

MUSIC WEEK

2 JUNE 1990



£2.00 U.S.\$3.50

ISSN 0265 1548

“I want to hear it laying naked
on my back, at the stroke of
midnight, on the cold floor
beneath the dome of St. Paul’s
Cathedral. I want to hear it
lashed to the mainmast of a tea
clipper ploughing round the
’Horn in a storm. I want to hear
it as two teams of rippling black
stallions tear me in half before a
crowd of baying heathens...”

Neil Jeffries
Kerrang!

“It’s either gonna leave you in a state of total shock or in a state of orgasmic delight...

...At times I’m blown away by the sheer brilliance of it...

...Whether this is a monumental masterpiece or the biggest pile of crap you’ve ever heard I really can’t say.

The choice is yours...”

Jerry Ewing
Metal Forces Magazine

“PANDORA’S BOX’: four tough girls in a hot-wired Shangri-las for the 90’s, a fuel injected, Gothic wet-dream of a band.

‘ORIGINAL SIN’ IS THE YEAR’S MOST OUTRAGEOUS ALBUM!...Majestic, soaring, monumental...

‘Bat Out Of Hell’ creator Jim Steinman is probably the ultimate definition of the genius-as-madman producer since Phil Spector...”

**Jon Hotten
KERRANG!**

“‘ORIGINAL SIN’ is altogether breathtaking...

MY ‘ALBUM OF THE YEAR’ by a mile without any doubt.”

**John Tobler
FOR THE RECORD**

“Imagination run riot...an orgy of powerful vocals...sweeping songs and expansive vision...

A CLASSIC.”

**Kirk Blows
MUSIC WEEK**

“‘ORIGINAL SIN’ tastes better with every hearing, every mouthful...

THE BEST OF ALL IS THE SONG ‘SAFE SEX’ (‘WHEN IT COMES 2 LOVING U’): Mind bogglingly magnificent multifaceted mayhem...

The girls sing like demons, their vocals soaring like angels...You’ll writhe in ecstasy...Wagner, eat ya heart out...”

**Neil Jeffries
KERRANG!**

“When the charts seem always to be clogged with instantly forgettable dance ditties, it’s refreshing to hear something new with a great big substantial sound.

Jim Steinman’s masterpiece is A WORK OF EPIC PROPORTIONS.”

HELLO MAGAZINE

SAFE SEX (When

Released

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"SHEER GENIUS...Baroque eroticism...Jim Steinman is to Hard Rock what the late director Alfred Hitchcock was to the thriller movie..."

**Malcom Dome
RAW**

**MONSTER!...But whether the
icy old Free Western World is
ty for 'ORIGINAL SIN', God
y knows...**

**Fact, if God made an LP it
ld probably sound a lot like
..."**

**Andrew Collins
NEW MUSICAL EXPRESS**

"Behold the beast..."

**...IT'S ONE OF THE GREAT MOMENTS IN
ROCK HISTORY, right up there with the very best.
If there's a better album this year it hasn't passed
this way. ABSOLUTELY AWESOME..."**

**John Aizlewood
TRACKS**

**"It has been compared to the best of Queen, but 'ORIGINAL
SIN' makes 'A Night At The Opera' look something like a day
at the beach...It raises questions of where the boundaries of
rock music lie.**

THIS ALBUM WILL LIKELY BECOME NOTORIOUS."

TOP 40 MAGAZINE

**"One of the hottest buzz items out there is a British import. The
debut from Pandora's Box may be one of those "next big
things." When a major Top 40 reports that one song, "Safe Sex
(When It Comes 2 Loving U)," after experimental test play checks
in at #1 REQUESTS, maybe it's time to investigate seriously."**

CALIFORNIA MUSIC WEEKLY

**"Exquisite...Lavish beauty...This is an epic that outstrips the likes of The Who's 'Tommy'
and would give Andrew Lloyd Webber and Tim Rice the strangest of nightmares."**

WHICH CD

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MUSIC WEEK



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Soto Sound steers into safer waters

TEN TRAUMATIC weeks at troubled wholesaler and distributor Soto Sound are over and the threat of receivership has been staved off, according to the group's new management.

However, the future of former managing director Clive Swan, the man who bought the company last year from founder Brad Aspens, is still unclear.

Asked whether Swan is staying with Soto, current managing director Steve Mandy comments: "I

think that Clive is more than capable of making his own mind up about his own future."

Mandy took over at the head of Soto following the company's link-up with Parkfield Entertainment in March. That deal saw Parkfield acquire 49 per cent of Soto shores with an option to take the remainder later.

Mandy is known to have said that had it not been for Parkfield's intervention, receivers would have had to have been called in at Soto.

R1 tunes up for 24 hours

RADIO ONE is keeping tight-lipped about the details of the musical content of its broadcasting when it switches to 24-hour programming.

The station aims to be broadcasting for 24 hours a day as soon as its stereo FM network is completed in 1992. At present, it closes down at 2am until 5am.

But the head of music Roger Lewis says details have not been finalised about what music will fea-

ture during the extra three hours.

On the news that a new national pop station is likely to be introduced on Radio One's old medium-wave frequency, he says: "Naturally, we welcome competition but we would like to point out that by the time the national 1053/1089 channel starts up we will be fully available in FM stereo and of course we will remain commercial free."



ON TARGET for profits: Chrysalis chairman Chris Wright and president of Chrysalis Records International Paul Conroy

Sinead puts Chrysalis back on target

THE PARTNERSHIP between Chrysalis and EMI is beginning to reap benefits with sales expected to double by the end of the year.

Interim results for Chris Wright's company showed gross profits of £0.5m for the six months to the end of this February. Turnover increased to £36.8m from £34.9m for the

same period in 1989.

This was due to the success of the UK record company where turnover, at £14m, was more than the whole of the previous year. Profits were £2.3m.

The US has not fared quite so well with a loss of minus \$1.5m in profits. But Wright says March and April saw record monthly turnovers in the US.

Wright adds that third quarter figures for both UK and US record companies will show increased turnover and profits thanks to the success of Sinead O'Connor among others.

"There is a good chance that it will be our biggest selling album ever," comments Wright.

On Chrysalis Records overall, he says: "We have new management installed in the US and the UK and we are very hopeful we can keep the ball rolling this year."

"No-one expected such a huge growth rate this year and gross volume sales for the record company worldwide will be double this year," he says.

"Part of the EMI deal was that we would get a further £19m if we could earn it. This year we will have performed well enough to do that."

When challenged by MW, Mandy did not deny making such a statement. He goes on: "The company went through a period of less than favourable trading conditions. However, that period is now past."

"I wouldn't say that the last 10 weeks have been wonderful. But, we've got stuck in, we've got a grip and we've put things right. I feel very confident that the company is in a position to be able to fulfil our long-term plans."

Asked about Swan's position, Mandy says: "He is a shareholder and director of the Soto group. He's still with us because half-an-hour ago he was in my office."

Soto, which through its Audio Merchandisers arm supplies all Boots music products, currently claims a turnover of £55m a year.

Aspens says it was trading "very healthily" when he sold it to a consortium led by Swan for £6m in April last year. At the time, it claimed a £40m turnover based on its deal with Boots and non-specialist retailers such as Tesco and Asda and its juke box singles business.

INSIDE

INSIDE THE BLAST FIRST FURNACE

The story of a fiery independent

GETTING DOWN TO BUSINESS

What goes on at West Lothian College

MORE THAN WORDS CAN SAY

A special focus on New Age

Glasgow's got it all — but it can't last

THE UK's biggest concentration of music megastores is set to get even bigger — but such an over-supply of retail power cannot last, according to the companies involved.

With five megastores currently trading, Glasgow has as many first division outlets as London and in a much smaller area of the city centre. However, a sixth is due to be open before the end of the year and both HMV and Virgin say that there is not enough trade to sustain all of them.

Until 10 days ago, Glasgow had two HMVs and two Virgin stores. Now Tower's first Scottish outlet has joined them (MW, May 26) and that clutch of stores is scheduled to be further augmented by HMV's third in the city.

Andy Lown, manager of Tower in Glasgow, is confident about the future. "I think it proves something when you can have five fairly large stores in one city centre," he says. "I think they'll all survive."

Lown, who was manager of Tower's Kensington shop before

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Clipsham for Phonogram: it all rests on Obie

OUR PRICE chairman David Clipsham says he is "perplexed" by reports that he has been appointed managing director of Phonogram.

As MW reported at the beginning of May, Clipsham is known to be favourite for the job and he admits that it has been offered to him.

However, asked whether an appointment has been made, he says:

"The fact that [PolyGram chairman] Maurice Oberstein is out of the country is an explanation enough." He adds that he will be seeking the source of erroneous reports that he has been confirmed in the post.

Questioned as to whether he will eventually take the job, though, he comments: "I'll have to discuss that with Obie when he gets back."

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**FCI WOULD LIKE TO THANK
ALL THE ARTISTS AND RECORD COMPANIES
FOR THEIR CONTINUED SUPPORT**

When two tribes go to war . . .

IT STARTED with an Act and became a drama of epic proportions.

It may not be surprising to many people that the BPI and the Mechanical Copyright Protection Society have been in dispute for almost a year over the issue of royalties.

But that fact emphasizes the depth of feeling on the subject and here the twists and turns of the long-running disagreement are highlighted in chronological order. The catalyst was the Copyright Act. Prior to the passing of the act in 1988, royalties paid by record companies to composers and publishers were fixed at 6.25 per cent of retail price.

The new law swept that agreement away and left it to the market place and the parties involved to

decide what any new rate would be. Then the arguments began . . .

JULY 1990:

Music publishers state their claim to bring the UK mechanical royalty rate in line with Europe. The MCPS wants to see the UK join the BIEM-IFPI agreement. This would increase the existing statutory royalty rate of 6.25 per cent of retail price to 7.4 per cent. In order to gain a full mandate for talks with the BPI, the MCPS decides to revise its membership agreement. Commenting on the need for a full mandate, MCPS managing director Bob Montgomery says: "We want to be on the same court playing with the same ball and with a bigger racket!" At the end of the month, Montgomery sends a letter to all the main record companies

on new rates of compact disc royalties to run from the end of the month until April 1990.

AUGUST 1990:

The BPI accuses the MCPS of bad faith over the CD rates issue claiming that it was a breach of etiquette to not inform the organisation's secretariat first and to introduce a confusing and diversionary issue, Montgomery says no harm was meant. "The negotiations have been conducted in the best of faith and have been extremely amicable," he says.

JANUARY 1990:

The two sides meet for the first time to discuss the royalty issue in full, but reach stalemate. Montgomery says the BPI has refused to discuss the MCPS' proposal that the UK should adopt the European rate. In reply, BPI chairman Terry Ellis says the MCPS has failed to provide full details of its proposal. The 6.25 per cent rate is due to cease on March 31 and the MCPS says that if no negotiated agreement has been reached by that date, it will unilaterally introduce the BIEM-IFPI rate. That leaves the record companies with the options of accepting the higher rate or initiating a hearing before the Copyright Tribunal. "Neither our members nor theirs will want to go to that horrendous expense," says Ellis.

FEBRUARY 1990:

At Mideem in Cannes, Montgomery states the MCPS claim — an increase to 9.504 per cent of published dealer price from 6.25 per cent of retail price. He says: "We think this is a very positive step forward and, after consideration, the record industry will probably agree." He warns the record companies that do not pay their bills will have their pressing cut off. Ellis counters that the MCPS has still not given its full proposal and only a summary. "We have been trying to start discussions since August and that is what we are still trying to do," he says. Ellis adds: "The MCPS are going ahead on an act now, think later" basis. If they are allowed to introduce their scheme then it will put some of our smaller members out of business." He believes the MCPS is just trying to cause panic which will result in chaos on

April 1. "Why should there be chaos?" replies Montgomery.

MARCH 1990:

The two parties decide that the current moratorium on new mechanical royalty rates — due to end on March 31 — should be extended to June 30. A joint statement says the move is to allow time for more talks. "An agenda has been set for discussions between the two parties, both of whom hope to reach agreement during June," it says. Ellis comments: "I'm very hopeful." Montgomery says: "This is a very encouraging sign."

MAY 1990:

The record companies make a claim for a 20 per cent reduction in the royalty rate. The MCPS wants a 12 per cent increase.

Ellis says: "We have worked out what we think is the correct level compared with the rest of Europe. Based on our research, we have proposed that there should be a reduction in the mechanical royalty rate of 20 per cent. We found that composers are not receiving much more in Europe than they are in the UK. In fact, composers are receiving no more from any other country in Europe than they are from us — in real terms." Montgomery replies: "It's not something we are prepared to consider. Our position remains as it was before."

The BPI then refers the present system to the Copyright Tribunal. Montgomery regrets the decision while Ellis says the BPI was "forced to take legal action to achieve this breathing space in which we very much hope discussions can continue in a less-pressured atmosphere." But once the lawyers have been called in, the MCPS argues that the Tribunal has no jurisdiction on the current royalty scheme. The BPI's legal adviser Sara John argues that the referral to the tribunal automatically means that existing arrangements are frozen. Both parties seem more distanced than ever before. Montgomery acknowledges the fact by saying: "The sad thing is that there is now very little communication between us." Meanwhile, the MCPS reaffirms its commitment to introducing a new rate from July 1. "We are going ahead from July 1 as if the Tribunal has no jurisdiction," says Montgomery.

NEW PRODUCTS



BIG COUNTRY: out and about to support new product

ARTISTS ON tour to promote new releases this month include:
MC 900th Jesus With DJ Zero — single on Network Europe, Truth Is Out Of Style, out on June 4.
Into Paradise — new EP on the Stanton label, Change, out now.
John Chibadura & The Tembo Brothers — new album on CSA Records, More Of The Essential, out now.
Dio — Phonogram album, Lock Up The Wolves, out now.
Big Country — album on Phonogram, Through A Big Country, out now.

