINGLES

1	CIRCLESQUARE The Circle Square	Parlophone GONE 10 (P)
2	NOVEMBER SPAWNED A MONSTER The Monster	HEAVY POP 143 (E)
3	HOW WAS IT FOR YOU? The Circle Square	Fontana JMS 5 (J)
4	HEAVEN GIVE ME THE WORDS The Circle Square	Virgin VS 1245 (P)
5	ON ON The Circle Square	Parlophone R 839 (P)
6	SODON The Circle Square	Capitol CBS 73 (E)
7	STEP ON The Circle Square	Factory LONX 272 (P)
8	FROM OUT OF NOWHERE The Circle Square	Heavenly LONX 245 (P)
9	THE PEEL SESSIONS The Circle Square	Strange Fruit SFPS 27 (P)
10	THE REAL REAL The Circle Square	Foed FOOD 34 (P)
11	STEPPING STONE The Circle Square	Parlophone MIA 10 (E)
12	HYPER CHICK The Circle Square	S&W SAY 106 (P)
13	CANDYLAND (SECOND COMING) The Circle Square	East West 12 442 (E)
14	ALL WOMEN ARE BAD The Circle Square	Edgemoor ENW 17 (E)
15	THE INGREDIENTS EP The Circle Square	Chapter 25 12CHM 41 (E)
16	SCARLE The Circle Square	Mercury EMV 12 (E)
17	ALL FOR LOVE AND LOVE FOR ALL The Circle Square	Fontana LSC 8 (E)
18	REMEMBER WHAT IT IS THAT YOU LOVE The Circle Square	Red JAG 858L 9 (E)
19	LEFT US TO BURN The Circle Square	Kick-Ass KAS 44 (E)
20	A HALF MAN, HALF BOY The Circle Square	Shonstone TSP 51 67T (E)

CHART COMMENTARY

There are eight new entries in the Other Chart's singles section — and they're spread equally through the 20. Highest new entry goes straight in at number one and it's the new new entry goes from the **Wonder Stuff**, Circlesquare, which features the band and a new bass player and a healthy re-direction of their intent. At three, **James** return to a major label, with Fontana, proves a worthy move as they arrive with **How Was It For You?**, while at five the long dormant **Cabaret Voltaire** return with **Keep On** on Parlophone. **Happy Mondays** never continues unabated with a three-track **Peel Sessions** release just inside the Top 10 at nine and at 13 former **Echo And The Bunnymen** vocalist **Elizabeth Fraser** for a re-up with **Cocotte Youngin'** vocalist **Jan McCullough**, here in the long haired angsty from **Ned's Atomic Dustbin** and that's the **Ingredients EP** and there's a louder, scrotcher noise at 18 with **The Family Cat**'s new single **Remember What It Is That You Love**. **The Hyphenates** return with a suitably grungy splash of psyche for the last new entry, the semi-autobiographical **Half Man, Half Boy** on Situation Two.

In the Other Albums Chart there's just two new entries at 1. The inspired **Carpets** return to top slot with their debut album *The Closest Challenge* is **Billy Bragg**'s politically pointed *International* on his own *Unit* label, while at five Belfast's **Energy Orchard** come good with their self-titled debut album on MCA.

TOP 20 ALBUMS

1	LIFE The Circle Square	Cow/MCA DUNG 8 (E)
2	INTERNATIONALE The Circle Square	UNITA UN 11 (E)
3	VIOLATOR The Circle Square	Mute STUM 64 (E)
4	THE REAL THING The Circle Square	Shonstone LONX 261 (P)
5	ENERGY ORCHARD The Circle Square	MCA MCA 688 (J)
6	FLOOD The Circle Square	Elektra EKT 48 (E)
7	LOVE-GOD The Circle Square	Raven T SCULP 1 (E)
8	THE STONE ROSES The Circle Square	Shonstone OHELP 2 (P)
9	WAKING HOURS The Circle Square	A&M A&M 9 (E)
10	CHEMISTRY The Circle Square	Virgin V 218 (E)
11	HOUSE OF LOVE The Circle Square	Parlophone M 222 (E)
12	HAPPINESS The Circle Square	East West 12 317 (E)
13	INTRODUCE YOURSELF The Circle Square	Shonstone LONX 21 (P)
14	LEG TO DIFFER The Circle Square	Epic 6475 (J)
15	CAUTION HORSES The Circle Square	RCA PL 9032 3 (E)
16	BEAST BOY The Circle Square	Reggae Bongo BIGA 16 (E)
17	STEVE SALAS COLORCODE The Circle Square	Island ILS 1942 (J)
18	WANG-CR The Circle Square	Ensign CHEN 13 (E)
19	REPEATER The Circle Square	Overhead DISCHORD 4 (E)
20	THE CLOSEST CHALLENGE The Circle Square	Reggae Bongo BIGA 16 (E)

Compiled by Music Week from Gallup Data



REVENGE: Peter Hook's bit on the side, keeping NO fans happy



MAJOR UK TOUR BEGINS 16 MAY
SEE PRESS FOR DETAILS
Order from Polygram Record Operations Tel: 994 6444



TOP 20 • COMPILATIONS

No 1

1 **NOW 171** CD
Various
EMI/Virgin/Polygram/NOW 17

2 **GET ON THIS - 30 DANCE HITS VOL 1** CD
Various
Telstar STAR 203

3 **JUST THE TWO OF US** CD
Various
Epic/MCA 11

4 **FREEDOM TO PARTY - FIRST LEGAL RAVE** CD
Various
Real/NOBNA 108

5 **THE BLUES BROTHERS (OST)** * CD
Various
A&M/Gen/Man K 50715

6 **HOOKED ON COUNTRY** CD
Various
K-Tel HE 159

7 **THE EARTHQUAKE ALBUM ...** CD
Various
Tel Star/Atlantic ACD 801

8 **DEEP HEAT 6 - THE SIXTH SENSE** * CD
Various
Telstar STAR 242

9 **A NIGHT AT THE OPERA** CD
Various
Telstar STAR 244

10 **MOTOWN DANCE PARTY 2** CD
Various
Motown 21 2733

11 **RIGHT STUFF 2 - NOTHING BUT A HOUSEPARTY** * CD
Various
Syntax SAA 098

12 **NOW DANCE 901** * CD
Various
EMI/Original/Polygram/NOVA

13 **DIRTY DANCING (OST)** * * * * * CD
Various
K&A R 8408

14 **PURE SOFT METAL** * CD
Various
Syntax SAA 099

15 **THAT LOVING FEELING VOL 2** CD
Various
Dial DINT 7

16 **ALL BY MYSELF** * CD
Various
Diana/Dynasty ACD 73

17 **BODY & SOUL - HEART & SOUL II** * CD
Various
Haven K Soul ACD 713

18 **BUSTER (OST)** * * CD
Various
Egipsy 2504

19 **SKINBEAT - THE FIRST TOUCH** CD
Various
Headbuck/Cherry 13

20 **THE CLASSIC EXPERIENCE** * CD
Various
J&R J&R 075

55 **APRIL MOON** CD
Sam Brown
A&M A&M 9714

56 **THE GOOD THE BAD AND THE LIVE** CD
Metallica
Virgin/Polygram/RS&S 1

57 **MANIC NIRVANA** CD
Robert Plant
E-Planet/Gen/Man K 533

58 **JOY 1967-1990** CD
U2
4AD 040 905

59 **BACK STREET SYMPHONY** CD
Thunder
Epic/MCA 120

60 **BUMMED** CD
Holly/Minotaur
Falcon FACT 729

61 **WAKING HOURS** * CD
De La Soul
A&M A&M 9706

62 **NICK OF TIME** CD
Bonnie Raitt
Capitol EST 2055

63 **NO JACKET REQUIRED** * * * * * CD
Phil Collins
Virgin V 2345

64 **THE BEST OF UB40 VOL 1** * * CD
UB40
Virgin V 2171

65 **MONTAGE** CD
Kenny G
A&M 21 063

66 **FLOOD** CD
They Might Be Giants
Epic/NET 84

67 **A BIT OF WHAT YOU FANCY** * CD
The Duran Duran
Polygram KCS 2235

68 **ENERGY ORCHARD** CD
Energy Orchard
MCA/MCA 6383

69 **ENJOY YOURSELF** * * * * * CD
Kylie Minogue
PWL HE 9

70 **FACE VALUE** * * * * * CD
Phil Collins
Virgin V 2185

71 **LIKE A PRAYER** * * * * * CD
Madonna
Sire NY 229

72 **THE RAW AND THE COOKED** * * * * * CD
Fine Young Cannibals
London LDB 841

73 **TEN GOOD REASONS** * * * * * CD
Jason Donovan
PWL HE 7

74 **A NEW FLAME** * * * * * CD
Simply Red
Epic/Meridian NY 321

75 **COLOURS** * CD
The Christians
Merid US 948

15 **EVERYBODY KNOWS** * CD
Cyndi Lauper
Capitol GOR 1234

16 **I DO NOT WANT WHAT I HAVEN'T GOT** * CD
Sinéad O'Connor
Epic/Pyramid/Chrysl 14