Lies Damned Lies — self titled debut album on Sirex. Tour support with Big Country to coincide with May release.

Various Artists — Postcard From Paradise, a compilation of material by female indie acts, is released by Paradise (via APT) during the first week of July. A selection of the groups on the album will feature in the tour.

Alannah Myles — new single on Atlantic/East West, Love Is, out now. Tour support with Robert Plant.

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Pretty Pink Rose

The Single

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3W

WARRNER COMMUNICATIONS CO. UNDER THE WALKER TALENT DISTRIBUTION ON THE BPI REGD. ON FROM YOUR WARRNER DISPOSITION

MUSIC WEEK 2 JUNE, 1990

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Glasgow

▶ FROM PAGE ONE

moving north, adds: "People do buy a lot more music up here." He feels the concentration of stores will expand the market and make the area a magnet for record buyers.

While Tower is the newcomer, HMV has been in Glasgow for 17 years. Managing director Brian McLaughlin says its second store was opened there to defend its position as market leader in the face of the challenge from Virgin and its third store is not so much an aggressive move as "taking a market opportunity."

He remarks: "Judging from what's been happening recently, there probably isn't sufficient for everybody. The amount of square footage given over to music in Glasgow means that somebody will have to go — and it won't be us."

Virgin managing director Simon Burke largely agrees with McLaughlin's assessment. He says: "Experience shows that when additional stores come into a market, far from pinching business from existing shops, there is an increase in the market. Five or six years ago, there were two megastores in London. Now there's five between us and we're all doing three or four times the business that the others were doing beforehand."

However, Burke adds: "Glasgow is becoming over-shopped in terms of music product." It says somebody will have to go "but it won't be Virgin."

Minister to address BPI on radio bill

THE RECORD industry will get a formal appraisal of how it will be affected by the Broadcasting Bill when Home Office minister David Mellor addresses the BPI's annual general meeting next month.

Says BPI chairman Terry Ellis: "The impact of the Broadcasting Bill on record companies will be substantial and we look forward to hearing Mr Mellor's views for the first time on this particular aspect of the new legislation."

The AGM takes place at the May Fair Hotel, London, on June 29.

Virgin's new frontiers bid to double record market

WORLDWIDE EXPANSION is on the cards for Virgin now that the true value of the company is said to have been realised.

Both the retail chain and record company are set to move into new territories with the aim of helping to double the size of the record market.

Since privatisation of the Virgin group, owner Richard Branson says he has seen the value of the company increase.

He has always said that the City

undervalued his business.

Branson says the partnership deal with Fujisankei helped cancel out a lot of debts but it is continuing to invest. "I believe in not doing things on deposit. You get benefits in the long term," he says.

This, he claims, has been the case with the US record company which broke 14 new acts last year and saw turnover increase from zero to \$100m.

"It is now profitable and helping to feed our other 25 countries

around the world," says Branson.

The US is also set to benefit from the relaunch of the Charisma label by Phil Quatterfo. "The idea is that Charisma will become as big as the Virgin label and I think we have got the best people to achieve that," asserts Branson.

Virgin intends expanding into new countries over the next two years. "We will be opening more record companies in the Far East and we are considering moving into South America. The Far East is particularly important and our partnership with Fujisankei will help in building up the operation."

Virgin Retail's overseas expansion will follow a similar timescale. Apart from the plans for Europe (MW, May 12), the company intends to open megastores in cities in Japan, Australia and Singapore.

"We are doing this in an attempt to double the size of the record market and I think we can achieve this within a four-year period. I hope that people like HMV will follow us in and compete with us to make it work," says Branson.

To break into the retail market in Tokyo, Virgin is entering into a joint venture with what is claimed to be the country's largest young persons' retailing company, Marui.

"We had to do it with someone really because the rents are astronomical for one thing. Hopefully, as a result of the partnership, we will have a megastore open there by September of this year," he says.

Meanwhile, a new record label, Cardiac Records, is being launched in the US under the managing directorship of Cathy Jacobson, providing further US input into the UK market for Virgin.

Branson believes expansion abroad will work both ways for the UK record company: while much more foreign product and artists will be available, the expansion internationally will give new UK signings a wider base to work from.

Virgin's music group chairman Simon Draper comments: "We will have lots more product and in the fullness of time we will expand our market share."



ALAIN LEVY (left) with the man he succeeds as PolyGram president and CEO, David Fine

Levy outlines a 'hands-on' approach to PolyGram

ALAIN LEVY says he does not intend to let an elevated position keep him away from the action when he becomes president and chief executive officer of PolyGram International in January, assuming full executive responsibility.

While Levy shores with retiring president and CEO David Fine a commitment to the "federal" structure of PolyGram operating companies, he has at the same time a more "hands-on" approach to the business of talent acquisition. Even after taking up the presidency, he will retain a direct involvement in the major signings.

Levy also stresses the role of "diversification" for PolyGram in the coming decade, a policy he pioneered as head of the French company, involving video, TV, films

and publishing as well as records.

Brushing aside suggestions that his approach is "abrasive", Levy emphasises his concern to see "people grow, young product managers developing into senior marketing people five years later." He adds that he applies this long-term approach to artists too. "The key is to understand artistry — an artist can take several years to develop."

David Fine will take over the chairmanship of the non-executive supervisory board, as required by Dutch law. There is continuity in this move also, since he succeeds Jan Timmer, himself a former president and CEO of PolyGram International who on July 1 takes charge of the whole of Philips, which holds 80 per cent of PolyGram shares.

World BRIEFING

WASHINGTON DC: The Record Industry Association of America suffered a setback in its plans to introduce a parental guidance sticker for album sleeves when it heard that a mandatory record labelling bill was approved in Louisiana. The legislation had been held back but will now go for Senate approval at the end of the month. The move has caused officials from the RIAA and the National Association of Recording Merchandisers to rally with lobbyists in Washington in a bid to defeat the bill.

NEW YORK: WEA International and Carrere Disques in France are starting a new joint venture which will see WEA marketing the entire Carrere label catalogue worldwide. Carrere Disques will operate alongside the existing WEA company WEA Music France. It will be responsible for the signing and development of local French repertoire as well as the classical catalogue. Claude Carrere will continue to head the French company. WEA International chairman and chief executive officer Ramon Lopez comments: "Recognising the importance of French repertoire, we have formed this new venture as a new base which will generate talent for both local and international markets."

PARIS: The burgeoning retail scene here is set to be further bolstered by the opening of FNAC's biggest store in the Ternes area of Paris next year. The store, close to the Virgin Megastore in the Champs-Elysees, will have a selling area of 97,000 square feet.

SYDNEY: Stuart Rubin has been appointed managing director of BMG Australia. He will report directly to Peter Jamieson, senior vice president of the Asia Pacific region. Rubin has been with BMG for two years after running his own entertainment company.

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also available ... natural history - the video selection

Prince of wholes

by Stu Lambert

THE LAST OF THE GREAT Wholes is making waves on the folk scene in UK and Ireland — and looks likely to be a certain sensation this summer for songwriter Andy Barnes and Mike Batory, who owns the Ipswich-based music publisher Friendly Overtures. The song, also known as 'The Whaling Song and The Last Levitation', is the deeply saddening lament of the dying whale who 'last night heard the cry of my last companion, the roar of the harpoon gun and I was alone' and 'rose up to take a breath, it was my last one'.

So far, some strikingly different arrangements have been recorded by The Dubliners, Sheena Wellington, Bryony, Di Henderson and most recently Melanie Harrold and Olly Blanchflower on their album *From The Heart*. It has also been recorded by Archie Fisher for Canadian releases and in Belfast in Daring in the US.

In fact, Batory recounts, 'The song is becoming something of a folk club standard. It keeps on being sung in the folk clubs and I am surprised at the diversity of performance each time I hear it. Interest has been growing purely by word of mouth, by people hearing it and wanting to perform it. In the real oral tradition of folk, it changes slightly as new performances emerge.'

Some of the big names of the folk circuit have played the song live: John Kirkpatrick, Roy Bailey, Hamish Imlach and Martin Carthy, who also performs another of Bar-

net songs. Melanie Harrold includes it in her set list. She has dropped it on some occasions because it has already been sung by several of the floor singers that evening!

Batory plays in a barn-dance band and met Barnes through a friend, a barn-dance caller who asked Batory's advice on behalf of Barnes, who was looking for a publisher. They met in a pub and got on so well that they struck an agreement there and then. Barnes is now signed exclusively with Friendly Overtures and is playing in pubs and small venues, doing well on the strength of *The Last Of The Great Whales*, and 'he's written a great Mandelso song,' says Batory.

A man of many parts, Batory's next port of call after our meeting was Brixton, where he was to collect 20 kilos of veggieburger mix — he does catering at some of the many folk festivals around the UK in the summer. 'There are 150 pages in the festival directory this year,' he notes, and he expects to sell his songsheet of *Last Of...* at festivals as well as through music shops: 'I'm always selling out of them and being asked for more.'

He looks forward to the Towersey Village festival on August Bank holiday, where Archie Fisher will be appearing. Batory is also the schools' industry liaison officer for his part of Suffolk. He organises the Suffolk schools song contest and is developing some syllabus work on the business side of music, which he feels could benefit many kids trying to make a career in the music industry. He also writes sleeve notes for albums and has just completed a booklet of liner notes for a Reader's Digest pack of show music.

Batory was once repertoire manager for the *Reader's Digest* and until about six years ago was



MIKE BATORY: making friendly overtures

international repertoire manager for Chappell's. He went to Canada for a while and on his return found that many people were coming to him for advice, so started up in business.

'The first thing I did was to acquire my own copyrights back!' he says. 'Chappell's were brilliant — I got them back no strings.' He then advertised for songwriters in Liverpool, Manchester and Glasgow, and was inundated with material. Now Friendly Overtures is a limited company with offices in Suffolk and Buckinghamshire. 'The volume of material has increased tenfold since *The Last Of The Great Whales* — word spreads,' he says.

The *Last Of The Great Whales* is 'out with all sorts of people, including Kiri te Kanawa. It really like to approach Lindo McCartney, who's known for her environmental concern,' Batory reveals. 'No doubt she would sympathise with the song's most sinister stanza: "What race will be next in line, all for the slaughter? The elephant or the seal or your sons and daughters?'"

Lennon Awards: PRS opts to limit entries

IN A major shift of policy, the Performing Right Society has decided to limit entries to the John Lennon Awards to students of Salford College of Technology.

Competition for the prizes, given for excellence in the pop and rock idiom of young composers, was previously open to all. But the poor standard of entries in 1989 led to no awards being made. During each of the next three years, three awards of £2,000 each will be given to students on Salford's Popular Music and Recording courses. From 1993, other colleges running similar courses will be considered by the PRS for participation.

the art of the matter

VAN GOGH'S Sunflowers is ... filling in an expenses form can be Chris Waddell's haircut definitely isn't ... but what about music — is it art?

Last week's MW feature on the whole concept has received mixed reactions throughout the industry with everyone having an opinion. After all, it is often said the such things are only defined by the eye of the beholder.

So what do the dealers, the people who actually sell records every day, think about the concept? Is it possible to compare Extreme Noise Terror with Shirley Bassey or Kylie Minogue with Mozart?

Bob Barnes at Music Junction (formerly Discovery Records) says music is art. 'At the end of the day it definitely is. But whether it should be handled as art is another question.'

'Music is something of an exception to the rule that the majority of all art is not marketed as such. But with records you have to market them to sell them.'

'Our art can be mass produced. But as all art is defined as something that someone has created then how can you say that music isn't art? We should think of it as being fortunate to have a highly marketable art form,' says Barnes.

He agrees that almost everything can be considered as art by different people. 'In the artist's eye, if no one else's, what they are doing is art. I suppose that's why they are called artists in the first place,' says Barnes.

Phil Ames, of the 4 chain, is as unequivocal on the issue. 'Music is certainly art but in the broadest meaning of the word. The definition of art is a human creative skill and music comes under that category,' he says.

But with music, there are certainly different levels of skill and therefore it is a matter of personal opinion as to what is more art than something else.

'Some people might not consider modern jazz to be of any great artistic merit but then a lot of people think the same about modern art and yet that is generally accepted as being just as worthy of the name art,' adds Ames.

'Yesterday's outrageous experiments are tomorrow's artistic and priceless items'



BOB BARNES: 'yes it is art'

'Our art is mass produced. But as all art is defined as something that someone has crafted then how can you say that music isn't art?'

He also believes that at some stage all music becomes art. 'It is difficult to think of some of the music around today as art but then when we look back at songs by The Beatles etc it is a lot easier to see them as something artistic. I think time makes what was pop into art.'

'We look back and see music of those times as an expression of that generation's feelings, just as we do with a book or even a painting. It just takes time. Glen Miller was the Sex Pistols of his time but now he is regarded as an innovative artist,' says Ames.

Adrian Rondeau, of Adrians Records in Essex, says he cannot see how anyone can dispute the idea that all music is art. 'If it is not art then what is it?', says Rondeau.

'Everything we do in life is art and as far as music is concerned, how can you say that a million-selling album by someone like Phil Collins has not got any artistic merit?', he adds.

Rondeau does not agree with BARD chairman Andy Gray's view that some music cannot be classed as art. 'It really is down to personal taste. I mean, the Sex Pistols were not everyone's favourites but I saw that clip of Sid Vicious doing My Way the other day and I think I would consider that as artistic,' says Rondeau.

'Yesterday's outrageous experiments are tomorrow's artistic and priceless items.'

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Blast First, under the ownership of Paul Smith, is careful not to call itself a record company as its operations move a lot further, as Martin Aston discovers

At full blast

music was genuinely in the air when Sonic Youth first played in the UK. The Jesus & Mary Chain were interesting but Americans implicitly seem to understand the electric guitar in my opinion."

The label's first compilation, amply filled with Nothing Less Than Total War, was the first of its kind to be awarded its own music press front cover (from *Melody Maker*). And this for a collection of out-takes, live versions and demos. "Not a greatest hit in sight!" boasts the sleeve wrap-around with typical anti-conformist belligerence.

Not that Smith had any intention to start a label in 1983. "The only reason Blast First was started was because nobody would sign Sonic Youth. I took them round every independent and Rough Trade agreed to press the record (*Bad Moon Rising*). I still don't see it as a label; if you look, we're very careful not to say *Blast First Records*. It's just *Blast First*, which is just a conduit for the bands that we put out because nobody else would."

Smith was originally involved in band management in Nottingham before working for EMI and Rough Trade (window displays, taking artists to radio stations) and organising a large video exhibition in 1983. This led him to running Cabaret Voltaire's Doublevision video

label and from there to meeting New York punk leaderess Lydia Lunch. "She told Sonic Youth about this guy who was interested in music and would be a good contact for getting records out in the UK."

After Rough Trade banned the band's Flower single for its "sexist" sleeve, Blast First moved in-house with Mute. Its catalogue now numbers 46, with an additional five releases on the Further subsidiary. That is no mean feat for the label that was never meant to be. "Yeah, we put one or two out, but I didn't think I was going to," says Smith, shunting the blame on Sonic Youth's Thurston Moore.

"When they first came over, he gave me a list of 70 American bands I had to sign straightaway. I remember him being disappointed because he expected me to be a lot older and like a businessman as if he would be dealing with a proper record company at that point. Of those 70 bands, I probably checked them all but none worked with those that made sense to me, like The Butthole Surfers, Big Black and eventually Dinosaur Jr.

"Thurston told *Melody Maker* that the label started going downhill when I started signing things myself as opposed to with his approval, like Band Of Susans. I'd always said the label was started for Sonic Youth, and in their heads, it meant it was their label. Bands suffered by how much attention I gave them."

Ironically, it was Head Of David who enticed Mute. "Daniel Miller thought they were brilliant and called me up. He wanted Mute to expand and take on labels that had identities but couldn't A&R any more bands. The only band he didn't want were Sonic Youth and it was only after seeing them live that he understood them."

But the UK acts Blast First worked with, such as Head Of David or AC Temple (alongside Big Stick, Band Of Susans and Lunchacks from America plus *U1* from Switzerland) never broke as strongly as their transatlantic cousins. Was it UK audiences' inverted snobbery over its own exponents of holocaustic guitar, a lack of great UK bands, or simply Sonic Youth's dominant presence that blunted Blast First's

spearhead?

The press photos accompanying Blast First's all feature previous band mugsshots littered around a tombstone bearing the inscription, "Blast First RIP Nov 84 to June 89". A fanciful red herring, an in-joke or is "in memoriam" the truth? "I'm simply moving more toward acting as a production company for bands like The Mekons, taking them on for management," says Smith. "All the bands apart from Sonic Youth, Butthole Surfers and Dinosaur Jr were told that we'd put their records out but that they couldn't rely on us on a long-term basis. It was taking us so much time to work those records, so even to me, it was obvious that I wasn't doing the job because I was so distracted by the larger bands. Nobody was signed anyway, which was hilarious because Dinosaur Jr broke up and Sonic Youth left for Geffen. It was a great decision on my part."

Smith admits he's "not really a record label man, I'm not interested in the mechanics of distribution, which is one of the reasons why I've never done the *Sex-Rough Trade* and *Virgin* was brought in, to sharpen that side up. If there's any strength I've got, it's marketing and ideas. The difference in my mind is, if you're going to be a record label, then you don't put bands on licensing deals, you sign them long-term and invest in a future, which I never did. I worked as a fan and just saw that the records came out."

The above refers to his recently terminated relationship with Sonic Youth, just at the point where Smith had guided them to where it became a question of which major label to sign to. "Daniel Miller will use majors anywhere in the world other than the UK to preserve his independence, but right from the start, managing Cabaret Voltaire, I didn't have any problems working with majors. As long as people can sell records and you get the right kind of budgets, you should go for it, and that's why I told Sonic Youth to go to a major right when the picture I released their *EVOL* album in 1985."

"The reason why their records were licensed to us was that when they signed to a major, which was absolutely certain they would, after making the first record which would be quite successful, they'd be in a position to sell their back catalogue to the major and make more money than their original deal. It was explained to them as planned like that, which is why I'm



US NOISENIKS Dinosaur Jr

pressed off because I don't benefit from it."

The group believed Smith was too abrasive to work with the majors — his personality has rubbed more than a few associates the wrong way over the years — and, "not business-like enough either," so declined to keep him as manager. "The Sonic Youth experience in business taught me you have to have bits of paper for long periods of time, but I resent having to do that, because in the end, the piece of paper's worthless if you don't get on with the people. From the point of view of financial director of that company, or from my determination that Mute's investment in Blast First is paid back, it sounds remarkable, but it gives the artist maximum control and freedom, and we only put out records we want to. That's how I've always worked."

Although Mute still has the band's US licensing deal through Enigma, the day after Sonic Youth left for Geffen, Enigma's Bill Hein cancelled Blast First's share. Smith confesses he's still bemused by the whole affair. He admits the US operation — expansion, plus a chance to live outside of England, where his best bands lived too — has damaged the UK branch. But the new Butthole Surfers EP has been high in the indie charts. The Mekons' first for the label is their best yet, while "I've just signed my first band long-term. They're Swedish and the bees-keen, let me tell you. No-one's heard of them. I only saw their second gig." One Blast First band member describes Smith as: "an advocate of what bands are doing rather than the usual adversarial relationships between the band and artist." Nothing less than total belief, you might say.

PAUL SMITH describes the working relationship between 4AD's Ivo, Factory's Tony Wilson and Mute's Daniel Miller. "They're who's known as 'The Firm', seriously! They have meetings and actually decide the shape of the independent music industry in Britain."

The fact that Smith's Blast First label falls under the Mute umbrella means he has fewer worries than most, but the man has singularly fashioned the independent labels since beginning in 1984, spearheading the guitar rock renaissance identifiable with the likes of Sonic Youth, Butthole Surfers and Big Black.

"We were in the right place at the right time with very much the right bands, plus good luck of course." Smith enthuses over a vanilla milkshake, just round the corner from his New York office.

"The feeling of a shift from synth to guitars reinvented for British pop

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PROPHETIC? Blast First predicts its own grisly demise

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Most importantly, we hope that everyone will listen to the message of One World, One Voice – *it concerns us all!*

DAVID PANTON



ONE WORLD



* Courtesy of Studio magazine

SELL THROUGH

Country life

by Ian Watson

BE BELIEVE that in five or 10 years time no album will be released without visuals," predicts Donn Moss, producer of Channel 5's new Tapestry Series.

His series ambitiously aims to encapsulate specific countries on cassette. The first two instalments, Ireland and Africa, are due for June 11 release and combine spectacular landscape footage with atmospheric soundtracks.

Moss's connection with ambient video began with the successful Windham Hill series, sponsored by the Japanese company Pioneer Laserdisc in 1984. He has sensibly realised that featuring acclaimed musicians on Background Videos (BGVs) helps broaden their appeal. Erys, James Galway and Ladysmith Black Mambazo are among those on the first tapes and the approach seems to have paid dividends. In the first four months of their US release, both titles have exceeded 10,000 units and look set to at least equal the gold status of each Windham Hill video.

Moss is quick to point out that The Tapestry Series is more than a collection of travelogues and believes the timeless nature of the footage will ensure a healthy and extended shelf life.

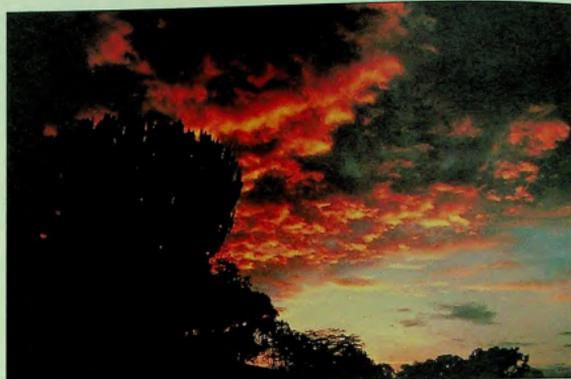
"We mean to capture the es-

sence of a country and its beauty and its people without any narration," he explains. "When we shot England we didn't shoot Big Ben, there's not a taxi cab, red bus or phone booth in it. It's very impressionistic and it's because of this subtle imagery that it has a high repeatability as opposed to a rock style of editing and content."

Rather than spend hours looking for material to suit the chosen footage, Moss compiles his film score beforehand, sticking to three or four artists who have some sort of national link. Most are more than willing to participate once they've seen the quality of the production, he says. Two camera crews, one aerial and one on the ground, enable Moss to obtain a wide range of footage to suit his chosen music.

The footage is initially shot on film, transferred to one-inch and then to digital video while the sound is recorded on separate digital and audio tracks. Available on both standard video cassettes and CDV, the collection is a taste of what Moss believes to be the future of the music business itself.

"I think that tape will go the way of vinyl and in five years or so people will only buy CDVs. You'll put it on and it will have a visual image of some sort whether it's computerised, natural or what have you, tied in through your tele-



BROODING AFRICA: landscapes and atmospheric soundtracks

vision set," he says.

The success of the Tapestry series seems assured by the support Moss has enjoyed from both video and record companies. It is currently licensed through PolyGram in Europe and Paramount Home Video in the US while distribution for Japan is currently being negotiated. Moss reports that record companies have been very co-operative and the forthcoming Ireland release is being tied in to

coincide with James Galway and The Chieftans' national tour.

"It becomes a wonderful cross promotion between the record company and video company because it continues to sell the artist. On each video there is a still frame at the end of the hour showing the album the music came from. We continue to promote the artists we feature because they are the kind of artist who have a shelf life, and we think we will too."

'I believe that in five or 10 years time no album will be released without visuals'

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P R E S S T O P L A Y

by Selina Webb

NICELY TIMED to coincide with massive media coverage of Marlon Brando's real life dramas, CBS/Fox is releasing a collection of films from the swathy star on June 7.

The Brando Collection includes four films which feature Brando as a Mexican revolutionary, an avid Nazi supporter, the soldier-statesman Napoleon and as a German pacifist.

Viva Zapata is an action-packed political drama in which Brando plays the legendary Mexican revolutionary Emiliano Zapata, portraying the outlaw turned revolutionary leader in typically mesmerising style.

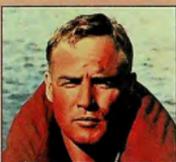
Montgomery Cliff and Dean Martin star alongside Brando in **The Young Lions**, an epic based on an Irwin Shaw novel. It depicts the individuals caught up on both sides of World War II and allows Brando to excel in the role of a young German idealist who embraces Nazism but later comes to doubt it.

In contrast, **Desiree** is an entertaining account of Napoleon's first true love. Brando plays alongside Jean Simmons, Merle Oberon and Michael Rennie. Finally, the compelling **Moriturus**, a World War II espionage thriller, finds Brando and his co-star Yul Brynner in a tragic situation which leaves them the victims of circumstance. They are

motivated not by winning the war, but surviving it.

June 7 also sees the release of CBS/Fox's Mob and Sci-Fi Collections. The Mob titles are **The Sicilian**, **Capone**, **Al Capone**, **The Sicilian Clan** and **Billington**. **The Day The Earth Stood Still**, **Voyage To The Bottom Of The Sea**, **Journey To The Centre Of The Earth** and **Fantastic Voyage** are the classic science fiction adventures. All titles have £6.95 dealer prices.

A bumper package of sports videos leads Castle Hendring's latest releases. On June 4 the company puts out **Wimbledon Golden Moments**, a tape which aims to disprove the unpopularity of tennis video with an 40 minute collection of Wimbledon highlights from the Eighties. **Grand Slam Baseball** is a 98-minute tribute to baseball and 37 of its greatest living stars while **Nigel Benn** — **The Dark Destroyer** represents boxing. **Becker and Graf** — **The Rise of German Tennis** went out on May 21 and Castle Hendring's comedy titles include two volumes of **Jeeves And Wooster** with Stephen Fry. Thanks in part to Mervyn Simpson's family connections with soccer north of the border, Pickwick is following up its 1989 Scottish best seller with this year's official **Rangers** video — **Rangers: Champions 1989/90**. The 60-minute video boasts ex-



MARLON BRANDO: CBS/Fox collection on the way

clusive behind the scenes footage and interviews with the team. FilmFair characters **Bangers and Mash**, the naughtiest chimps in town, star in the third volume of their video series, also released on June 4 by Pickwick. **Bangers And Mash Volume 3** has a £5.56 dealer price.

Rounding up this fortnight's releases, Channel 5 is putting out more stand-up comedy with **The Very Best of Jethro** and a new volume in its **New Avengers** series, while Leisureview is unleashing **On Stage At Hackney Empire Please**, a music hall extravaganza starring Roy Hudd, Su Pollard and Chas 'N' Dave. CIC's feature films for June 4 are **The Untouchables**, **Godfather II**, **Borsalino**, **Dragnet**, **Gangster Wars I and II**. Two more episodes of **Star Trek** will also be hitting the shelves.