17 **HEART OF STONE** * CD
Cher
Geffen WY 282

18 **CHANGESOME** * CD
Donnal Power
EMI 08Y 1

19 **CHAARMED LIFE** * CD
Billy Idol
Chrysls CHR 1235

20 **THE ESSENTIAL PAVAROTTI** * CD
Luciano Pavarotti
Decca 455210

21 **THE ROAD TO HELL** * * * CD
Chris Rea
East West WY 317

22 **STILL GOT THE BLUES** * CD
Garry Moore
Virgin V 2412

23 **CLASSICS BY MOONLIGHT** * CD
James Last
Polygram 8421218

24 **FEAR OF A BLACK PLANET** * CD
Public Enemy
Del-lam 442811

25 **PUMP UP THE JAM** * CD
Technologic
Swing-STAR 1

26 **DREAMLAND** CD
Black Box
4Composica/KCA R 1572

27 **THE VOICE** * CD
Brenda Cochran
Hendel/Polygram 841811

28 **COSMIC THING** * CD
B52's
Capitol NY 785

29 **THE BEST OF VAN MORRISON** * CD
Van Morrison
Polygram 8419781

30 **FOREIGN AFFAIR** * * * * * CD
Tim Turner
Capitol EST 2103

31 **VIOLATOR** * CD
Depeche Mode
Meridian NY 328

32 **RHYTHM NATION 1814** * CD
Janet Jackson
A&M A&M 3078

33 **LET THEM EAT BINGO** * CD
Leslie International
Capitol 8421761

34 **DAYS OF OPEN HAND** * CD
Suzanne Vega
A&M 35 2951

*** **TRIPLE PLATINUM** (300,000 units)
** **DOUBLE PLATINUM** (200,000 units)
* **PLATINUM** (100,000 units)
GOLD (50,000 units)
RISE (10,000 units)
NEW ENTRY

CD - Released on Compact Disc
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Hell of a debut for New World

NEW WORLD/Trans Atlantic Pictures is unlocking the gates of hell with its launch onto the sell through market this month.

New World's first release is Hellraiser, a masterpiece of special effects written and directed by Clive Barker, and already a huge theatrical and video rental success.

The US-owned company has lined up a schedule of over 20 titles during the next six months and among its 1990 movie releases will be Wanted Dead Or Alive; Flowers in the Attic; Vamp; 18 Again; Pin and the Crime Story series, and is to be distributed by

Goldhorse says New World/Trans Atlantic will initially concentrate on feature films, drawing on its own product catalogue as well as pursuing acquisitions. He also anticipates releasing specialist programming.

The marketing campaign behind Hellraiser's June 4 release includes a joint promotion with 20-20 Vision, the video rental company which is putting out the Hellraiser sequel on May 21. The campaign will be spearheaded by a week-long promotion in the Daily Star.

Hellraiser has a £6.95 dealer price and is to be distributed by High Flyers Video. **SW**

UK managing director Marlin



HELLRAISER: enter New World to sell through

SELL THROUGH VIDEO

Description	Timings/Dealer Price	CMV
1 4 NEW KIDS ON THE BLOCK	CIC 493032	
2 12 CALLANETICS	Special Interest/60 min/£6.95	CIC WHR 1335
3 12 THE BLUE BROTHERS	Comedy/127 min/£9.04	CIC WHR 1382
4 3 RAMBO III	Action/90 min/£6.95	Guild GH 8542
5 5 THREE MEN AND A BABY	Comedy/98 min/£6.95	Touchstone T6465812
6 3 KYLIE MINOGUE: On The Go ... Live	Video Collection Music/56 min/£6.95	VC 4093
7 5 MOONWALKER	Musical/93 min/£6.95	Guild GH 8580
8 9 BEGINNING CALLANETICS	Special Interest/60 min/£6.95	CIC WHR 1380
9 13 PHIL COLLINS: The Singles Collection	Video	Virgin VHS 594
10 8 THE 'Y' PLAN	Special Interest/90 min/£6.95	Virgin VHS 552
11 14 DIRTY DANCING	Drama/100 min/£6.95	Vestron VA 12243
12 19 JANE FONDA'S NEW WORKOUT	Special Interest/30 min/£6.95	Video Collection LC 2218
13 1 THE CARPENTERS: Only Yesterday	Music/25 min/£6.95	A&M AMY 847
14 10 BUSTER	Drama/78 min/£6.34	Vestron VA 12249
15 12 FATAL ATTRACTION	Drama/114 min/£9.04	CIC WHR 2202
16 15 HELP!	Musical/90 min/£6.95	Video Collection VC 4537
17 - MAGICAL MYSTERY TOUR	Musical/60 min/£6.95	Video Collection VC 3038
18 14 BIG	Comedy/108 min/£6.95	CBS/Fox 1638-20
19 10 CROC DILE DUNDEE II	Comedy/101 min/£6.34	CIC WHR 1334
20 17 THE RUNNING MAN	Action/97 min/£6.95	Video Collection VC 3011

(P) BPI: Compiled by Gallup for BPI. Music: Week and BBC.

PRESSTOPLAY

by Selina Webb
WHILE CARLSBERG boasts that its lager is probably the best in the world, a similarly cautious MIA is bragging that it has hands on "probably the second most erotic love scenes in the history of sex movies". After Don't Look Now, in the company's opinion.

The film in question is Secrets starring Robert Powell and Jacqueline Bisset and its sleazy sleeve sets the scene for a hot-blooded film on the subject of affairs. Secrets is released with a £6.95 dealer price on May 21.
Probably lacking in LA Bisset's sex appeal but equally controversial in his own way is Brian Clough, the subject of an in-depth portrait released this week by Watershed Pictures. "Ambitions, regrets, Cloughie tells all..." claims Watershed which is releasing this 80-minute documentary with a £3.84 dealer price. It is backed by a national TV and radio campaign targeted at football audiences.

Yet more controversy surrounds fishing, a seemingly gentle sport with plenty of uncanny aspects, not least the moggots. Warner Home Video is releasing six instructional fishing videos on May 21, with £7.65 dealer prices, all produced with the help of former World Champion Ian Heaps. Each title is devoted to a particular fishing method with such intriguing titles as The Waggle, The Slider, Long Pole and The Feeder.

Rounding up this fortnight's sport is Parkfield Publishing, which is releasing a trio of titles under its new Racing Year banner, 1988/89 National Hunt; 1989 2-Year-Olds and 1989 3-Year-Olds And Upwards, which must surely sound more enticing to the enthusiast, come under starters orders on May 21, each with a £6.95 dealer price.

It might sound like a Spitting Image sketch but Stand-Up Reagan is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner, to

the press and so on. Running for 19 minutes, it is released by Parkfield Publishing with a £6.95 dealer price. Finally Parkfield invites us to spend time in Paul Braddock's Louisiana Kitchen for a touch of coin and creole cooking. The two cookery volumes run for 30 minutes and have £6.95 dealer prices.

Video Collection's assault on the feature film market continues with the release of Blue Jean Cop on May 21. Robocop's Peter Waller teams up with Mask star Sam Elliot in a detective and attorney partnership aimed at uncovering a vast network of corruption in the New York police department. VCI is publicising the film with a heavy-weight national press campaign to include advertising and competitions in the national dailies. It has also been trailed on the front of its Running Man tape which enjoyed three weeks of the top of the sell through chart and has a £6.95 dealer price.

Has no relation to Beano's Dennis the Menace, but the star of Odyssey's family film release for May 21, is also based on a cartoon character called Dennis who incidentally lives causing mischief. Yet Dennis — The Movie is billed as a comedy caper, unabashedly aimed at children. It has a £5.56 dealer price.

Odyssey is also releasing a passionate love story starring Michael Caine, Glenda Jackson and Helmut Berger. The Romantic Englishman is a drama about the conflict of life, love and sex in a marriage. It has a £6.95 dealer price.

Two classic television adventures lead Castle Pictures' collection of video releases for May 21. The Marlon Chronicles, an adaptation of Ray Bradbury's sci-fi masterpiece and The Word, taken from the best-selling thriller by Irving Wallace, were both popular when they first appeared on TV. Now they can be relived on video, both with £9.04 dealer prices.

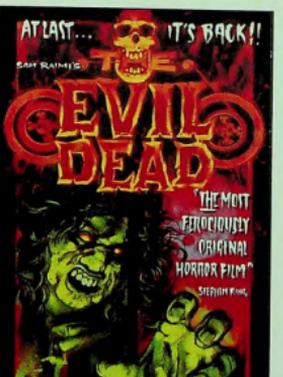
Also in Castle's May package are Bogie, the private story of Humphrey Bogart, The House On Garibaldi Street in which Naz war criminal Adolph Eichmann is tracked down, The Winds Of Kitty Hawk, the rise of the Wright brothers, High Noon Part II, The Return Of Will Kane and Rosie, the Rosemary Clooney story. All have £6.95 dealer prices.

Castle rounds up its May releases with The French Collection, a series of 11 films each going out to dealers at £9.04. Director Roger Vadim features strongly in the collection which includes the original 1959 version of Les Liaisons Dangereuses and Brigitte and Brigitte with protege Ingrid Bergt including If Don Juan Were A Woman; And God Created Woman and Plucking The Daisy.

The savage gore of The Evil Dead is available after six years off the shelves thanks to Falco Video which releases the film on May 21. The story of five innocent teenagers who unwittingly unleash an evil spirit while holidaying in the Tennessee woodland has an 18 certificate and a £6.95 dealer price.

Little Nikita leads RCA/Columbia's package of releases for May 21, supported by a mélange of suspense thrillers, frightening horrors and crazy comedy from the lovable Jerry Lewis. Little Nikita is a taut espionage thriller starring River Phoenix and Sidney Poitier. It shares its release with The Joker; Shadows On The Wall; Reapers Revenge — Danger Zone II; The Brain; The Gorgon; Pulse; Twisted Nightmare; The Big Mouth; Don't Raise The Bridge, Lower The River; and Hook, Line And Sinker. All go out at £6.95.