SELL THROUGH VIDEO

Description		Timing/Dealer Price	Virgin
1	NEW SIMPLE MINDS: VERONA	Music/1hr 30 min/£8.34	VO 810
2	1 NEW KIDS ON THE BLOCK	Music/74 min/£6.95	CMV 49002
3	2 14 CALLANETICS	Special Interest/60 min/£6.95	CIC VHR 1335
4	2 COMING TO AMERICA	Comedy/112 min/£9.04	CIC VHR2220
5	5 GLORIA ESTEFAN: EVOLUTION	Music/74 min/£9.04	CMV 49022
6	4 LIVERPOOL FC: TEAM OF THE DECADE	Sport/90 min/£8.34	BBC BBCV 4358
7	8 14 THE BLUES BROTHERS	Comedy/127 min/£9.04	CIC VHR 1382
8	13 MOONWALKER	Music/90 min/£6.95	Goldt GI 6580
9	12 KYLIE MINOGUIE: On The Go... Live	Video Collection VC 4093	
10	14 BEGINNING CALLANETICS	CIC Special Interest/30 min/£6.95	VHR 1380
11	10 THREE MEN AND A BABY	Comedy/95 min/£6.95	Touchstone DMS383
12	11 RAMBO III	Action/90 min/£6.95	Goldt GI 6542
13	7 THE 'Y' PLAN	Special Interest/80 min/£6.95	Virgin VMD 652
14	14 NEW JANE FONDA'S NEW WORKOUT	Special Interest/1hr 30 min/£6.95	Video Collection LR 2218
15	16 14 DIRTY DANCING	Drama/100 min/£6.95	Vestron VA 15223
16	6 STAR TREK: OBSESSION	SF-F/98 min/£6.95	CIC VHR 2130
17	18 PHIL COLLINS: The Singles Collection	Music/55 min/£6.95	Virgin VO 594
18	19 HELP!	Music/90 min/£6.95	Video Collection VC 3337
19	9 DR WHO: DALEK INVASION OF EARTH	SF-F/113 min/£8.34	BBCV 4553
20	20 THE CARPENTERS: Only Yesterday	Music/55 min/£6.95	ABM MV 541

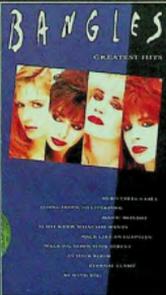
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MUSIC VIDEO

Blow by blow promo

by Selina Webb
THE LATEST artist to have a crack at making his own video is The Blow Monkeys' Robert Howard.

Together with the band's RCA product manager Paul McGarvey, the singer has directed the promo for Springtime For The World. "It's performance with a surreal feel to it," according to Howard. "It's quite positive, inspired by the Coca Cola ads I suppose."
Blow Monkeys promos have al-

ways stood out from the crowd but, surprisingly, Howard is no fan of video. He confesses that he'd rather not have to bother with them.

"To me they always interfere with what the song's about. I prefer to make my own images in my head," he says. "The bottom line is to get out of them with as much dignity as possible, without looking like a prat."

Though disliking the medium, Howard acknowledges its import-

ance — a factor which has contributed to his decision to try his hand at directing. "I used to treat videos lightly but then I realised that a lot of people form their impression of you from videos. For that reason it's important to keep control."

Fortunately RCA was happy for The Blow Monkeys to bypass the promo production companies. "It's like producing our own records — as soon as we started doing that our records got better."



ALTHOUGH NOT a fan of the medium, Blow Monkey's Robert Howard turns his hand to a spot of self-direction

PMI takes the MOR direction

POP ISN'T all that sells on video, as PMI is setting out to prove with an increased commitment to the classical and MOR end of the video market.

UK marketing manager Guy Warren points to the success of Nigel Kennedy's *Four Seasons* tape as evidence of classical video market and promises "an exciting range of MOR video releases".

"We will be working together with our colleagues at EMI on joint album and video releases," he says. "The long term experience of releasing records of MOR artists coupled with our video marketing expertise will ensure high quality releases."

Warren stresses that PMI will continue its commitment to the best new bands with the on-going release of Indie Top Video. New releases on its Rack Collection label include Wishbone Ash and Whitesnake.

Jazz rules the roost at Castle Hending

THE HOT energy of live jazz is captured on video in three new releases from Castle Hending.

The trio is led by *Jazz On A Summer's Day*, a 77-minute film of the 1958 American jazz, blues and gospel festival at the Newport yacht club basin. It has a £10.43 dealer price.

Jazz At Ronnie's showcases the cream of the jazz crop that has played live at Ronnie Scott's during the Eighties. The nine artists featured include Chet Baker and Nina

Simone. The video runs for 90 minutes and has a £6.95 dealer price.

Lastly, *Jazzin' Soho* captures the music featured in the first Soho Jazz Festival in October 1986. It features Courtney Pine, Georgie Fame and The Jazz Defektors. It runs for 64 minutes and also goes out to dealers at £6.95.

Further music video releases from Castle Hending feature live performances from Nazareth, King Kurt, Dr John, Wishbone Ash and Man.

Kempin's Knebworth coup

THE WORLD video rights to the Knebworth concert have been acquired by Castle Music Pictures.

The deal, which applies to all territories outside the US and Japan, is being described by CMP's managing director Geoff Kempin as "a major coup."

"It demonstrates our determination and ability to acquire programmes of the very highest calibre," he says.

Pink Floyd, Paul McCartney, Phil Collins, Eric Clapton and Elton John are included on the bill for the June 30 concert.

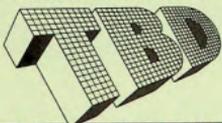
TOP 30 MUSIC VIDEOS

3 wks	2 wks	Last wk	This wk	(Description) (Tracks) Timings/Dealer price	
-	-	-	1	SIMPLE MINDS: Verona Live (14 tracks)/1 hr 30min/£8.34	Virgin VVD 810
1	1	1	2	NEW KIDS ON THE BLOCK: Hangin' Tough Live/50min/£6.95	CMV 49030 2
-	-	2	3	GLORIA ESTEFAN: Evolution Compilation/1 hr 44min/£9.04	CMV 490322
2	2	3	4	KYLIE MINOGUE: On The Go...Live Live/50min/£6.95	Video Collection VC 4093
4	3	4	5	PHIL COLLINS: Singles Collection Compilation (14 tracks)/55min/£6.95	Virgin VVD 594
3	4	5	6	THE CARPENTERS: Only Yesterday Compilation (16 tracks)/55min/£6.95	Channel 5 AMV 847
-	-	7	7	BIG COUNTRY: Greatest Hits Compilation/50min/£6.95	Channel 5/PMV CFV10622
7	7	9	8	UB40: Labour Of Love II Compilation (14 tracks)/1 hr/£6.95	Virgin VVD 847
6	8	8	9	DANIEL O'DONNELL: TV Favourites Compilation (17 tracks)/52min/£6.95	Ritz RITZ 0002
-	6	10	10	NOW THAT'S...MUSIC VIDEO 17 Compilation (16 tracks)/1 hr/£6.50	PMV/Virgin/PMV M7 NOW17
16	12	16	11	LUCIANO PAVAROTTI Live/1 hr 17min/£3.47	Music Club/Video Col MC 2003
-	-	-	12	BEE GEES: One For All Tour Vol. 2 Live (11 tracks)/55min/£6.95	Video Collection VC 4092
-	-	-	13	BEE GEES: One For All Tour Vol. 1 Live (16 tracks)/57min/£6.95	Video Collection VC 4091
5	5	12	14	EURHYTHMICS: We Two Are One Too Live/1 hr/£6.95	BMG 799 349
-	-	-	15	TECHNORONIC: Pump Up The Hits Compilation (5 tracks)/20min/£5.56	Telstar TVE 1015

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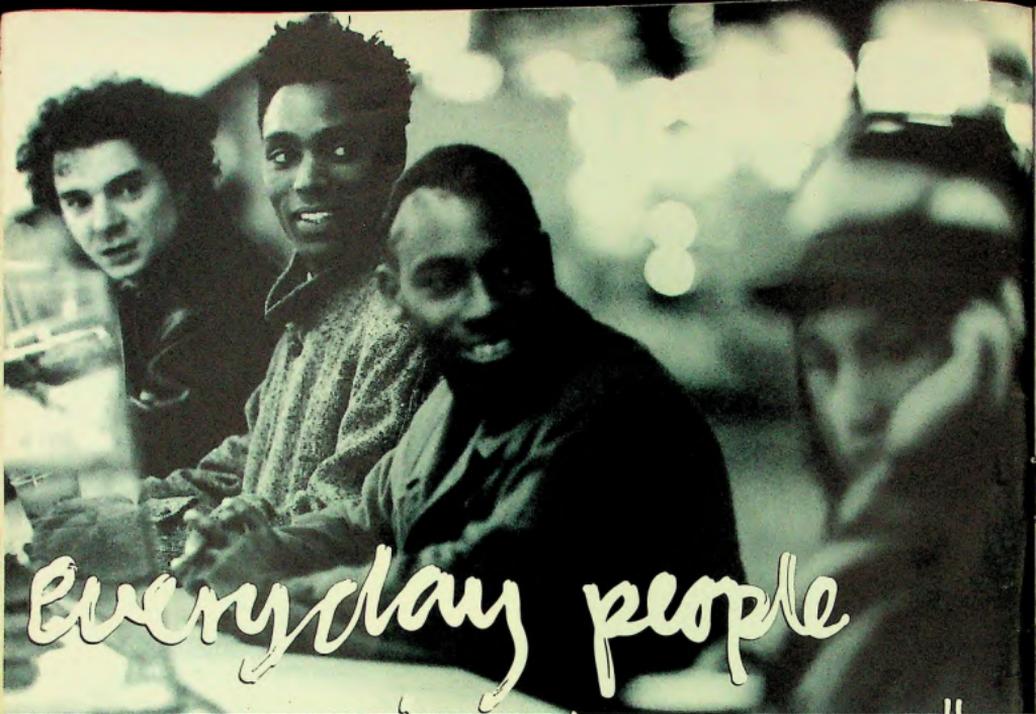
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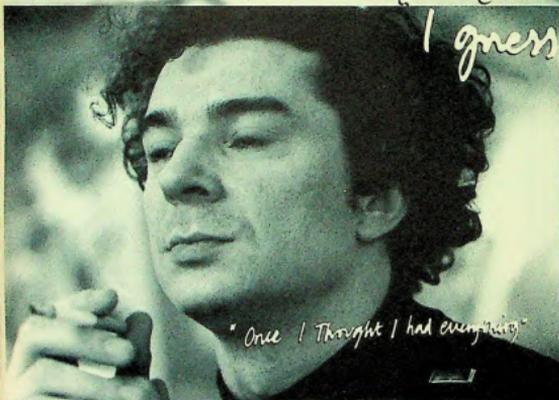
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8	10	14	16	ROXY MUSIC: Total Recall Compilation (18 tracks)/1 hr 30min/£6.95	Virgin VVD 849
-	-	13	17	KERRANG! LADYKILLERS Compilation/45min/£6.50	PMI MVP 9912203
-	-	11	18	JEAN M JARRE: Rendez-Vous Houston Live/52min/£6.95	Channel 5/PMV CFV 10432
-	-	-	19	FRANK SINATRA & FRIENDS Live (20 tracks)/1 hr 30min/£6.95	Video Collection VC 4077
24	19	28	20	DANIEL O'DONNELL: Thoughts Of Home Compilation (13 tracks)/52min/£6.95	Telstar TVE 1007
15	25	10	21	JASON DONOVAN: Jason The Videos Compilation (4 tracks)/19min/£6.25	PWL VHF 7
12	16	29	22	QUEEN: We Will Rock You Live (21 tracks)/1 hr 30min/£3.47	Music Club/Video Col MC 2032
-	21	18	23	PINK FLOYD: The Wall Compilation/1 hr 35min/£6.95	PMV/Channel 5 CFV 08762
14	13	24	24	ROLLING STONES: 25 x 5 Compilation/2hr/£9.04	CMV 49027 2
19	24	-	25	VAN MORRISON: Live - The Best of Live/1 hr 30min/£9.04	PMV/Channel 5 CFV 10482
10	14	19	26	PUBLIC ENEMY: Fight The Power-Live Live/1 hr/£6.95	CMV 49020 2
-	-	-	27	BOB MARLEY & THE WAILERS: Legend Spectrum/Channel 5 Compilation (13 tracks)/57min/£3.47	SPC 00102
23	29	-	28	GLORIA ESTEFAN: Homecoming Concert Live (15 tracks)/1 hr 20min/£8.34	CMV 49017 2
26	-	29	29	TINA TURNER: Nice 'N' Rough Live (12 tracks)/55min/£4.99	Music Club/Video Col MC 2014
22	30	-	30	QUEEN: Rare Live Live (18 tracks)/1 hr 30min/£6.95	PMI MVP 99 1189 3

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Everyday people

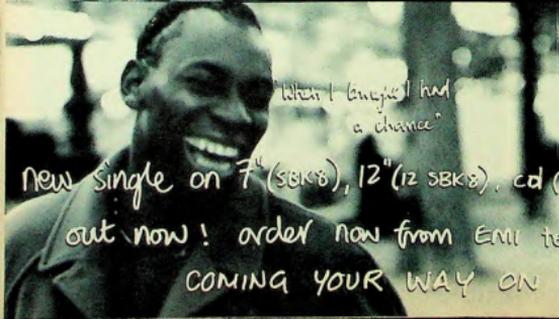


I guess it doesn't matter

"Once I thought I had everything"



"But now... I guess it doesn't matter"



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New single on 7" (5816), 12" (12 5816), CD (CDSBK8) & Cass (TCSBK8)

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TOP 75 SINGLES

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time after time

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(WEEK 21)
Panel sales compared to last week ... +2%

TITLES A-Z (WRITERS)

100	Wickie To All Stars	Christopher Brown/Brown
101	Midnight in Moscow	Alphonse Parnelli
102	Wet	Wet
103	100 Years (In Our Arms)	Wet
104	Wet	Wet
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LONDON BOYS

CHAPEL OF LOVE

BACK NEXT WEEK WITH A NEW SINGLE

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UPFRONT

COLD CUT (FEATURING QUEEN LATIFAH)

VENUS

RHYTHMATIC

MUSTO & BONES

PIANONEGRO

RHYTHM DEVICE

DJ ATOMIC 'HERBIE'

VOICE OF AFRICA

QUEEN LATIFAH

CRITICAL RHYTHM

JACKIE MOORE

2 IN A ROOM

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MAUDE

YO LADY

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MIXED VERSIONS
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UPFRONT
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Dance
AND DISCO

C O L U M N

THANKS TO yet another bank holiday, there seem to be few UK dance releases scheduled this week, although the following fortnight will see a plethora of singles, with more due on June 11 than June 4. For some reason, it is often impossible for me to tell when singles that have been pre-released on promo are in fact due commercially, so that this column always carries the implied proviso that anything reviewed in it, if not out already, will presumably be out fully within the next few weeks.

Certainly due next Monday (June 4) is a real corker, to my mind, **MARZEN WALSH** Thinking Of You (Urban URBX 55), the classic **Sister Sledge** indie reissued — inevitably, to a **Soul II Soul**ish beat — with sweetly cooing vocals before **Top Biller**' rapper **Kev Wan** suddenly gives it a harder reggaemuffin finale. Other hot UK 12-inchers out now or due soon include the **Ross Byrne** classic reving **Jamette Sewall** sung super smoothy **DOUBLE TROUBLE** Love Don't Live Here Anymore (Desire WANTX 32); previously documented **Marve Whinary** Unwind Yourself **DJ Mark The 45 King** The 900 Number **Mrf** based, but with many other overkeys, **CHAD JACKSON** Hear The Drummer (Get Wicked) (Big Wave BWR 361); reggaemuffin rapped and **Jamali Evans** wailed jerkily jiggling **REBEL MC** Rebel Music (Desire WANTX 31); reggaemuffin rap and infectious stomping **YAZZ** Treat Me Good (Big Life YAZZ 5); hotter for DJs in this remit than the initially released pop version, **Temptations** classic re-making **WAS NOT WAS** Papa Was A Rollin' Stone (The Full Ruff) (Danton WASH 71); **Steve 'Silk' Hurley** produced funky drum jiggled whizzing tobiato **JAMIE PRINCIPLE** A Date With The Rain (Allmusic A7951); reved and now **Norman Cook** reissued **shuffling KYM MAZELLE** Unless I Don't Need You Now (Revenge Mix) (Syncope 125Y 36), hotter though in **David Norwood** more smoothly reissued **Moody Mix** (125YX 36); **New Edition** members' US smash lightly muffled and crossed jittery swingbeat **DEL BY DEVOS** Poison (MCA Records MCAT 1414); **Marvin Gaye** classic reving sultry **Anita Baker**-ish jiggly tapping **MILLIE** Mercy Mercy Me (The Ecology) (Motown T 43680); particularly reved **Freddy Buttone** produced now house style **Shannon** oldie re-making **GEORGIA JONES** Let The Music Play (Mercury

MERX 323); delicate **Diana Ross**-ish enticed and charming guys covered funky hip house **DR. BLACKSTEIN** Give It Up (Oh Zone Records ZONE 002); lightweight skipping though not particularly memorable **BLACK BOX** Everybody Everybody (de/Construction Records PT 43716); previously imported though **he** re-issued (as in fact it's by label owning Londoner **Dave Lee** under a pseudonym) simple chanting and patterning house **JOEY NEGRO** Do It, Believe It (2 Records ZED 001); sweetly swaying reggae-ish (coupled as an import by amongst others, the house Fall Into A Trance) **CRITICAL RHYTHM I** Could Not Happen (Network NWK 91); callist New York house multi-track **FRANKIE "BONES" & Lenny "DEE"** Lioney Tunes volume Two (DJ Recordings XLEP-104); rambling girl wailed Indian flavoured bubbly bounding **SLY & LOVECHILD** The Word According To... (The Soul Of Europe Mix) (Heavenly HVN 112, via Revolver); **Teddy Riley** reissued (not entirely like the radio played version) jiggly swingbeat **JAMIE CHILD** Don't Wanna Fall In Love (Warner Bros WWS 177); reasonably soul-like hustling **Pherie Goyner** anthem re-making, with incongruously overclubbed bursts of gruff male rap, **A.C. SHAN & RANDY** Will Survive medley with Or Maybe Not (Champion CHAMP 12-245); old **George Clinton** 'funk grooves backed languid message rap **X-CLAN** Funkin' Lesson (4th + B'way 12BRV 168); **Milo-Lovers** 1971 US hit instrumental re-making (In Soulout and Philly style) **THE COOLTEMPO UNLIMITED ORCHESTRA** K-Jee (Cooltempo COOLX 204); US crossover smash, perhaps not quite in tune with current UK dance taste, catchily jaunty tapping chant-along (in some mixes, almost calypso-ish) **CALLOWAY I** Wanna Be Rich (Epic/Solar 055515 6).

Recent imports getting DJ attention include the previously hard to find though hot already for those who have it, Going Back To My Roots and Jingo favoured slinky slow purposeful piano plonked and afro-shy chanted **PIANONEGRO** Pianonegro (Italian Dance World Attack DWA 001, 13) but for three mixes of the menancingly rapped **MOE DEE** African Pride (US Jive 1336-1-JD); tapping and twanging re-mix **Philly** indie (recently, of course, also incorporated in **Innocence** Natural Thing)



KYM MAZELLE: reved and shuffling

DEMIAN IN GGA Shine On You Crazy Diamond (Italian Pre-Release ST 110); sweet girls cooed **En Vogue**-ish languidly rolling **KLTYAZZ** Good Love (US MCA Records MCA-24000); sluttish spitting and rapping old style jerky hip house **WHITE KNIGHT** Get Crazy (US Jive 1346-1-JD); fairy routine and now dotted though breezy enough piano jangled Italo house **SMALLAGE** Together (Italian RMAA cassidipromidine ICP 012); specialist bare bones sparse minimalist house **TERRY HUNTER** Madness (US Muzique Records MR004).

UK released albums include the carefully created (though oddly less in demand than **Frankie Bones** rougher multi-track import **EPA**) **MUSTO & BONES** The Future Is Curs (City Beat CBLP 5); recently imported **Jamie Brown** lets prodded hip house **MR LEE** Get Busy (Live Hip 98).

PROFESSOR GRIFF

RAP TERRORISM
IT'S A RAPING

distributed by Pinnacle
note 37



RELEASES ONE 4
THE YEARS MOS CONTROVERSIAL 12"

TOP DANCE SINGLES

2 JUNE 1990

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	NEW	HOLD ON	Atlantic/East West A 7908(1) (W)	5	1
2	1	STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	CBS CHIM(1) 1 (C)	3	2
3	2	IT'S HAPPENIN'	MCA MCA(1) 1405 (F)	3	3
4	25	LOVING YOU	Debut/Passion DEBT(X) 3097 (PAC)	1	4
5	2	JOY AND HEARTBREAK	Circa/Virgin YR(1) 45 (F)	5	5
6	5	TAKE YOUR TIME	Capitol (12)CL573 (C)	6	6
7	7	VENUS	Rumour RUMA(1) 18 (PAC)	7	7
8	6	KILLER	MCA MCA(1) 1400 (F)	8	8
9	4	TAKE ME BACK	Network NWK(1) 8 (P)	9	9
10	8	DIRTY DANCE	Adventures Of Steve V Mercury/Phonogram MER(X) 311 (F)	10	10
11	11	WE GOT THE LOVE	Teach O' Soul Cooltempo/CHRYS(COOL)X 204 (C)	11	11
12	NEW	HEAR THE DRUMMER (GET WICKED)	Big Wave BWR(T)36 (BMG)	1	12
13	40	FIND A WAY	Colcord/Crown Laidback/All Of Our Time CUDR(T) 1 (W)	1	13
14	11	WON'T TALK ABOUT IT (REMIX)	Go Beat GOOL(1) 1 (C)	14	14
15	13	IN THE REALM OF THE SENSES	Boss-O-Matic Virgin VS(1) 1265 (F)	15	15
16	NEW	THE MASTERPLAN	Diano Brown & B K Sharpe Hfr/London F(X)133 (F)	1	16
17	31	OPEN YOUR MIND	M.C. Maff'O Republic LIC(1) 033 (1)(RT)	17	17
18	43	LET THE RHYTHM HIT 'EM	Eric B & Rakim MCA (USA) MCA 24026 (Imp)	18	18
19	6	DO YOU DREAM	Carlton 3 Stripes/Hfr/London SMM(X) 1 (F)	19	19
20	NEW	YAHAAH/TECHNO TRANCE	D-Shake Cooltempo/CHRYS(COOL)X213 (C)	1	20

21	10	A DREAMS A DREAM	16/Virgin TEN(X) 300 (F)
22	50	UNTIL YOU COME BACK TO ME	African/USA - (086204) (Imp)
23	13	AND I LOVED YOU	Hfr/London FX(1) 134 (F)
24	20	KAOS	Desire - (WANTX 28) (PAC)
25	26	REMEMBER	Outer Rhythms/Mute - (EBU1) (1)(RT)
26	NEW	PAPA WAS A ROLLING STONE	Fantasia Was 71(12) (F)
27	18	LOVE THING	CBS ASA(1) 2 (C)
28	NEW	LET THE RHYTHM PUMP (REMIX)	African/East West YPS(1) 1 (C)
29	NEW	EXPRESS YOURSELF	Ruthless/Island (12)BRW144 (F)

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REGGAE CHART

THIS WEEK LAST WEEK

REGGAE DISCO CHART	Peak Pos.
1 (1) YOUR LOVE/Red Hot Chili Peppers	1
2 (2) PROUD OF MANDELLA Africa	2
3 (5) DO YOU EVER THINK ABOUT ME Pure SA	3
4 (4) ONE NIGHT Wayne Wonder, Brent & Tony Gold	4
5 (6) TICKET TO RIDE Erika	5
6 (8) SPBIT-Cole Delaney	6
7 (9) BODY TUNE UP Jahmya P.	7
8 (7) KNOW HOW I FEEL MOVE Masta Danga	8
9 (12) COM BACK FRESH Commander Shad	9
10 (14) BURER Norida Ruffa	10
11 (13) Zank Cake	11
12 (15) FRANKIE PAUL & PAPA SAM Rock Scorpio	12
13 (16) MONEY HONEY Jamaica L & Society	13
14 (11) KUL-KILING & KLUNG Red Dog	14
15 (10) CARELESS WHEPPER The Blue Diamond	15
16 (19) BADUP BASS Red Diamond	16
17 (20) MR'S JONES Sanny Linn	17
18 (7) FINDERS KEEPERS-Larry Hall	18
19 (21) WORRIED OVER YOU Inner Demz & CJ Lewis	19
20 (24) YOU ARE THE ONE Lisa Lisa	20

TOP 10 ALBUMS

1	NEW	VOL II (1990 A NEW DECADE)	Soul II Soul 16/Virgin DIX90/CDUX90 (F)
2	1	PEOPLE'S INSTINCTIVE TRAVELS	Jive HIP 96/HIPC 96 (BMG)
3	NEW	WORLD POWER	Snap Arista 210682/410682 (BMG)
4	NEW	IT COULD NOT HAPPEN	Critical Rhythm Network/Kool Kat NWK(T) 9 (P)
5	2	JOHNNY GILL	Johnny Gill Motown ZL 72698/ZK 72698 (BMG)
6	5	LOONEY TUNES Vol 2	Frankie Bones & Lenny Dee XL/Citybeat XLEP 104 (W)
7	3	FEAR OF A BLACK PLANET	7 Public Enemy Def Jam 466281/1466281(C)
8	NEW	CHIMES	Chimes Columbia USA CA4609/CK4609 (Imp)
9	4	BRAND NEW HEAVIES	Brand New Heavies Acid Jazz JAZZD123 (1)(RT)
10	6	MILIRA	Milira Motown/MSI 6207 (Imp)

30	NEW	ALL I WANT IS TO GET AWAY	Michael B. Brown Capitol CRE 750 (CBS 1250) (W)
31	NEW	STOP THE NEGATIVITY	Outlaw Posse Gee Street - (GEE29) (I)
32	2	DOIN' THE DO	Rhythm King/Mute LEFT 39(T) (1)(RT)
33	23	I COME OFF	Delicious/4th & W Way (12)BRW 171 (F)
34	12	PRIDE (MORE THAN SPECIAL)	Volume Ten/Paula Davis RCA 943385 (PT 43396) (BMG)
35	2	GHETTO HEAVEN	10 Family Stand Atlantic/East West A 7997(1) (W)
36	17	AFRIKA	History featuring Q-Tee 58K One (12)58K 7008 (E)
37	NEW	SO SOCIAL	Blaze Motown Z843709 (12-ZT4310) (BMG)
38	48	DON'T LEAVE ME (I'M WITH U)	Natural Experience Brothers Org. (12)BORG 12 (BMG)
39	24	WHAT DID I DO TO YOU (EP)	4 Lisa Stansfield Arista 113168 (12-413168) (BMG)
40	19	Pleasure	Anxious NEW(1) 12 (P)
41	NEW	USELESS (I DON'T NEED YOU NOW)	Kym Mazelle Syncopate (12)SY36 (C)
42	6	BBG	Urban/Posse URB(X) 54 (F)
43	27	WE CAN MANAGE IT	Debut/Passion - (DEBXT 2096) (PAC)
44	38	EXPRESSION	8 Sali'n Papa Hfr/London F(X) 127 (F)
45	NEW	NOT GONNA DO IT	Vicky Martin Movin' - (MR 004) (Imp)
46	38	DON'T WANNA FALL IN LOVE	Jane Child Warner Brothers W 981(T) (W)
47	NEW	THE ONLY RHYME THAT BITES	MC Tunes Versus 808 State ZTT Zang 3(T) (W)
48	33	WELCOME TO MY GROOVE	12 Vicky Martin Capitol (12)CL 574 (E)
49	3	POWERHOUSE	2 Mellow Man EA Mango ST MNGS 7332/12MNS 7332 (F)
50	NEW	LOVE FANTASY	Tracer No Groove - (NG 647) (Imp)

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1	1	ARE YOU SPOKEN FOR?	People People & Anderson Cooltempo/CHRYS COOL(X)205 (C)
2	1	WORLD IN MOTION	England New Order Factory/MCA FAC2937 (FAC293) (F)
3	1	HOT MUSIC/GIVE IT UP	Soho United Sounds - (USA 918) (Imp)
4	1	THE WARNING	Logic Strictly Rhythm - (SR 1207) (Imp)
5	1	EVERYBODY, EVERYBODY	Black Box De-Can RCA PB43715 (PT43716) (BMG)
6	1	GOOD LOVE	Klymaxx MCA(USA) - (MCS24000) (Imp)
7	1	THE MOTIV	Genasize II Jimpin' & Pumpin' - (12)T05 (Pac)
8	1	RHYTHM OF LOVE	Mexcellent Tom Tom/Sevage - (TT018) (Pac)
9	1	EVERYBODY LISTEN TO IT	Cappella Cymret CYG(T)1 (BMG)
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Classroom careers

Are the record companies looking for that 'special something' or fully trained personnel? Judging by the number of specific music industry courses springing up, it would seem to be the latter. David Davies goes back to school

IMAGINE SAINSBURY'S recruiting managers without qualifications. Imagine banks employing people without mathematical skills. And yet in the music industry, an industry where record companies are regularly investing sums like £1m on a band before seeing any kind of return, formal qualifications are often spurned in favour of that "special something."