The Oscar-winning film of Marlene Dietrich's life kicks off Castle Hendings' releases for May 21. The portrait of the star runs for 95 minutes and has a £6.95 dealer price. Castle Hendings is also releasing new titles in its comedy, sport and action men's series. More details in two weeks...



THE EVIL Dead: eek!



BLUE JEAN Cop: arresting stuff

David Barnard is very well

by Martin Aston

GODLEY & CREME's former runner and assistant director has hit home with only his third video, Beat International's Dub Be Good To Me, which reflected the song's seemingly effortless simplicity and ingenuity.

Before the number one, David Barnard directed Jesus Jones' Real, Real, Real and A Guy Called Gerald's FX which provides the twist in this tale. "Beats International were looking for the director who made Gerald's first hit Vaoodoo Ray but got their lines crossed, and when I went to meet them in Brighton, they still thought I was the director," Barnard confesses with a sheepish grin. "But they liked the video to FX and decided to go with me. Norman Cooke said it was all too arty and they wanted something a lot straighter, so I don't know how I got that job. It was just a fluke."

Fluke or not, Barnard can already be thought of as the reason for turning down a lot of dance videos is the fear of being typecast. "I'd like to work all across the board. At the moment, I'm currently working with Climie Fisher which I wouldn't really call dance music, but more upbeat, easy listening rock. But I love club music and going to clubs and working with tracks I like, like Gerardo and Beats International, but I like indie music as well."

Barnard is honest enough to admit he's no active music listener, but he keeps tabs on trends, which means he hasn't any prejudices. "I really do appreciate good music. I seem to be able to pick up on good music, but most fans will generally come up trumps in the end. But first of all, I've got to like the track and then think the actual act has got some kind of quality within them that can be brought out, because those two ingredients help

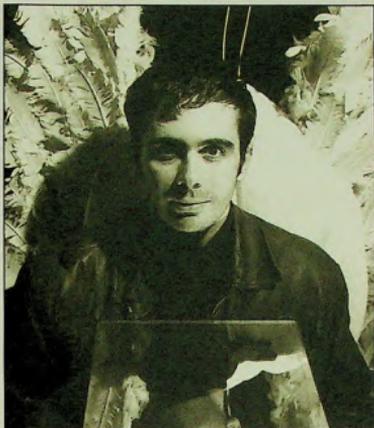
make good videos."

According to Barnard, dance labels are more willing to go with first time directors because dance music is easier to do — "a lot of them basically tell you what they want before you even hand the treatment in — that they want it lively and pacy, with some dancers and a bit of crash zooming. Anyone can do that."

So what did Barnard have to offer? "They always ask for a performance with a twist, which is that little ingredient that makes it different. The safety element for them is get the performance and then the extra ingredient is the most difficult bit. The extra ingredient on Dub Be Good To Me was the angel fish, which I used for the same reason someone would buy them for their home, that they're attractive and aesthetically to look at, and a nice colour source. People might think it's something spiritual but it's just colour."

Barnard thinks he got the new Climie Fisher single because "they wanted to weird-up the act a bit, to make them a little bit more Nineties." He's not Tim-Pope weird — who Barnard admires — nor the acid-house character labels seem to think he might be because of his vivid use of colour, often splashed within an otherwise black-and-white context. Next is Godley & Creme or Pope. Barnard calls his work mediocre, but he cheers up after watching The Chart Show: "I think, 'well, my work's not that bad because there's so much drag around it.'"

Working out of Medialab, Barnard is keen to establish himself as a film-maker with a long future, perhaps moving on to commercials and features. "Five or six years ago, there was a certain aura about making music videos because there were so few of them around, but everyone you bump into now is a music video director,"



DAVID BARNARD: from a fluke to number one

he says. "They're becoming more like pop stars in the way you get one-hit wonders, who might do a string of three successful videos and then nothing else. That's a bit scary."



GIBLET'S HAVE finally shaken off the Rest Petite legacy with their latest video for A&M's Sam Brown.

The directing team is best known for its clay animation but Brown's video is a technicolour western crammed with slapstick action.

Brown plays the dual roles of saloon singer Miss Samantha and, in the thick of a bar room brawl, Cautionary Sam, the toughest cowgirl in town.

The video was shot in a day at the A&R Department with over 20 dancers and extras engaged in the choreographed brawl and carefully orchestrated destruction which takes up most of the song. The Kissin' Gate was produced by Matthew Jones for Helen Longridge Associates and Giblets are currently editing a promo for The Mission.

R E V I E W S

TALK TALK: Natural History. PMI MWP 9912193. Dealer price: £6.95. Running time: 45 minutes. Comment: Word is that Talk Talk aren't keen on making any more videos and watching this compilation it's easy to see why. Not that the 10 promos featured here are of bad quality, it's more that the music loses something of its emotional stimulation with someone else's imagination fastened upon it. Talk Talk have never been a video band — they've never happily absorbed any of the trappings of popdom — and they look out of place and occasionally downright uncomfortable in these clips, even though many have been directed by the esteemed Tim Pope. Mark Hollis can't even keep a straight face during the neckwear changes of Such A Shame, but for this reason it's the most memorable clip. Dum Dum Girl, filmed in a field with a camera circling the band, is included as two out-takes from the shoot, embarrassed mumbblings from Hollis and all. Life's What You Make It is a weird enough to work: where else have you seen successful use of wildlife footage in a

pop video? Sales forecast: Released to coincide with Parlophone's Best Of... LP. Natural History provides a rare opportunity to see the combined work of one of the Eighties most individual bands and the early promos of an award-winning director. The album seems a more appropriate memento of the supporters that, but most fans will want to extend their collection with a visual record of their media-sky heroics. Stock with confidence. **SW**

GLORIA ESTEFAN: Evolution. CMV 49032-2. Dealer price: £9.99. Running time: 74 minutes. Comment: Miami's golden girl built on her still-burgeoning success with the release of this 13-track compilation of video hits. Half are performance clips, the others adopt a range of styles from the comic Jacksonsque narratives of Dr Beat and Bad Boy — the latter featuring a bunch of blokes in cat costumes — to the typically hozy boss-track-shoots and, ultimately, Paula Walker's beautiful pieces of film for Don't Wanna Lose You and Oye



GLORIA ESTEFAN: evolving

Mi Canto. With the exception of these last two, it's all very American, very predictable and just what the fans have come to expect. Four tracks also included in their Spanish and Portuguese versions are of interest but hopefully weren't responsible for bumping the price up. Sales forecast: Estefan's debut live video Homecoming Concert has sold over 300,000 copies. This is set to follow suit and the bumper track-listing should cushion the effect of the £11.99 dealer price. **SW**

MUSIC VIDEO

	Description (track)	Timing	Dealer Price
1	4 NEW KIDS ON THE BLOCK: Hangin' Tough	4:30	CMV 49030-2
2	4 KYLIE MINOUGE: On The Go...Live	1:14 track/55min/£6.95	Video Collection VC 4093
3	28 PHIL COLLINS: Singles Collection	1:14 track/55min/£6.95	Virgin VWD 594
4	3 THE CARPENTERS: Only Yesterday	1:14 track/55min/£6.95	Channel 5
5	2 EURHYTHMIC: We Two Are One Too	1:14 track/55min/£6.95	BMG 790 349
6	11 NOW THAT'S...MUSIC VIDEO 17	1:14 track/55min/£6.50	PMI/Virgin/PMV MW NOW 17
7	11 UB40: Labour Of Love II	1:14 track/55min/£6.95	Virgin VWD 547
8	5 DANIEL O'DONNELL TV Favourites	1:14 track/55min/£6.95	Ritz RITZ 0002
9	2 MARTIKA: Martika	1:14 track/55min/£6.95	CMV 49051-2
10	7 ROXY MUSIC: Total Recall	1:14 track/55min/£6.95	Virgin VWD 548
11	11 NEW HARD 'N' HEAVY: THRASH, METAL...	1:14 track/55min/£6.50	Virgin VWD 899
12	6 LUCIANO PAVAROTTI	1:14 track/55min/£6.50	Music Club/Video Col MC 2003
13	4 ROLLING STONES: 2x 5	1:14 track/55min/£6.95	CMV 49022-2
14	9 PUBLIC ENEMY: Fight The Power-Live	1:14 track/55min/£6.95	CMV 49020-2
15	11 CLIFF RICHARD & SHADOWS...	1:14 track/55min/£6.95	Music Club/Video Col MC 2012
16	12 QUEEN: We Will Rock You	1:14 track/55min/£6.95	Music Club/Video Col MC 2002
17	4 ABC: Absolutely	1:14 track/55min/£6.95	PMV/Channel 5 CFF 10502
18	7 VAL DOONICAN: Songs From My...	1:14 track/55min/£6.95	Parkfield MKM 0005
19	11 DANIEL O'DONNELL: Thoughts Of Home	1:14 track/55min/£6.95	Telstar TEL 1007
20	6 KYLIE MINOUGE: Kylie The Videos 2	1:14 track/55min/£6.95	PMV VHF 9