Although several colleges have recently begun to offer courses on the music industry, no formal network exists between them. According to Musician's Union spokes-

man, Brian Blair, it is nothing short of a disgrace. "There's such a lack of real methodical information on this. We get hundreds of letters all the time from people wanting to get into the industry and all we do at the moment is send them to the Careers & Occupation Centre in Sheffield. There really needs to be some research done on this."

Trying to track down these courses is an exasperating process which relies on the informal contacts that exist between the course directors. Attempts to speak to Gordon Campbell, founder of the UK's first course aimed directly at the industry, were severely hampered by being told his course operated variously in Dundee, West Lothian, Perth, "somewhere in Scotland" and "Bathgate, wherever that is."

Campbell, in fairness, is doing well enough not to worry about his educational competitors. He has 100 students on the Higher National Certificate (HNC) Business Studies (Music Management) course at West Lothian College (0506 434300) began in September 1986. Campbell had previously been splitting his time between songwriting, teaching accounts and working for record companies. Although he has recently been appointed by REL to develop the pop side of the label. Sensing a demand for such a course from the students, he decided to get the word out, he aimed the course squarely at those who wanted to work inside the music industry, rather than at those who wanted record jobs.

So successful has the course been, with 85-90 per cent of the students finding jobs, that Campbell can joke that he's now having trouble holding on to his students for the full year of the course. His leading light has perhaps been Shaun O'Donnell who on a placement at RCA brought Fairground Attraction to the attention of its A&R department.

O'Donnell is now working in Chrysalis's A&R department, piloting the careers of two bands he has signed, Kiss Like This and Wild River Apies. "The course gave me a good broad base and it did provide us with contacts," says O'Donnell. "And because it's not based in London it gives people from the regions a chance, from Scotland and Ireland."

Jill Berry in BMG/RCA's personnel department has become a great supporter of the course. "It's a great marker for us," she says, "we get hundreds of letters all the time but with these people I know they're coming because they've given us a year of their life to find out more about the industry."

Students from the course now hold jobs in RCA's production, international, sales and administration departments. "It's making things more professional at a junior level," says Berry. "They're coming with their eyes open."

BMG currently provides funding to the course, as have EMI, PolyGram, CBS and some of the smaller labels in the past. The PFI is also providing support this year by financing the course's Open Day at the National Theatre on June 4; in previous years the PRS and MPA

have hosted the day.

Clearly the course is a success but what exactly are the students taught? "Some people used to think it was a course for mini-moguls but it's simply to give people an insight into the industry," explains Campbell. "We have guest lecturers ranging from ex-students to John Preston (BMG's MD), Jim Dayle (head of Zomba Music Publishing) and Mr L G Wood, who used to be managing director of EMI Worldwide when the Beatles were around."

"The real jewel in our crown is the record company. Different Class Records," continues Campbell. "The students have to raise the money and release a record. Because they've always signed up a Scottish band but this year they've licensed Hot Chocolate's Sexy Thing from Chrysalis and are distributing it through BMG. It gives them a good experience."

Campbell is also at pains to stress that he himself is still involved in the business, with REL records. "It's really important that although I'm a lecturer I have to be active in the business as well. That's maybe why there aren't so many good courses around. There are very few people in the industry who are prepared to give up their job to teach."

Campbell is making the industry's recruitment job easier. He is currently taking 200 applicants for 15 places. He has decided against increasing the number of places. "You have to be careful you're not training 2,000 people for 30 to 40 jobs," he says. His students tend to be places with the likes of Jill Berry who says: "we've got plenty of places for enthusiastic, intelligent people."

Newark College (0636 750921) in Nottinghamshire launched its Music Industry Studies (MIS) and Music Industry Management (MIM) courses off in 1989. It's business studies and music technology departments in 1989.

Course administrator Graham Bell stresses that, despite what the labels might suggest, he's not running some sort of rock school where students learn how to walk in spandex trousers and to mime to their songs. "It's much more about learning business skills," he says. "For the younger people, the school leavers on the MIS [BTEC recognised] course, it's a broad introduction to business and the music industry." The MIS students have already established their own label, Rainbow Records, which Bell says is based on Virgin.

Newark's other course, Music Industry Management, is aimed at those who already have some practical experience. "They are either managers wanting to move into the music industry or they're already in the industry and want to learn management skills such as computing, accounts, law," explains Bell. "Although this course only takes June 1989, as opposed to MIS's two years, the MIM students are also gaining experience by operating their own management agency. These students also receive more specialised teaching, starting about the mechanics of everything from A&R to marketing."



West Lothian students at their own record company offices: note authentic use of portable phone as the deal is finally struck

So can we expect to see these students behind key desks in the future? Bell is not so sure. "Well, I see some going into what I call the softer market, getting jobs in local authority leisure departments or going into theatre management. It's very difficult to get into a record company." Such an attitude is clearly different from Campbell's up in Scotland.

Courses containing some element of study on the business are also running at Huddersfield, Leicester and Leeds Polytechnics and new courses are currently being considered at Newcastle Art and Technology College and at the West Lothian Institute. There may well be others but, without the organised network that Brian Bell at Musician's Union believes is so necessary, it is difficult to be sure.

Privately, there is seemingly only one organisation offering general music business information. Most summer schools concentrate on jazz, but Norton York's Brighton Rock Summer School (0273 678019) is, which is sponsored by the Musician's Union (MU), sticks to the pop mainstream. Aside from music workshops the school includes various Music Business Seminars led by, among others, John Walters from Radio One, Terri Anderson (director of PR at EMI) and Mark Melton from the MU.

"We try to get good speakers because the students will tend to be naive how difficult it is all when it comes from the education," says York. "What we're really aiming to do is give them a few attack tools to go into the industry and make it a business success."

Outside full-time education, several institutions provide courses for the unemployed. Jason Toynebe offers courses for budding musicians and managers through the Culture Industries Development Organisation (0203 635081) in Coventry. And former Darts saxophonist Horace Truebridge co-ordinates the HAMMA Project in London which aims to help musicians understand the workings of the industry.

With backing from the government, Employment Training Scheme, Katherine McCoy has been able to offer courses for London's unemployed through the CITE or organisation (071 224 2727) since featuring 12 bands on the scheme that is presently being promoted by a team who are learning about press and marketing.

The course offers lectures one day a week, for up to a year, on topics ranging from how to press

'It's making things more professional at a junior level. They're coming in with their eyes open'

a record to what to beware in contracts. But most of the learning process is built in to the projects which, besides the record (which is being distributed by EMI) have also included a huge "leebreaker" concert featuring 46 bands at the University of London Union. Unfortunately most of the invited industry personnel chose to stay away.

A total of 170 people are on the scheme, with 50 having left. "Some may have got deals and jobs," says Moy. "But others will just have realised that they're not going to cut it."

At Handsworth Technical College (021 551 6031) Michelle Sutton also arranges a part-time course for the local unemployed. "It's really based on managing a business that just happens to be in the music industry," she says.

The impetus (again) came from students seeking advice. "As a law lecturer I had one of my students from the Lozels Music Workshop complaining that a hell of a lot of local black talent was getting ripped off on contracts because they didn't understand them." Without experience in the industry herself, Sutton recruited former U2 manager Simon Woods, who came from Birmingham Council, the first five week course ran in the autumn of 1988.

Sutton, unlike Campbell, was not able to find much support from the industry. "We've always been working in the dark. We set up in a vacuum really." Since then Sutton has built up a large informal network and she's managed to persuade the likes of Maurice Oberstein (PolyGram Chairman) and John Pearson (BMG's MD) and MU, PRS, PPL executives to give guest lectures.

A formal system of entry into the record industry, she believes, would also make the path easier for talented ethnic minorities. "While the industry people here in this country are looking for that certain special spark, there is a danger that they tend to employ clones of each other," she says. "A formal training system would even things up more."

COMPACT

disc

DIGITAL AUDIO

1	- FM (1991 NEW ORCADES, Soul & Sea)	SIC
2	- YN BRATISLAVA, Madonna	10
3	1 THROUGH A BIG COUNTRY, Big Country	Mercury/Phonogram
4	3 THE CLASSIC EXPERIENCE II, Van Halen	AM
5	2 ONLY YESTERDAY, The Carpenters	TAM
6	4 - BY SHREDDING, Pat Califano	Virgin
7	5 LABOUR OF LOVE II, UB40	DEF/In-Vision
8	- PASTOR AND WARRIOR, Steve Vai	Fontana
9	8 HYALINE FOUR SEASONS, Bigli Kennedy/SCO	EMI
10	6 - AT THE TWO OF US, Valerio	EMI
11	20 COSMIC THING, B-2	Capitol/Warner Bros
12	19 STILL GOT THE BLUES, Gary Newman	Virgin
13	7 BEHIND THE MASK, Bruce Dickinson	Warner
14	17 SOUL PROVIDER, Maximal Balance	CBS
15	10 ALABAMA BETS, Alabama Betts	Atlantic/Def Jam
16	18 THE ESPERANTO PARADOX, Lesley Farnette	West
17	11 FOREVER YOUR GIRL, Paula Abdul	Sire/Virgin
18	13 ABSOLUTELY ABC, Houston/Phonogram	
19	9 NOW II, Valerio, Def/In-Vision/Phonogram	
20	13 CHANGEBOWS, David Berlin	EMI

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TOP • 75 • ARTIST • ALBUMS

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2 JUNE 1990

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W

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		Soul II Soul	
2	NEW	I'M BREATHELESS • CD	5th WK 251
		Middtown	
3		ONLY YESTERDAY • CD	A&M MAY 1790
		Carpenters	
4		THROUGH A BIG COUNTRY • GREATEST HITS • CD	Mercury/Phonogram 8440271
		Big Country	
5		...BUT SERIOUSLY ***** CD	Virgin V 8260
		Phil Collins	
6		LABOUR OF LOVE II • CD	BBE Int./Virgin DDBP 14
		UB40	
7		SOUL PROVIDER • CD	CBS 6453421
		Michael Bolton	
8	NEW	PASSION AND WARFARE • CD	Foal For Thought CD814 17
		Steve Vai	
9		FOREVER YOUR GIRL • CD	Sire/Virgin SNUJ 75
		Paula Abdul	
10		COSMIC THING • CD	Capitol WK 283
		B52's	
11		VIVALDI FOUR SEASONS • CD	EMI NICE 2
		Nigel Kennedy/ECO	
12		THE ESSENTIAL PAVAROTTI • CD	Decca 4323181
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		Brendo Cockstone	
38		TAKE IT TO HEART • CD	Mercury/Mercury Brothers WK 255
		Michael McDonald	
39		WORLD POWER • CD	Arista 27048Z
		Snapp!	
40		EVERYBODY KNOWS • CD	Cryslis CM 1234
		Santic	
41		STORM FRONT • CD	CBS 6453581
		Billy Joel	
42		FEAR OF A BLACK PLANET • CD	Dulfer 642871
		Public Enemy	
43		APRIL MOON • CD	A&M MAY 9014
		Sam Brown	
44		CHARMED LIFE • CD	Cryslis CM 1725
		Billy Idol	
45		THE STONE ROSES • CD	Siamese OBEY 202
		The Stone Roses	
46		LOCK UP THE WOLVES • CD	Virgin/Phonogram 8440331
		Dio	
47		LIVE&DIRECT • CD	MCA/MCA 6678
		Absentkiss	
48		GOODBYE JUMBO • CD	Empire/Cryslis CM 110
		World Party	
49		TATTOED MILLIONAIRE • CD	EMI 646 274
		Bruce Dickinson	
50		LOVE MOVES • CD	MCA/MCA 6488
		Kim Wilde	
51		WILD! • CD	MCA/STWMM 75
		Enature	
52		THE REAL THING • CD	Sire/Virgin 8231541
		Faith No More	
53		MISSING... PRESUMED HAVING ***** CD	Virgin/Phonogram 8443111
		Nothing Hillbillies	

TALENT

Obscurity knocks

by Selina Webb
JOHN OTWAY has successfully fought off obscurity for well over a decade. For a former dusterman billed on his own autobiography as rock and roll's biggest failure', that's not bad going.

Otway kick started his career in Aylesbury during the Seventies, the peak of his commercial success being a number 27 hit with Cor Baby. That's Really Free in December 1977. "It took off after I had almost castrated myself on an amplifier on 'The Old Grey Whistle Tone'," he explains, but it also advanced him £14m and is still waiting for the follow-up top tenners.

Otway's recent assault on the record industry is perhaps a salutary lesson for all aspiring musicians on how not to achieve greatness, but his determination is to be admired.

When, inevitably, Polydor dropped its floundering new signing in 1980 amid stories of huge losses across the whole company, Otway held a benefit concert to help his former benefactor out of the mire. "We made £1,300," he remembers. "We got CBS to donate records for the raffle and had a Pyrotherm thermometer at the side of the stage."

Live, John Otway can do little to hide his deficiency in musical talent, but his kamikaze on-stage antics have earned him a certain following. He explained this in one of his many attempts to earn another hit. The tent was an ingenious craft hype that very nearly

"In those days there were a lot less chart shops and we had them all marked on a map," Otway explains. "For two weeks we ruffed and down the country playing live and staying at local pubs until after the gigs. The only admission fee was a copy of the new single. Loads of people turned up with it folded in their pockets."

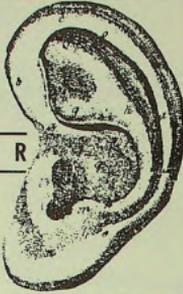
But enough people attended the Tent Tour to push DK50/80 to number 45 in the singles chart. Nearly another hit.

Otway's last serious attempt to crack the charts was his signing of Wea. After hearing that someone in the company liked his version of Jerusalem, he pressed up 2,000 copies with a forged WEA label and, after servicing radio and press, sent the remainder of the singles to WEA, along with a contract and cheque for £200.

"So many people liked the idea it would have been surer grapes if they had refused to pull the single out," says Otway. "I became the first artist to successfully sign a major label but, like so many of his scams, it cost him more to pull together than he could possibly have reckoned on record sales."

But alongside the bad career decisions and financial blunders, Otway has recorded five LPs, performed on an evening TV show, attended shows a year and more recently established an acting career which has included parts as a secret lemonade drinker, and a special ice cream Supergran And The Chronic Croaker.

This month he releases Cor Baby That's Really Me, his autobiog-



THE HEAR

IT'S SUMMERTIME, and we all know what that means. Yes, air pollution, wasps-a-go-go and smelly rivers... but there's always festive fervor to look forward to. Highlights of the lot, once again, is Reading taking place this year on August 24, 25 and 26. Never before has the Ear been so taken with a line-up. The headliners, this year are **The Gramps**, **The**

Inspiral Carpets and **Pixies**. And as if that wasn't enough supporting acts include **Nick Cave & The Bad Seeds**, **Dinosaur Jr.** (if they haven't split up already), **Mudhoney**, **The Wedding Present**, **The Buzzcocks**, **The**

Chills, **Perse Ubu**, **The Fall**, **Faith No More** and many, many more. Unmissable or who? The man with the lugs says is there or be a night proper Euclid dance. A

year had all round to the **Mean Fiddler** for their splendid reorganisation of this once hapless happening... and while we're on the subject, **Sub Pop** is holding its Summer Solstice at the

Hibernian Club on June 19, 20 and 21. The fabulous **Mudhoney** headline all three nights with support coming from the enormous **U2** on the last two nights, and **The Fluid** playing their first UK date, on the 1st. Other Seattle-ites who will be popping up include

Flaming Lips, the Headlights and The Walkabouts. Mudhoney release a three-track 12-inch by the name of Thorn, to coincide with the dates, and the whole affair attracts them more than any other to world domination... about time

The Lemonheads made odds of friends last year with their faithful, but well-hard cover of Suzanne Vega's Luka. Now they look set for further critical acclaim, and probably greater sales with their treatment of Mike Nesmith's classic Different Drum. Old legends among you might remember Linda Ronstadt having a Top 20 hit with it when a member of the Stone Poneys in 1967. The Ear can only

wish lyrical about the clinic chappies version, and feels it will be an injustice if they don't hit big with it. It's all up to the Radio One jocks really, but it will be nice to see the new Fire Records subsidiary, Roughneck having an early hit.

There can't be any more happening bands out there without a contract to their name, we hear you cry. Well, there's bloody loads of them. Portsmouth's **Some Kind of Underdog** probably don't know anything about the early Eighties Dublin band of the same name) are just

the start. This rivalry bunch could well be the south coast's answer to both Block Country pop and the dreaded "M"chester scene. With roots firmly entrenched in indie pop/SK rap and their way through life with scant regard for anything apart from having a darn good time, they're one of the first guitar acts to successfully transfer the atmosphere of a good old-fashioned rave on to the concert stage. Worth checking out, if only to hear what they do to Whitney's



THE MOTHERS say: 'Who's Frank?'

I Wanna Dance With Somebody... Emerson, Lake and Palmer, King Crimson, Brian Eno, Dush Chapter...

The Links! Well, they are all signed to EG Records. As you might have guessed **Dubh**

Chapter are the latest addition and while the London-based four piece may not sound that similar to the others (phew!) they, like Killing Joke before them, have sufficiently tickled the taste buds of the EG bosses to gain a place on its select roster. The hook-laden debut single **Happy Is The Bride** is just one aspect of their charm and the first album... Of Loss And Wreck (out in the summer and produced by Steve Hillage) showcases their eclectic style.

No, Frank Zappa hasn't reformed his old band... **The Mothers** are a new group who, if their storming London ULU performance is anything to go by, are set to become one of the most exciting UK rock bands for a long while. Thriving on some classic guitar riffs and the sub-Texas vocals of a positively loony lead singer, The Mothers have the charisma, confidence and well-honed energy to succeed. So who's going to sign them?

The exotic winds from the East that blow from Iraq on Orion bring us **Amina**, a songstress and actress from Tunisia. Her debut album **Yalil** is sung in plangent Arabic and breathy French, over a hip-hoppy, technologically noticeable instrumental. Remix work is by **Mark Saunders**, co-producer of Neneh Cherry's Buffalo Stamp.

Last Wednesday saw **MTV Europe** and **More News** launch the **Industry Club** The organisers hope that the event, held every week at the Limelight will become the meeting place for people in the music, video, film and media industries. And it certainly will if they continue to dote out free cocktails. MTV aims to provide a special live music act once a month, but no names have as yet been specified. The Ear says... Mine's a Marguerita...



JOHN OTWAY: Really Free... at last

phony on Omnibus Press. It is written in the third person — "because it's too embarrassing" — and is accompanied by a 21-track CD Of The Book.

"I don't really mind how I become a star, as long as I am one," says Otway. "I reckon if you can't get a gold record you should go for the Oscar. If you can't get that, then go for the Booker Prize."

A Channel 4 documentary is being shot in October, covering the 1990 John Otway World Tour. The epic undertaking features Otway playing a series of non-stop venues across the globe.

Like most things he has attempted, the tour is bound to be disastrous for Otway and extremely entertaining for everyone else.



tached just one image to each song from the album. What we've produced is quite confrontational, so I feel comfortable with that and with going completely against the grain of most video."

Confrontational but hardly commercial, is it? "No, I don't have any illusions about that. I just felt that if there was going to be a video, then a head and shoulders shot of us was as apt a thing as can be."

The Prisoner breaks free

by John Slater
MOST PEOPLE will have seen at least one episode of The Prisoner at some time or other; you know, Patrick MacGohhan as the neurotic Number 6 having round Port Meinon pursued by a huge weather balloon and screaming "I am not a number... I am a free man!"

Now an enterprising team of writers and producers from Birkenhead have produced the vinyl sequel.

Distributed by Pinnacle, Fall Out is the brainchild of Rob Fennah and his partners collectively known as Alternative Radio, and has been picked up by regular airplay from several Radio One jocks.

Permission has also been given by ITC for the team to use original footage from the cult television series in the making of a promo video to be shot in the near future, as soon as the financial back-up has been sorted out. It's certainly difficult to imagine any of the "happening" pop shows turning down an opportunity to screen clips of a video from a best selling show with sky-high ratings, a huge international fan club and Prisoner Societies Worldwide.

Alternative Radio have other novel ideas flying around and hope that at least one major record-publishing company will have the foresight to take up their offer of fame and riches for the price of a video and a little speculation.

Luxury!

by Martin Aston
HOWARD DEVOTO has only made two albums in the last seven years, the solo Jock Visions Of The Dream and 88's Unanswerable Lust in partnership with "one-man orchestra" Noko as Luxuria.

Now Manchester and the "alternative" viewpoint it back in vogue, here's Luxuria's second album Best Box, a video collection based on the new songs and a book of complete lyrics, 1976-90.

A man who's said his most fitting press description was "making triumphs out of unhappiness", Devoto considers Best Box his best work in a decade. "It's an incredibly varied album to my ears, compared to how I hear other peoples' albums anyway," he reckons. "It's the variety of musical approach that Noko's capable of, musing that really makes it for me in terms of working with someone."

Devoto, who played an influential part with Buzzcocks and Magazine at the dawning of punk and New Age respectively, seems to work best in collaboration. The book of lyrics initially proposed by Simon Petherer at Black Spring Press took four years to materialise, while the title it Only Looks As If It Hurts was one of the ones that leapt out at me, and made me think I liked the hint of showbusiness in it. Woody Allen could have said it."

Devoto's as keen on cinema as on music, which is probably why he regarded the video as being "uncomfortably between the actual and short film, with neither the time nor money to do either well," as he says, "hiring his songs" "finely honed" obligations "to specific images." "For most of the video, we've ei-



strait forward

A GAME played by quite a few folk in the music industry is to stand at the back of a pub and try to imagine what the band would be like with a bit of production behind them and with a show at a first division venue.

Well, if you've been wondering that, the answer is: **The Notting Hillbillies**.

At the **Dominion Theatre** in London, they managed to translate their low-budget, low-type philosophy into intimacy and a sense of belonging which rose from the stage and went right to the top of the gods.

Lesser musicians on cheap tours have simply looked like minor craftsmen cutting corners and saving pennies. The Hillbillies have the depth of talent to be able to transcend that.

The lack of frills and fuss made everybody in the full house feel an integral part of the proceedings every time Mark Knopfler stepped forward to display the range of his abilities, every time the band cranked out another country corny tune, every time the musical style swung to blues or jazz or lament.

The Hillbillies' simple presentation style means that there are no distractions for the audience and you're allowed to give your full attention to the music.

How many on the contemporary scene are prepared to stand naked but for their art under such intense scrutiny? Only those with a modicum of talent, presumably.

JEFF CLARK-MEADS

That's Moore like it...

TO AN audience of confirmed tastes, the appearance of one of its luminaries in a different guise came as quite a shock. **Gary Moore** has, albeit temporarily, fled his way from the world of affiliations back to the music that inspired him to pick up the guitar.

Accompanied by **The Midnight Blues Band** at **Hammer-smith Odeon**, the change is immediately apparent: No lowering stacks of amplifiers; instead a five-piece horn section. Moore himself has returned to the roots of the leather-and-head-bashing antics Moore appeared relaxed and composed in a dark suit. His guitar playing was equally sophisticated. Old blues standards such as Willie Dixon's *Born Under A Bad Sign* and Otis Rush's *Oh Preety Woman* were covered with verve and style.

But whereas Eric Clapton's recent blues workouts at the Albert Hall had the sophisticated air of a common room clique, Moore's was more a behind-the-school-bicycles-sheds gathering of reprobates.

The fish guitarists were joined by two of the giants of blues: the two Alberts — King and Collins. Their spark, precise styles were in stark contrast to Moore's floundering and often pacy playing.

As rock music of the metal variety moves further from its roots and closer to parody, it was en-

lightening to see one of its exponents return — and add to — the very music that set the musical behemoth in motion.

ANDREW MARTIN

Murphy's law into himself

PETER MURPHY probably wouldn't be too pleased with a comment overheard at the bar:

"I like going to concerts where you can sing all the words," is not quite the enigmatic image he has tried to create over the past decade.

The former Bauhaus frontman, he of the impossible cheekbones and messianic posture, has studied hard at the school of Bowie/Iggy Pop cool but has graduated with only second-class honours.

Not that the reverential **Town and Country Club** audience seemed to mind. Called to worship by the exiled prince of punk, they came expecting a decadent display of '77-abandon, but got Nietzsche chic instead. Backed by his four stooges, Murphy has distilled the majestic screams of Bauhaus into danceable, metallic-core guitar rock.

The trouble is that in the live setting of the moody variety of the album *Deep* is lost in a swirl of guitar and synth.

Maybe his had a bearing on the audience, who seemed younger (if still stereotypical indie-fans) and less boisterous than at the band's *Town And Country* gig last year, there was little attempt at any of the stage-dvnt antics or thrashing, swaying crowd-movements one would expect. The audience seemed quite subdued.

This could well have been because of the new, even-more-dancey *Jesus Jones* which was presented. For the band were on the indie-dance trail before everyone else, heading inexorably towards the success that was *Real, Real, Real*.

At the bar there were no doubt lost for words.

PAUL STEPHENSON

Power in the darkness

FOR A band with an average age of 18, **Power Of Dreams** are remarkably adroit performers, as the crowd at **Toulouse's Petit Palais Des Sports** were only too happy to discover. They certainly play with a soulful enthusiasm, but they also have the playing skills and good-natured banter to keep a crowd on their side.

The sprightly *Crescent* opened the set with a few duff notes early on only succeeding in kick-starting the band into overdrive. Their debut *Satanta single*, *A Little Piece Of God*, a belligerent anti-blind faith anthem was surprisingly greeted with whoops of recognition, surprising as it's never been released outside the UK and Ireland. "How the fuck do youse know that," asked singer Craig Walker, but it was nice to see his genuine joy at the response.

The rest of the set drew heavily on the material from their forthcoming *Polydor LP*, *Immigrant Emotions And Me*, with *Maire I Don't Love You* and *Does It Matter* particularly impressive. Highlight of the night had to be the version of *The Door's Break On Through* (a song written before any of the band was born) which included snippets of *She Loves You*. All You Need Is Love and *Johnny, Joe Le Taxi*. These boys can crowd-please.