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PLAY

AIR WAVES

PPM goes out of synch

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

ARTIST/Album	Label	RADIO 1		RADIO 2	RADIO 3	REGIONAL	LAST WEEK'S CHART
		1st	2nd				
ABDUL PAULA Opposites Attract	Mer	16	18	A	41	40	3
ADAMSKI Lulu	MCA	19	17	A	30	30	1
ADVENTURES OF STEVE Y Diny Cash	Mercury	15	12	A	24	22	2
ALMOND, MARC The Demoprote Hours	Parlophone	—	—	—	17	—	—
ARMSTRONG, JOAN More Than One Mind	ALM	—	—	—	21	—	—
B-E'S Room	Reprise	6	5	A	31	29	—
BETS Bonaparte	Virgin	—	—	—	33	28	—
BEATS INTERNATIONAL Won't Talk About It	Go Beat	19	11	A	39	36	18
BIG COUNTRY Save Me	Mercury	—	—	—	26	22	48
BLACK BOX Everybody Everybody	du Construction	—	—	—	33	—	—
BLAZE vs Special	Motown	4	—	—	—	—	—
BOSTON, MICHAEL How Can We Be Lovers	CBS	9	7	B	45	46	23
COLE, NATALIE With You On	ALM	8	7	B	37	31	33
CARLISLE, BELINDA Keep On You	Virgin	—	—	—	16	—	—
CHILD, JANE Don't Wanna Fall In Love	Wansee Bros	12	10	A	36	27	72
CHWES, THE Still Haven't Found What I'm	CBS	12	5	B	24	—	—
COLE, NATALIE With You On	EMI USA	6	9	B	40	40	17
COLLINS, PHIL Something Happened On	Virgin	—	—	—	18	—	—
COUGHLAN, MARY MAI Of The World	Epic West	—	—	—	20	—	—
DEPECHE MODE Policy Of Truth	Mute	7	5	B	28	18	—
DOUBLE TROUBLE Talk Back	Desire	—	—	—	12	—	—
EMMA GAY A Little Love Back To The World	Big Wave	—	—	—	14	15	40
EN VOQUEE Road On	Adpic	5	—	—	20	22	14
ESTEFAN, GLORIA Can't Buy Love	Epic	5	—	—	23	—	—
ETHERIDGE, MELISSA The Angels	Island	4	—	—	14	10	—
EURHYTHMICS Angel	RCA	9	8	B	40	35	49
FAIRGROUND ATTRACTION Working Aft	RCA	—	—	—	13	—	—
FAMILY FORD, THE Celia's Heaven	Adpic	13	14	A	27	28	12
FLEETWOOD MAC See You	Warner Brothers	11	8	B	49	45	53
FRANK, DAVID Keep It Together	4th & Broadway	9	7	B	19	10	56
GALO, JAMES Magic Hour	Epic	4	—	—	39	—	—
HAPPY MONKEYS Slip On	Factory	13	17	B	24	27	13
HEART All Wrote Me To Make Love To You	Capitol	9	11	B	38	41	11
HORSE COURT Blues	Parlophone	—	—	—	18	—	—
HOTHOUSE FLOWERS Give It Up	London	8	13	A	34	31	52
HOWARD, MIKE Let's You Come Back To Me	Adpic	4	—	—	4	—	—
INDECENT OBSESSION Tell Me Something	MCA	4	—	—	4	—	—
JAMES How Was It For You	Fantasia	—	—	—	18	—	—
JESUS JONES Real, Real, Real	Food	11	12	B	15	23	38
KAMEN, INOKI Turnaround Angel	WEA	5	—	—	17	—	—
KEI CREOLE & COCOFATS The Sea Of It	CBS	12	18	A	17	20	45
LAD, THOMAS The Longest Song	Arista	8	13	B	24	29	44
LIGHTNING SEEDS All Winter	Epic	—	—	—	16	—	—
LIGHTNING SEEDS All Winter	Ghetto	8	9	B	42	36	—
MADONNA Vogue	Sire	17	18	A	44	47	4
MADONNA Vogue	Sire	17	18	A	44	47	4
MCCULLOUGH, IAN Confessions	Capitol	—	—	—	37	28	19
MCCULLOUGH, IAN Confessions	Capitol	—	—	—	37	28	19
MICHAEL, MALCOLM One In A Million	Epic	—	—	—	22	23	83
MINOGUE, KYIE Better Than The Devil You Know	PWL	23	31	A	42	41	5
MOORE, GARY I Got The Blues For You	Mercury	6	7	—	32	27	64
MORRISSETT, CAROL Spaceman's Manter	NMVE	5	7	B	21	23	16
MOTLEY CRUE Whiplash	Epic	—	—	—	11	—	—
MORNINGSTAR Sam Campbell & The Hardkiss	CBS	—	—	—	12	—	—
MUSIC, ALLANAN Black Velvet	Atlantic	17	19	B	42	39	7
NEW KIDS ON THE BLOCK Cover Girls	CBS	13	—	B	42	43	8
FRASERANDS Love Thing	CBS	18	11	A	37	35	32
PROPAGANDA Passion Give Me Words	Virgin	—	—	—	44	34	38
RALPH ANDERSON I Wanna Stop	Virgin	—	—	—	17	—	—
RAVE, CHRIS Tease	Epic West	10	9	B	38	42	82
SALT-N-Pea Expression	Rev	7	9	A	7	18	50
SINATRA, THE Confessions Heartbreak	Virgin	—	—	—	14	—	—
SENTOH, HIDEKI	Feast	4	4	—	30	33	24
SOULS POWER	Arista	8	15	B	23	24	10
SOULS POWER A Distant Desire	Arista	8	15	B	23	24	10
SPRINGFIELD, DUSTY Respectable	Parlophone	—	—	—	13	—	—
STAMPFIELD, USA (as The Do's To You)	Arista	14	10	A	47	43	59
STEVENS, SHAKIN' (as The Do's To You)	Arista	—	—	—	19	13	64
TALK TALK It's My Life	Capitol	4	7	—	16	5	—
TOUCH OF SOUL We Got The Rhythm	Goshawk	5	—	—	5	—	—
TRAVIS TRAVIS (as The Do's To You)	Arista	—	—	—	13	—	—
UMMA, SUZANNE Book Of Dreams	ALM	—	—	—	32	29	77
WAS NOT THAT Hot Wax & Rolling Stone	Fantasia	7	—	A	12	—	—
WILSON PHILLIPS Hold On	SBE	—	—	—	18	—	—
WINDYBROOK, THE Circle Swans	Polygram	11	8	A	23	10	20
YOUNG, PAULS Softly Whispering Lullaby For	CBS	—	—	—	44	29	38

by Bob Tyler
PPM (Piccadilly Music) has been closed down. However, the programme syndication company, which was inherited by the Trans World Group as part of its takeover of Piccadilly, has been able to maintain a proportion of its services to radio stations via a management takeover of some of PPM's programming. The remainder, the American Countdown with Benny Brown and the Rockline Series, have been taken up by syndication company Unique Broadcasting.

PPM was formed in 1987 by Simon Cole who left Piccadilly Radio to establish other activities in London for the Manchester radio station. Following the Trans World takeover of Piccadilly, Cole left PPM to set up Unique with investment from Capital Radio and broadcaster Noel Edmunds. Cole is pleased to be taking over the American Countdown: "It's a powerful proposition, it's the leading syndicated programme and we feel that it's important to keep it going." Although without a sponsor, Unique has agreed to under-

write the programme. The reasons are not clear why Trans World withdrew from the syndication field but recent falls in advertising revenues, the lynchpin of syndication, may be the reason. The company is noted for running a light ship in its radio activities and appears to have a firm grip on the currently volatile industry. Most syndicated radio programming is broadcast by local IR stations with a sponsorship deal from a large advertiser who wishes to reach a wide audience or be currently associated with a certain style.

Dishing up the dance

By Stu Lambert
SATELLITE JUKEBOX — "Britain's biggest all-night dance party" — has been announced by MTV. The event will raise money for Youth Clubs UK, whose 7,000 member clubs have been invited to take part in 12 hours of sponsored dancing on November 3. Every participating club will receive a satellite dish supplied and installed by Sky TV and a stereo TV monitor from Radio Rentals and will be able to keep the equipment for three months, with free maintenance and insurance. MTV host Steve Blame says:



SATELLITE JUKEBOX: MTV VJs Steve Blame and Maiken Wexo (back, centre) with Youth Club members

icipate: SAE for details to Satellite Jukebox, Keswick House, 30 Peacock Lane, Leicester LE1 5NY.

R E V I E W

LATE RAP: Transmitted BBC2, May 3.
LATE RAP is a selection of American rap artists filmed for BBC2's The Late Show, presumably when they came to the UK on tour. It's well titled — the preoccupation with black history, education and contemporary experience which fills the spoken sections of the show is a trademark of rap's late period, which began around the time of the emergence of Public Enemy.
Speaking of whom, just about all the serious names in rap were on but PE showed that they're really no-one with their power and at-

mosphere, even performing their middling single 911's A Joke. I-ET was surprisingly impressive verbally and musically, but KR5-1's apocalyptic forecasts for the planet sweeter on the ear than his vocals. The visuals were excellent: each act had its own stage set, there was lots of zoomy camerawork and visual variety and the spoken clips were well-placed. As is often the case with the BBC though, the sound was thin and weedy — it was a pity to notice it when channel-hopping from the Whale Test to The Tube and it's just as bad now. Roll on NICAM. SL

B R I E F S

● RADIO ONE's newest FM transmitter serving 2.3m people in the south of England will be switched on May 4. Radio One's FM coverage now reaches a total of 81 per cent of the population and latest BBC research shows that more than half the station's 1.6m audience listen in FM stereo.

● MADONNA TALKS to Radio One's John Brambles, in her first interview for three years with the station, on May 19 at 2.00 pm. Brambles flew to Los Angeles for

the interview which covers work, music, money and men.

● GLASGOW IS this year's venue for the Radio Academy Festival which runs from July 2-4. Key speakers include Alistair Cockburn, Michael Checkland, BBC director Crown PM Lord Chalfont, chairman of the Radio Authority and Jonathan Dimbleby. Tickets and further details are available from the Festival Press Officer on 071-839 1461.

COMPACT disc

DIGITAL AUDIO

1	ONLY YESTERDAY, The Corporation	A&M
2	2... BUT SERIOUSLY, Phil Collins	Virgin
3	3 BEHIND THE SCENES, Michael Ball	Warner Bros
4	4 WINDY ROAD, Suzanne Vega	EMI
5	5 ALABAMA Wild Mountain Shy	Atlantic/Def
6	6 LABRIN OF LOVE, LABRIN DEF	Mercury
7	7 NOW 121, Various	EMI/Parlophone
8	8 LIVE! THE BLUE, Seal	Sony/Vertigo
9	9 BRILLIANT, Seal	Capitol
10	10 ABSOLUTELY, ABC	Nonesuch/Atlantic
11	11 SET YOUR SIGHTS ON US, Various	EMI
12	12 CHANCEWOMAN, David Bowie	CBS
13	13 SOUL PROVIDER, Michael Ball	CBS
14	14 WINDY ROAD, Suzanne Vega	EMI
15	15 HEART OF STONE, Core	Capitol
16	16 STILL GOT THE BLUES, Gary Moore	Virgin
17	17 I DO YOU WALK, Seal	Virgin
18	18 LIVE! THE BLUE, Seal	Capitol
19	19 THE IMPERIAL CAMEL	Capitol
20	20 CHANCEWOMAN, David Bowie	CBS

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A more detailed playlist breakdown, tracking specific records, 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 in the current Radio 1 playlist, or bi-gram or featured on 11 or more Radio 1 last week as monitored by Radio 1's Remanometer or if it occurred on plays or current IR playlists (A & B).

Doo Wop, the sound of Fifties New York, is again flooding the airwaves in the Big Apple, with Don K Reed's Doo Wop shop attracting 2.1m listeners. Robin Katz reports

The Don Reed network

ON SUNDAY nights a staggering 2.1m listeners in the New York area tune into WCBS-FM (101.1), the station boasting almost two decades with an oldies format, to hear Don K Reed's five-hour-long Doo Wop Shop (7pm until midnight).

Doo Wop, or "vocal group harmony" was the sound of New York in the Fifties. For every Clefftones who made it nationally, or Frankie Lyman and the Teenagers who made it internationally, there are now thousands of forgotten local vocalists still residing somewhere in the five boroughs.

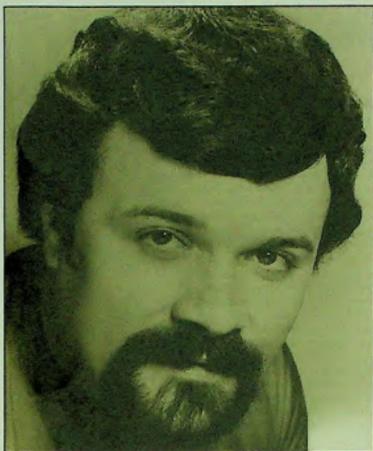
Reed's show, a deliberate mixture of classics (In The Still Of The Night — the Five Satins), local hits (anything by the Passions), uncorseted oddballs (Agnes The Teenage Russian Spy by the Sweet Sick Teens), live appearances including a cappella singing and colourful dedications by former Fonzies (and their grandchildren) not only scores high ratings, it's also stimulated a cottage industry: oldies stores advertising reissues, groups

re-forming (welcome back Lillian Leach and the Mellows) and playing local gigs on weekends at do dozens of grand new groups like Fourteen Karol Soul, who opened here for Whitney Houston in '86.

"My audience includes all types," says the low-key Reed. "I get fanatics who can tell you what colour socks the Del Vikings were wearing when they recorded. Come Go With Me to people who request something because it was playing when they had their first date with the person they later married. Some of the group members themselves call up requesting records. (Cookie of Reparata and the Delrons wants to hear something for her daughter's birthday please).

"For me it's a real thrill to meet the artists I first saw performing at Alan Freed's Brooklyn Paramount shows," smiles Reed, a former Fifties teenager, now in his forties who wanted a career in broadcasting above all else.

Between 1963-70 he played easy listening (Mantovani) on Long Island's WUR before switching over to a progressive rock format



DON K REED: would they like Doo Wop in the UK?

STATION PROFILE



NORWICH-BASED Radio Broadland started broadcasting in 1984. Transmission area covers parts of Norfolk and Suffolk reaching towns like Great Yarmouth, Lowestoft and Thetford. Broadland took over Radio Orwell and Saxon FM in the New Year.

Music Policy

Head of music Dave Brown says the station has "a distinct adult contemporary sound. We're not governed by the charts; our target audience is not chart orientated." He stresses that all records coming

in are listened to and they will play anything they think is right for the listeners. "We played Michael Bolton right away as an album track. We try and seek this type of record out; we are always willing to listen to local bands too." He adds "We're crammed with music." His morning show contains a maximum of 20 minutes of speech — four five-minute features of local stories, although evening shows may have phone interviews with bands in the area. There are three playlists beginning with an A-plus heavy rotation playlist of six records played five times during a 24-hour day. Last week included Abanah Myles, Phil Collins and Elton John. Each presenter is allocated three of the six records; the presenter following will play the alternate three and so on.

Presenters

Brown takes the mid-morning show from 10 to 1pm and he's fol-

lowed by Chrissie Jackson who also presents a dance show on Saturday evenings. Bob Morgan presents a country music show from 8-10pm on AM when the service splits.

Audience

The core audience is 25-40-year-olds. 1988 JICRAR figures show an overall reach of 49 per cent of 15 and over adults in a week. Brown says "We're beating Radio One hands down at the moment. We have 35 per cent of all radio listeners in our area. Slightly more than Radio Norfolk and Radio One put together."

The Industry

Brown says record companies are starting "to realise that some stations are getting less chart-orientated and making money at it." He says supply of CDs could be better but is gradually improving.

SARAH DAVIS

(King Crimson). He joined WCBS when it was described by some as "chicken progressive" (more Blood Sweat And Tears than Cream) but lacked of ratings save the station change in 1972 to an oldies format. Today it's one of the city's top stations and sanctuary for Sixties broadcasting legends like "Cousin" Bruce Marrow and 30-year breakfast veteran Harry Harrison. Reed appears on weekday evenings. His Doo Wop Shop evolved 14 years ago.

"I inherited the slot, expanded it and built the numbers," reports Reed while that evening's guest group practice their a cappella harmonies in the nearby men's room.

"My predecessor used a few specialist collectors but I got a lot more guys including Mike DeFloria, who has a whole studio set up in his house that rivals the one we have here. He brings in completed tapes. You couldn't suc-

ceed with a show like this for this long relying solely on the station's library."

Reed's success with a format that no computer can programme should set an example for UK stations who let the computer schedule too much airtime for The Cuff Links and not enough to the glories of local talent. (Put another way — how come it takes a guy in New York to play album tracks by London's Darts and Mint Juleps?)

Reed's never been to England: "Do you think they'd appreciate this kind of music over there?" He'd welcome a chance to hear UK shows from any broadcasters who are interested in sending them. Perhaps some enterprising UK station can arrange a DJ swap. Let us know, so we can cover it.

● Don K Reed can be contacted via WCBS-FM 51 W 52 St/NY, NY 10019. Answering Service: 212-581-6470.

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Putting a face to the name

by Russell Brown

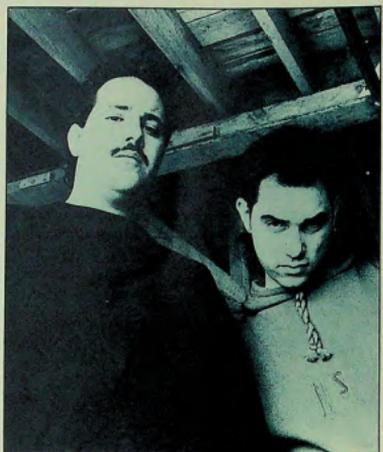
IT HASN'T taken long for the UK music industry to overcome its problem with the house music boom—the lack of marketable stars. The names and faces of the Italo outfits are more or less arbitrary, but at least they look like groups. And Guru Josh and Adamski are fully-fledged faces with followings.

Citybeat is working the same trick with one of the giants of the house underground, Frankie Bones. Not so long ago DJ Bones and engineer Tommy Musto were the just names that appeared in the small print on big, hard club imports. They were the Break Boys, Voodoo Doll and Pink Noise, among others, and Musto also had production and engineering credits on most of New York's toughest freestyle records.

Now Musto and Bones have their first real album, *The Future Is Ours*, with their pictures on the (inner) sleeve and all. They've just made their first video, for the single All I Want Is Get Away.

"We need to play the back field," says Bones. "We didn't wanna come out up front. We still wanted a record-producing identity rather than an Adamski or Guru Josh." — we wanted to stick to the roots that made us what we are."

Citybeat signed a worldwide deal with the pair after they were flown here last summer by rave entrepreneurs Energy. First product



TOMMY MUSTO and Frankie Bones: in the flesh

was the *Energy Down* EP as the Flowmasters, recorded in a flush of inspiration, directly after playing to 15,000 people at the *Energy* rave.

Now the long-term working relationship has been formalised into Musto and Bones, artists. Behind that, Bones is an employee of Northcott Productions, the company owned jointly by Musto and Silvio Tancredi. Musto spotted Bones working in a pressing plant in 1985 and he's been with them ever since.

But Musto and Bones are far from stars in the tightly-wound New York dance scene. While he was a headline-size draw for *Energy* last year, Bones is still grabbing his chances in New York. His most recent break was a show on the powerful Hot 97 FM, roughly equivalent in pulling power to Capital Radio.

"Hot 97 is a strictly New York station," Bones explains. "But if they come here and went on air, people would laugh at what they're playing. It would seem very out-of-date to people who knew what was going on here."

What Musto and Bones do have on their side is a better line on the European dance scene than any of their New York peers. With Technotronic topping the US charts that counts for a lot more than it used to.

"Pump Up The Jam was the first record to take off as an import and then go to number one in the *Billboard* charts," notes Bones. "So now the majors are looking to try and cross the whole scene over. Before, these records were flooding into the market and they were, like, so what?"

Long-time fans will be very surprised by *The Future Is Ours*. Not only have the pair's trademark grimy grooves been polished up, but there's a pop-rap number and two soul-house tracks amid the cut-ups. Musto says they'll still produce hard-core stuff for Fourth Floor, but "not total sampler-oriented records, because that's fading."

Tancredi also sees a limited future for the flood of Italian house releases and bootlegs: "They did it 10 years ago, then they died and now they'll come back again. They have no lasting power because they'll jump on gimmicks. They're in it for the pennies."

Northcott has moved to larger premises this year and will be working hard on the New York-Europe crossover. On this side of the pond there's a highly significant forthcoming Hot 97 simulcast from *The Hippodrome* (they're aware of the irony). Bones is also opening his own London-oriented specialist dance store in the Bronx, both to sell and promote the European style, but as a focal point for city-ey unknown sampler maestros who may want to join the train.

"Anybody who wants to know what London's about musically, I'm gonna have the score. I'll have the records and they can see what it's about."

Giving the music an even break

By Stu Lambert

PERHAPS IT'S not surprising that Mingles Music MD David Mindel wants to campaign against the excessive use of old Sixties tracks in commercials. After all Big Day, his original music for Maxwell Houses' "Get The Max" slogan, was nominated for "best theme from a TV/radio commercial" in the Ivor Novello awards—the first time the category has appeared in the Ivors.

However, Mindel has many old songs for commercials himself — he has a personal "top 10 well-worn tunes," which includes I Get Around (which has been used four times for different ads), Just One Look, Up Where We Belong, What Do You Want If You Don't Want Money, Can't Hurry Love, You Are My Sunshine... — and that's just the ones that we've done!," he laughs.

As well as the sheer boredom which such heavy use of classic music brings on, Mindel notes that "too many ad people chop out chunks of the music to get the lyrics closer together," — very often the original music will naturally run on to the end of the phrase, but TV's tight timings don't allow for that. The practice also stifles originality.

Mindel admires the creative decision to commission original music from Lionel Bart for Abbey National's campaign, rather than use a familiar tune, perhaps something from Bart's *Oliver*. Bart's Abbey National was the best Original Music category in the advertising industry's Golden Breaks awards earlier this year as well as coming top over Mindel's Maxwell House music in the Ivors. Coincidentally, Mindel also wrote the title music for the Golden Breaks.

'I'm so intolerant of people who don't deliver — if something has to be done right now, you have to drop everything'

Perhaps his most challenging piece in terms of originality was to provide music for a Lamot lager ad. "They were determined that it would be original — they didn't even want sounds that people had heard before, or anything like a jingle," he relates.

The resulting assemblage of buzzes and clinks over ominous tom-toms complements the visuals of a Darth Vader-type bloke striding through the mist towards his pint as no golden oldie could have done.

"It would be lovely to find young people with talent and interest in composing for advertising," he reflects. "Until now it's been an industry that people have got into by accident — as I did. We're looking towards the new Performing Arts School for possible talent and the children's TV show *What's That Noise?* did a piece of film about the Maxwell House ad which generated tremendous interest."

"What people who might want to get in to writing music for commercials have to realise though that it's a service industry. I'm so intolerant of people who don't deliver — if something has to be done right now, you have to drop everything. I have to deliver, even if it means cancelling dinner!"



FORMER URIAH Heep and Trapeze vocalist Peter Goobly has signed to Rondor Music. Pictured are (left to right) Alan Brown (Goobly's manager), Goobly and Rondor general manager Alan Jones

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THROUGHOUT THE WORLD



by Dave Henderson
THE POPIJAZZ chirp three chorder, Please Let Me Go, is re-released on One Little Indian through Nine Mile and the Cartel. Switching wildly with guitars and male vocals, it even features snatches of Dick Dastardly — can't be bad. **My Bloody Valentine's** *Glider* EP has been re-released by Andrew Weatherall for a Creation 12-inch EP and pretty hot it is too. That's through Rough Trade and the Cartel as is the original EP. And, also on Creation, **Love Corporation's** *Palatial* is remixed by Danny Rampling. A pleasant shuffler, it features a nifty relaxation tape — real psychedelical! The Residents trip and tumble back onto the dancefloor too, with their re-released 12-inch EP *Diskomo*, this time it's on Torso, as is their newly re-released seven-inch single, a cover of Elvis Presley's *Don't Be Cruel*.

ON A strictly soulful front, there's an excellent new release from BCM, through Pinnacle, which brings memories of those classic Lamont Dozier albums from the mid-Seventies: flooding back **Richard Rogers' Can't Stop Loving You** is a smooth, lusty soul cut with a dynamite saxophone break and assembled horns adding that all-important extra power. In the sex appeal deep throat stokes, Rich makes Tom Jones and Barry White sound like Little Richard. At Rough Trade, its Republic soul subsidiary kicks back into action with a single from the long-quiet **MC Mello**. Produced by Blacksmith, it's called *Open Up Your Mind* and it's a taster for the album *Thoughts Released*, which is set for June release. The Cut Deep label, through the Cartel, also heads back into the limelight with a powerful, horn-laden rap attack, in the streetpeak style of Rebel **M.C. P Love And Blue's** *Time In The Studio* might just pick

up some major sales with a touch of radio play.

HOT ON the heels of the excellent *Tupelo* album from the all-girl rock experience **Frightwig** — their *Phonexy* produced by a couple Red Kross members if you missed it — we've got two more from the West Coast. **The U-Men's** *2nd Step On A Bug*, which features more than a trace of the Birthday Party with a flea in their ear, and **Bomb's** *Lucy In The Sky With Diamonds*. Bomb are hailed as San Francisco acid casualties who've probably never taken acid. Make of that what you will. Both albums are on Tupelo and available through Revolver and the Cartel.

THE FUZZTONES release an EP called *Action on Situation Two* through Rough Trade and the Cartel and they'll promote that by tripping off around the UK for a spell. **No Sports**, from Stuttgart, release a four-track mini-album (according to the press release) called *Stay Rude*. Stay Rude on Unicorn through APT. More like a big single if you ask me, but there you are. The Fundamental label releases a live album from **Naked Prey** called *Live In Tucson* (but you can't guess where it was recorded) and that's available through APT. The label also has a sturdy compilation called *The Fundamental Hymnal*, which has tracks from some of the cream of US alternative newsmen, including **The Butthole Surfers**, **Savage Republic**, **The Colorblind Jesus Experience**, **Eugene Chadbourne** and several others.

MATHILDE SANTING releases her cover of *Aztec Camera's* *We Could Send Letters* as a 12-inch single on Megadisc through APT. Also from APT, there's a couple of Third Mind 12-inchers: **Solar Enemy's** *Techno Divinity* and in

The Nursery's *Sesquidant*. On Play It Again Sam, there's a new album from techno dance specialists **The Weathermen** that's called *Beyond The Beyond* and APT has also picked up the **Papa Brittle** single. Al Jolson on UPF, which we raved about last issue.

FIRE RECORDS announces another subsidiary label, the Roughneck Recording Company, which debuts with a single called *Razor Blades And Aspirin* by **Leatherface**. The label has also signed Boston band *Anastasia Screamed*. The label will be distributed by Pinnacle. **The Justice League Of America** release an album called *Cupid In Reverse* on Plastic Head through APT and the label also has the third and final album from **Katie Perks**, *See Or Air*.

THE LINK label has several loud and uncompromising releases *Sound United* and *Black* by **Class Shave's** *Hard As Nails* album, **The Reddies' Live And Rockin' Alive**, **The Frantic Flintstones' Schlachtopf** *Boogie-Woogie* album and the compilation on *Chartbusters Volume Six*, with tracks from **The Exploited**, **Warfare**, **Cockney Rejects** and more. The label's *Glastics* series also has **The UK Subs' Endangered Species** reissued in its original sleeve with two additional tracks.

AT ROUGH TRADE, *Scrawf's* third release is the album *Smallmouth*, while New York exotics **Pussy Galore** re-release their *De La Musica*. There's a patchy of that series of album's sleeve. Both are available through the Cartel. The latest release from the ominously titled *La Di-Da* label is a compilation called *Borobudur*, which features tracks from **The Parachute Men**, **Bob, The Hit Parade**, **Dead Famous People** and more. The Fan Club label has a CD and cassette only release called *Join The Fan Club*, with tracks from **Esquerita**, **The Leaves**, **Alan Chilton**, **New York Dolls**, **The Saints** and lots of similarly groovy people.

AN EXCITED MTV America contacted Tracking last week to ask for vids of hot new UK hits from the UK for its Earth To MTV Show which goes out in the US only at 9.30 on Sunday nights. The show is hosted by Italian rapper **Jovanotti** and has featured acts from Japan to Brazil. What it wants is a group biography, lyrics and a screaming copy on VHS or quarter-inch inch — the format can be PAL SECAM or NTSC and MTV will contact groups if wishes to show on the programme to arrange to get one-inch masters. Interested? Send your stuff to **Steve Leeds**, MTV Networks, 1775 Broadway, New York, NY 10019, USA.

BEST OF the current releases: **The Charlottes' Love In The Empiness** 12-inch on Subway through Revolver; **Steve Wynne's** *Kerosene* Man album on World Service through Rough Trade and the Cartel.

TOP INDIE TOP-40 SINGLES

	NEW	BETTER THE DEVIL YOU KNOW	PAUL PHILLIPS
1	NEW	BETTER THE DEVIL YOU KNOW	PAUL PHILLIPS
2	1	STEP ON	Factory FAC 2771
3	3	HITCHIN' A RIDE	Factory FAC 2786
4	2	USE IT UP AND WEAR IT OUT	PAUL PHILLIPS
5	4	SOON	Creation CREO 73
6	2	STEPPING STONE/FAMILY OF MAN	Produce PRO 15
7	NEW	TALK BACK	Devo DEVO 10
8	NEW	TAKE ME BACK	Network/Real EMI NWK 10
9	NEW	THE REEL SESSIONS	Shanley SHAN 2255
10	10	HIFFY CHICK	Seam 7
11	7	20 POUNDS TO GET IN	Shut Up And Dance 20
12	NEW	KAOS	Devo DEVO 10
13	9	BLUE SAVANNAH	Mus 17
14	6	STRAWBERRY FIELDS FOREVER	Devo/Parlophone DEVO 20
15	NEW	THE INGREDIENTS EP	Box 5
16	5	HANG ON TO YOUR LOVE	PHI PHO 10
17	12	WHAT AM I GONNA DO	Sleeping Bag SBK 10
18	19	LOADED	Creation CREO 73
19	NEW	YO YO	Devo/Parlophone DEVO 20
20	16	PRO-GEN	One Little Indian 16
21	11	MAMMA GAVE BIRTH TO SOUL CHILD	One Little Indian 16
22	24	MAD-CHESTER RAVE ON E.P.	Factory FAC 247
23	17	THIS IS HOW IT FEELS	One Little Indian 16
24	15	ANOTHER DAY IN PARADISE	Devo/Parlophone DEVO 20
25	NEW	REMEMBER WHAT IT IS YOU LOVE	Real GUY 16
26	13	FLAT EP	Creation CREO 73
27	14	BETTER WORLD	Devo DEVO 10
28	27	3 AM	Devo DEVO 10
29	17	ENJOY THE SILENCE	Mus 17
30	18	CRAZY FOR YOU	PAUL PHILLIPS
31	28	REMEMBER	Bygone King 16
32	21	CYBERCULTURE	Produce PRO 15
33	24	DENKIM-SHARUKACHI	Bygone King 16
34	7	THE BANGS THE DRUMS	Other 16
35	26	ELEPHANT STONE	Shanley SHAN 2255
36	NEW	FREE	Network/Real EMI NWK 10
37	NEW	ALL I WANT	Cherry CHERRY 10
38	NEW	HALF MAN, HALF BOY	Shanley SHAN 2255
39	32	WE ARE LEEDS	O Music 16
40	20	BECAUSE I GOT IT LIKE THAT	One Little Indian 16

TOP-20 ALBUMS

	NEW	LIFE	CREW/MASS
1	2	LIFE	CREW/MASS
2	NEW	THE INTERNATIONALE	UNION UNION
3	2	REBEL MUSIC	Devo DEVO 10
4	7	VIOLATOR	Mus 17
5	3	THE STONE ROSES	Shanley SHAN 2255
6	5	WILD!	Mus 17
7	27	BUMMED	Factory FAC 226
8	59	3 FEET HIGH AND RISING	Tommy Boy TG 10
9	6	LOVEGOD	Real GUY 16
10	25	THE HEALER	Shanley SHAN 2255
11	NEW	THAT LOVING FEELING VOL II	Devo DEVO 10
12	NEW	ALVIN LIVES IN LEEDS	Midnight MUSIC CLANG 14
13	9	THE GOOD SON	Mus 17
14	6	BEZEL	Mus 17
15	11	ENJOY YOURSELF	Mus 17
16	7	WAREHOUSE RAVES 3	Factory FAC 226
17	4	SEX PACKETS	Devo DEVO 10
18	3	PAWNS IN THE GAME	Shanley SHAN 2255
19	15	4	Devo DEVO 10
20	NEW	BRAND NEW HEAVIES	Real GUY 16

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Classical

1	VIVALDI FOUR SEASONS	EMI Nigel Kennedy/ECO	NIGE2/TONIG62
2	MEYERBEER/BRUCH/SCHUBERT	HMV Nigel Kennedy/Jeffrey Tate/ECO	EL749663/EL749663/4
3	BERNSTEIN IN BERLIN: BEETHOVEN...	Deutsche Gram. Leonard Bernstein	429861/1429861/4
4	ELGAR CELLO CONCERTO/SEA PICTURES	EMI Boriboril/LSO/Baker/Du Pre	ASD655/TCASD655
5	SIBELIUS SYMPHONY NO. 5/VIOLIN	HMV Reflexe Nigel Kennedy/Simon Keefe/CBSO	EL749717/EL749717/4
6	BIZET CARMEN HIGHLIGHTS	Philips Jessye Norman/Seijo Ozawa/OND	4260401/4260404
7	ELGAR CELLO CONCERTO/ENIGMA...	CBS Masterworks D. Barenboim/PDO/J Du Pre	CBST6529/4076529 (C)
8	ALBINONI ADAGIO/PACHELBEL CANON	Deutsche Gram. Herbert Von Karajan/BPO	4133091/4133094 (F)
9	HOLST THE PLANETS	Deutsche Grammophon Herbert Von Karajan/BPO	2532019/3302019 (F)
10	VIVALDI FOUR SEASONS	L'Oiseau Lyra Howard Lloyd/Anonymous Ancient Music	4101267/4101264 (F)
11	ANDREW LLOYD WEBBER REQUIEM	HMV Domingo/Brightman/Maazel/ECO	ALWI/TCALWI (F)
12	ELGAR CELLO CONCERTO	Philips Menhiri/RPO/Webber	4163541/4163544 (F)
13	MAHLER RESURRECTION	Imp Classics Gilbert Kaplan	DPD9210/CWMP9210 (PK)
14	ESSENTIAL HIGHLIGHTS OF SWAN LAKE	Royal Opera House Mark Eimler/ROHO	RCHLPOO1/ROHMCOO1 (CON)
15	BEETHOVEN SYMPHONY NO. 5	Deutsche Grammophon Herbert Von Karajan/BPO	4139322 (F)
16	PUCCINI LA BOHEME	Decca Herbert Von Karajan/BPO	SET579/XCET579 (F)
17	BRUCKNER SYMPHONY NO. 7	Deutsche Grammophon Herbert Von Karajan/VPO	4292267/4292264 (F)
18	VIVALDI CELLO CONCERTOS	RCA Red Seal Paul Robinson/TCO/Harmony	RD60155/RK60155 (BMG)
19	RACHMANINOV PIANO CONCERTOS NO. 2	Decca Vladimir Ashkenazy/Hatink/COA	4144757/4144754 (F)
20	CHOPIN PIANO CONCERTOS NOS 1 & 2	Sony Classical Zubin Mehta/IP/Murray Perahia	S449225/S449222 (C)

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CLASSICAL

Hyperion stands by ASV-les Pinnace

by Nicolas Soames
HYPERION HAS no immediate plans to change distributor following the departure of ASV from Pinnace, announced in *MW* May 7. "We are not going to do anything in a hurry," says Mike Spring, sales manager, Hyperion, who was classical manager at Pinnace until a year ago. "Around two-thirds of our turnover comes from Gamut who do a very good job for us with the specialist shops. Pinnace looks after a different range of accounts, especially the multiples. "Gamut has done a wonderful job for us, and continues to look after us very well," comments Spring. "But Pinnace is also important to

us because it means that a customer can walk into an obscure Our Price shop somewhere and order a Hyperion disc. "So in the short term, I am not panicking — although we are keeping an eye on things." Pinnace has had an uneven relationship with classical music. Two years ago, it floored strong with the Chandos, ASV and Hyperion accounts. But it went through uncertain times when it dispensed with its specialist classical reps — at one point it had four. And recently classical manager Ian Rowe doubled up as a London rep, although he is now looking after Pinnace's remaining classical labels and some MOR labels as well.

Even if Pinnace decides to make another strong attack on the classical market, it may find itself short of the kind of major independent label it needs to maintain its credibility. ● Hyperion has seven new releases this month. They include the second volume in the cycle of Beethoven's String Quartets being played by the New Budapest Quartet — Opus 18 Nos 3, 4, 6 (CD CDA66402 and on tape), and the start of a new series, the English Anthem, with St Paul's Cathedral Choir, directed by John Scott, Volume 1, performed works by Stainer, Wood, Balfour Gardiner, Nylander and others (CD CDA 66374 and on tape).

CD set marks Dutoit's decade with Decca

THE TEN-year collaboration between the French conductor Char-

les Dutoit, the Montreal Symphony Orchestra and Decca has been one of the company's most successful with good sales and a string of awards. The orchestral showpiece repertoire, in particular, has been served well. The decade is celebrated with a 10-CD set called *Dutoit/Montreal: The Virtuoso Sound*. It contains many of Dutoit's best discs, including Ravel's *The Planets*, Ravel's Bolero, Stravinsky's *Rite of Spring* and Tchaikovsky's 1812 Overture. The set is available on 430 239 2. Dutoit himself comes to London next month for three concerts with the Philharmonia in the Royal Festival Hall (June 12, 14, 16), conducting Berlioz and Prokofiev. Decca is preparing for the visit with two new releases in addition to the box set, Dutoit conducts



DUTOIT: virtuoso
Tchaikovsky's *Symphony No 5* coupled with the *Fantasy Overture, Homiel* (CD 425 503 and on tape). This follows the *Symphony No 4* released last year. And he has returned to the French repertoire. He conducts the Montreal Symphony Orchestra in Debussy's *Images And Nocturnes* (CD 425 503 and on tape) which should do particularly well. Later this year, Dutoit will record his first opera: Debussy's *Pelléas et Melisande*.

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BRIEF

● JAMES GALWAY and Ireland's best-known folk group The Chieftains embark on their first-ever tour together of the UK. To coincide with the tour BMG is releasing a new Galway/Chieftains disc — *Over The Sea To You* — The Celtic Connection — on all three formats (RD/RK/RL 60424). It was actually recorded in Australia in February and rush-released for the tour. This follows a previous combined release in Ireland which sold more than 60,000 units. The album will be promoted through ads in music and local press. There will be a two-page feature in the *Sunday Express*, as well as appearances on *Wogan*, *Channel Four's Box Office*, the *John Dunn Show* and more. There will be a pre-tour campaign with 150,000 leaflets issued through venue mailing lists and fly-posting in all the venues touring promoting the product as well as the concert.

CROSSOVER CLASSICS

1	CLASSICS BY MOONLIGHT	Polkara James Last	BAZ2118/BAZ2114 (F)
2	THE ESSENTIAL PAVAROTTI	Decca Luciano Pavarotti	4302101/4302104 (F)
3	OPERA EXTRAORDINARIA	Emi Luis Celoso	MOOD12/MOOD12 (C)
4	THE CLASSIC EXPERIENCE	Emi Various	EMTVO25/EMTVO25 (F)
5	THE NEW PAVAROTTI COLLECTION LIVE	Selma Luciano Pavarotti	SM8857/SM8857 (F)
6	Josep CARERAS Sings ALIOTO WEBBER	WEA Jose Careras	W02255/W02252 (M)
7	CLASSIC ROCK: THE LIVING YEARS	CBS London/Symph Orch	MCO09W/MCO09 (C)
8	THE ESSENTIAL DOMINGO	Deutsche Gram. Placido Domingo	PO219/PO219 (F)
9	THE COLLECTION	Decca Placido Domingo/SMB825/SMB825/2571/M842	
10	TUTTO PAVAROTTI	Decca Luciano Pavarotti	4256811/4256814 (F)

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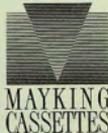
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Curtain call for pirates

As Eastern Europe has emerged from behind the Iron Curtain, the music industry has joined in moves to encourage the new entrepreneurs.

However, the flip side of embracing these newly open economies is that the relatively "clean" western European markets risk absorbing markets where piracy is still rife and "rights" refers to politics, not commercial ownership.

Visiting Zagreb for the Eurovision Song Contest, Bobbie Dauid of manufacturer COPS witnessed the problem at first hand

IF HOME taping is killing the UK music business, what is the effect on international profits of the open sale of illegal tapes at city centre stalls, such as those to be found in Yugoslavia?

While Emma and artists from 21 other countries were rehearsing their socks off at the European Lisinski Hall to generate sales for record companies, Zagreb's dowdy smart shopping crowds were able to snap up pirate tape "borgans".

"It's my own compilation," boasted the Saturday morning vendor, proudly showing us an alleged David Bowie tape. It was a TKK cassette with a word processor printed plain yellow jacket, bearing a jumbled list of Bowie tracks.

We asked the price: "for a C60, it is 100 Dinar," — equivalent to £6. Although well beyond the reach of most Yugoslav pockets, pirate prices compare favourably with the £8 local record stores are asking for their albums.

The stall holder was not the furtive, isolated type sometimes glimpsed at UK markets. Strategically sited between fresh fruit and a terrace cafe, he was quite happy to have his picture taken. So were others.

There were no singles anywhere and the record store sales girl confirmed none were to be had in

Zagreb. If you wanted to purchase one of the Eurovision entries, tough luck. Despite a preponderance of 12-inch vinyl, there was not so much as an extended single to be had.

So much for "Zagreb, City of Music," the image promoted by the city's video broadcast at the start of the Eurovision Song Contest. Doubtless the pirate stall holders will be able to supply a compilation of the winning entries before the Fifties-style record shops can.



EMMA: A record of her Eurovision entry was nowhere to be found in Zagreb, but plenty of pirate product was readily available on the streets

Back tracking

Record Retailer, 20 May 1985

History is made with the first ever UK TV commercial by a record company: a five-second spot on Rediffusion for a single by Dora Hall in which an enlarged colour slide of the record label is screened ...

The UK folk boom prompts the launch of a specialist chart, based on sales at three stores ... EMI serves court order on the Record Bargain Shop in London's Tottenham Court Road, restraining it from selling product at below EMI's set retail price.

Music Week, 17 May 1975

Warner Communications makes

a preliminary offer of £4.6m for the Robert Stigwood Group, 25 per cent owned by PolyGram ... Capitol president Bhaskar Menon blames falling consumer demand and below-par US economy for another year-on-year trading loss ...

Dave Dee promoted from UK A&R manager to UK general manager at Atlantic ... In Hamburg, the 29th CISAC conference of authors and composers calls on world governments to impose a levy on audio and video hardware manufacturers to compensate for copyright abuse ... A poor response from the UK music industry causes the cancellation of a Midem-style

gathering at Earl's Court in September.

Music Week, 18 May 1985

In a swift High Court and Court of Appeal action, EMI and Virgin are unsuccessful in their attempt to prevent prominent use of the word "Now" in a new MCA/Chrysalis hits compilation ... BPI figures show that sales of recorded music 27.7 per cent down compared to 1975 ... Our Price restocks Pinacole product after the settlement of a five-month trading terms dispute.

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LENNY AND LENNON: Lenny Kravitz tries out one of John Lennon's guitars at the Hard Rock Cafe backstage area at the Lennon Tribute concert.



GOOD EVELYN: Evelyne Glennie meets percussionist James Blades at the launch of her BMG/RCA album Rhythm Song and autobiography Good Vibrations.



PUBLISH AND BE REORGANISED: Columbia Music Publishing MD Richard Rowe (second right) introduces new staff members, from left, copyright manager Jenny Parkes, A&R executive John Rohin and professional manager James Little.



ENJOYING HERSELF: Ktel's general manager in Ireland Shay Hennessy presents Kylie Minogue with a platinum disc.



MEETING HERSELF: Charming; Adam Ant makes an appearance at the re-opening of Our Price Music in Manchester.



VERY ANDY: Andy Sheppard promotes his new album Soft On The Inside at HMV Oxford Circus.



HELLO HELLOWEEN: German rockers Helloween sign to EMI and meet company executives.



SALES KINGS: HMV presents sales staff with its Customer Is King awards.



KNOW WHAT I mean, Harry CBS executives congratulate Harry Connick Jr. on his London appearance.

Dooley's

D I A R Y

WHY IS the business so deathly quiet? "Lack of product," beams one top dealer who says he's been chewing his desk in the last few weeks. Other theories include the effect of banking down the massive deals of last year... If you can't beat 'em, hire 'em! Could Phonogram's next MD come from the retail ranks? Dooley believes the high-powered retailer concerned is considering his options but is **Obie's** current favourite for the job. Talk linking EMI director David Hughes, with the vacancy appears to be just that — talk. Meanwhile, Obie continues to so enjoy the hands-on experience — "I've got a record in the chart and that's always fun" — that the successful candidate may need a crowbar to prise him out of the Phonogram chair... Making commercials has been a nice life earner for singers in recent years. Having other people imitate your distinctive voice can prove even more profitable, with Tom Waits being awarded a swingeing £1.5m by an IA jury which agreed that a crisp camera had ripped off his gravelly tones in a soundlike TV commercial. The message is clear: beware of voice theft... Paul McCartney's 184,000 crowd at Brazil's Maracana Stadium has declared a new world record for the biggest audience for a single performer by the Guinness Book of Records but if you've ever been at the top of the football stand (and Dooley has), you will wonder how much the fans in the cheap seats saw of their idol...

IF YOU'VE got it, flaunt it. Or, in Richard Branson's case, if you can inflate it. By it. There's no holding the adventurous (some would say reckless) millionaire who has unveiled plans for a further ballooning exploit. At the end of last week he also made his debut in a TV ad for a Virgin recording artist, playing a dodgy door-to-door salesman flapping Phil Collins in his own album, and has been much photographed in the Virgin-embellished kit of FA Cup finalists Crystal Palace. Funny how all this media blitz happens to coincide with the launch of the new air service to LA... Sad to record the death of P.N. Nick Massey and equally sad to note the CIT coverage of the sad circumstances in the tabloids... PolyGram continues to look good in a poor set of Phillips results which have even shocked the Philips management, so don't be surprised to hear of further flotations of PolyGram stock or other asset sales... Congrats to New Rose label MD Patrick Mathé who has been made an Honorary Citizen of Memphis in recognition of his "services to the Memphis music scene"... Either nothing much is happening on the Continent or the new compilation newspaper, The European isn't very European in its listings, with London the only city registered with a rock gig in its first issue... You've heard of kisagramms and stripogramms, now there is the operagram, described by its instigator Gerardo Entenimonts as "singing telegrams for the sophisticated".

MUSIC WEEK

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