100 Ways To Kill A Love, the



THE NOTTING Hillbillies: nothing but talent

current 45, closed the proceedings and provided a fitting climax to a fine performance. The single's already getting Radio One airplay.

LEO FINLAY

Jesus on your side

TICKETS FOR **Jesus Jones** were changing hands at £25 outside the **Kilburn National Ballroom**.

The band were popular before, with their peculiar brand of skate-rock but chart success appears to have done them a great favour.

Maybe this had a bearing on the audience, who seemed younger (if still stereotypical indie-fans) and less boisterous than at the band's *Town And Country* gig last year, there was little attempt at any of the stage-dvnt antics or thrashing, swaying crowd-movements one would expect. The audience seemed quite subdued.

This could well have been because of the new, even-more-dancey *Jesus Jones* which was presented. For the band were on the indie-dance trail before everyone else, heading inexorably towards the success that was *Real, Real, Real*.

At the National, the old indie-rock was there but now even better backed by an efficient and stylish dance beat. Even their previously most popular song, *Info Freako*, lost some of its spite and aggression to a new dancer treatment. It didn't suffer, though, it sparkled and throbbled with youthful freedom and liveliness, as did most of the songs in their set — such as the debut *Bring It On Down* and the anthemic *I Don't Want That Kind Of Love*.

With *Jesus Jones* at their best, I remain a believer.

JEFFREY DAVY

World at one

FOLLOWING A dinner-suited cabaret singer/comedian into the gawdy glories of the **Hucknay Empire** stage, the cheerful, well-timed *World At One* of **Karl Wallinger** and his **World Party** playmates seemed fitting and natural right from the band's opening chords.

Quickly punctuating the proceedings with a wry "special good evening to everyone who's paid", Wallinger confidently led his five

componions into the widely-claimed territory of his new *Goodbye Jump LP* to the ready appreciation of a mixed crowd of musicians, music business people and dedicated punters.

As the unusually cosy evening progressed and the band matched confidence to consummate musicianship, the reference-strewn strengths of *World Party's* exciting retro-vision became contagiously clear. Ebullience grew into extraordinary, blissed-out energy on stage, and the bulk of the audience gave up efforts to maintain any vestiges of cool and comprehensively let their hair down.

By the time two encores had brought the evening to a close — incidentally proving Wallinger's fallibility in the process as he took the chance to showcase a decidedly non-LP song — *World Party* looked only set for somewhere like the T&C as a next stop, and who knows where thereafter?

DAVID ROBERTS

The Shamen Stitch that!

DABBLING IN psychedelics while maintaining a good melody and hook line seems to have paid off for **The Shamen**.

The Scottish duo have now been able to stamp their own brand on the dance music scene by adding a little more depth to what many would see as a restrictive genre.

Thudding bass lines are accompanied by keyboards and vocals that manage to lift the music; each track becomes far more of a song than purely a beat to dance to.

Their feel for atmosphere and mood has added a further texture to their work and that along with their mesmerising light show helped make their performance at London's **Town And Country Club** a blinding success.

Consequently, the number of people raving on the dance floor was made by those standing back and enjoying the music. As with their earlier, more pop-based songs, the Shamen's latest work retains an ethereal quality that at times makes it quite captivating.

These days it is the harder dance material that the group specialises in and it was the singles, including *Omega Amigo* and *Project*, that were given the best reception.

What was most satisfying to see in the Shamen's music was that while the current house sound may not be around forever, the group are sure to remain creative.

NICK ROBINSON



JESUS JONES: believe

STITCH (née *Stitched-Back-Foot Airmen*) have never made things easy for rock critics and lazy listeners, which is probably why they're still playing the **Union Bar** at the **City of London Polytechnic**, a venue oozing with steady student charm but, with all due respect, hardly the **Hammy Odeon**.

Furthermore, there's a notable absence tonight of the poppier, melodic songs that, dispersed evenly among angular instrumentals and more abrasive compositions, lend their records a pleasing diversity.

It's been a year since their debut in *Tap LP* *Manic And Global*, and, if anything, their anti-consumerist, pro-Gen sensibility has hardened further, as portrayed on the new 45, *Business Politician*. Most of the new material on show tonight has the some spicy non-conformity, though with rather more guitar interludes than we've been used to. Mind you, judging a year of *Stitch* songs on one performance is extremely unwise, since as composers they make *Eric Costello* look like the *Blue Nile*. Tomorrow night they could — and probably will — play another different set. Anyway, *It Happens Just The Same*, and *You Feel*, both showed signs of promise.

It seems rather sad that a band who have written so many fine songs should still be languishing in relative obscurity, but they have not allowed themselves to become dispirited, and that's often the most important thing.

DAVID GILES

TOP 75 SINGLES

MUSIC WEEK

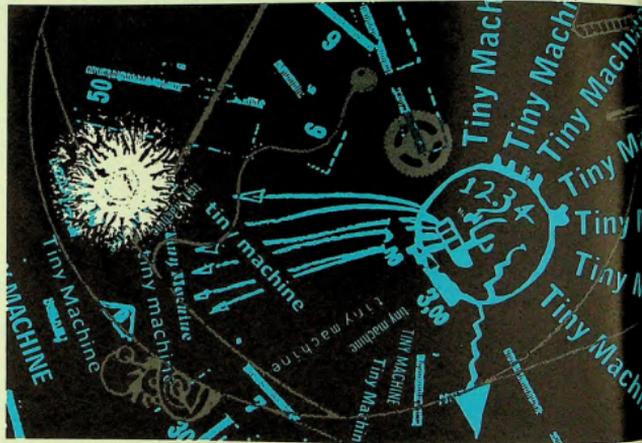


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No 1	KILLER Adamski	MCA (MCA/T) 1400 (F)
2	WORLD IN MOTION... England New Order	Factory/MCA FAC 7937 (12-FAC 793) (P)
3	BETTER THE DEVIL YOU KNOW Kylie Minogue	PWL (PWL/T) 56 (P)
4	DIRTY CASH Adventure (O) Steve V	Mercury/Phonogram MER10 331 (F)
5	HOLD ON En Vogue	Atlantic/Epic West A 7867 (P)
6	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR The Chimes	CBS (CHIM/T) 1 (C)
7	VENUS Don Pablo's Animals	Ronour (RUM/T) 18 (PAC)
8	COVER GIRL New Kids On The Block	CBS (BLOCK/T) 5 (C)
9	VOGUE Madonna	Sire W 963 (T) (W)
10	HOW CAN WE BE LOVERS Michael Bolton	CBS 65918 (12-65918) (C)
11	WON'T TALK ABOUT IT (Remix) Boyz II Men	On Beat GOOD 43 (P)
12	HEAR THE DRUMMER (GET WICKED) Chad Jackson	Big Wave BWT (1) (MAG)
13	PAPA WAS A ROLLING STONE Was Not Was	Fontana/Phonogram WAS 712 (F)
14	OPOSITES ATTRACT Paulo Abdul (duet with The Wild Pair)	Sire/Virgo (SINT) 124 (P)
15	DOIN' THE DO Buffy Boo	Rhythm King/MCA LEFT 39 (T) (RKT)
16	TAKE YOUR TIME Mantronix (feat. Wondress)	Capitol (12) (C) 572 (C)
17	ROAM B2-5	Capitol (12) (C) 572 (C)
18	POLICY OF TRUTH Depeche Mode	New (12) (BONG 19) (RKT)
19	STAR Erosure	MCA (12) (MUTE 11) (RKT)
20	IT'S MY LIFE Alannah Myles	Parlophone (12) (R 6254) (F)
21	BLACK VELVET Alannah Myles	Parlophone (12) (R 6254) (F)
22	EVERYBODY EVERYBODY Everybody	Atlantic/Epic West A 8742 (T) (W)

41	VISION OF YOU Belinda Carlisle	Virgin (VST) 1244 (F)
42	REPUTATION Dusty Springfield	Parlophone (12) (R 6253) (F)
43	IT'S HAPPENIN' Plus One featuring Sirron	MCA (MCA/T) 1405 (F)
44	LOVE THING The Foundations	CBS (FAS/T) 1 (C)
45	STEP ON Happy Mondays	Factory FAC 2727 (12-FAC 272) (P)
46	SOMETHING HAPPENED ON THE WAY TO HEAVEN Phil Collins	Virgin (VST) 1231 (F)
47	THE ONLY RHYME THAT BITES MC Tunes Versus 808 State	ZTT/WEA ZANG 37 (W)
48	WHAT DID I DO TO YOU? (EP) Lisa Stansfield	Archie (13) (148 11) (13) (MAG)
49	RADICAL YOUR LOVER Lene Augustin (The Big Bad Forms)	Polystar (1) (2) (F)
50	WILD WOMEN DO Natalie Cole	EMI USA (12) (M 8) (E)
51	THE MASTERPLAN Diana Brown & Barrie K. Shorpe	EMI (London) (P) 133 (P)
52	DON'T MISS THE PARTYLINE Bizz Nazz	Columbia/Columbia COOL (U) 201 (C)
53	CUTS BOTH WAYS Gloria Estefan	Epic 65982 (12-65982) (C)
54	REBEL MUSIC Rebel MC	Doves (WANT) 31 (PAC)
55	WE GOT THE LOVE Touch Of Soul	Columbia/Columbia COOL (U) 204 (C)
56	LOVING YOU Massive Inbrutiny Tracy	Dolby/Pension (DE) (X) 1907 (PAC)
57	I'LL BE YOUR EVERYTHING Tommy Page	Sire W 955 (T) (W)
58	WOULDN'T IT BE NICE The Beach Boys	Capitol (12) (C) 579 (E)
59	CIRCLESQUARE For Quilby/Gary Gomer (10 F)	For Quilby/Gary Gomer (10 F)
60	USELESS (I DON'T NEED YOU NOW) (Remix) Kym Mazelle	Parlophone (12) (S) 26 (E)
61	DON'T TALK Junior Tucker	10 (10) (PAC) 299 (F)
62	GIVE A LITTLE LOVE BACK TO THE WORLD Erosure	Parlophone (12) (S) 26 (E)



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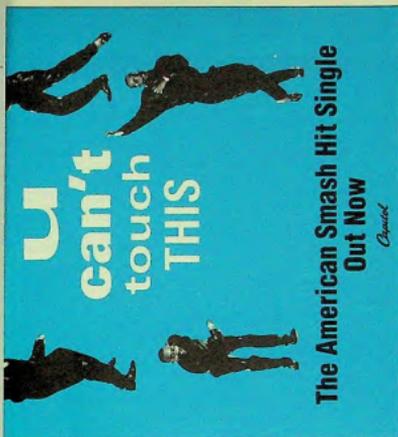
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1	KILLER Adamski	MCA/MCA(NT) 1400 (F)
2	WORLD IN MOTION... England New Order	Factory/MCA/TAC 907 (12-FAC) 293 (F)
3	BETTER THE DEVIL YOU KNOW Kylie Minogue	PWL/PML(UT) 58 (F)
4	DIRTY CASH Adventures Of Steve V	Mercury/Phonogram MEX30 311 (F)
5	HOLD ON En Vogue	Atlantic/Font West A 7980(7) (W)
6	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR The Chimes	CBS/CHIM(1) 1 (C)
7	VENUS Don Pablos Animals	Romcor/RUM(NT) 18 (FAC)
8	COVER GIRL New Kids On The Block	CBS/BLOCK(1) 5 (C)
9	VOGUE Madonna	Sire

10	HOW CAN WE BE LOVERS Michael Bolton	CBS/BS3918 7 (12)
11	WON'T TALK ABOUT IT (Remix) Beats International	Ge Beat
12	HEAR THE DRUMMER (GET WICKED) Chad Jackson	Big Wave BWR
13	PAPA WAS A ROLLING STONE Was Not Was	Fontana/Phonogram W
14	OPPOSITES ATTRACT Paulo Abdul (duet with The Wild Pair)	Sire/Virgin/SIR
15	DOIN' THE DO Benny Boo	Rhythm King/Wave LEFT 3
16	TAKE YOUR TIME Monty Alexander (feat. Wandress)	Capitol/CAP
17	ROAM B52's	Reprise/Warner Brothers W 982
18	POLICY OF TRUTH Depeche Mode	Mute/123/DONG 15
19	STAR Essex	Mute/123/AUTE 111
20	IT'S MY LIFE Tina Turner	Parlophone/123R 628
21	BLACK VELVET Alannah Myles	Atlantic/Font West A 87(12)



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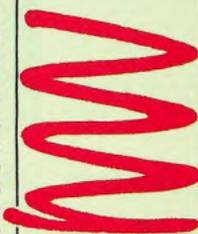
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41	VISION OF YOU Belinda Carlisle	Virgin/VST(1) 1204 (F)
42	REPUTATION Dusty Springfield	Parlophone/123R 625(3) (F)
43	IT'S HAPPENIN' Plus One featuring Sirron	MCA/MCA(NT) 1405 (F)
44	LOVE THING The Posseiders	CBS/FASA(1) 1 (C)
45	STEP ON Rapper/ Mandays	Factory/FACTORY 125-FAC 272(1) (F)
46	SOMETHING HAPPENED ON THE WAY TO HEAVEN Phil Collins	Virgin/VST(1) 1201 (F)
47	THE ONLY RHYME THAT BITES MC Tunes Versus Bob State	ZTT/WEA/WANG 370 (W)
48	WHAT DID I DO TO YOU? (EP) Lita Stansfield	Arista/12118(12-43118) (BMG)

EVERYBODY EVERYBODY

TOP 75 SINGLES

MUSIC WEEK



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1	KILLER	Adamski	MCA (MCA) (140) (P)
2	WORLD IN MOTION...	England New Order	Fonory/MCA FAC 2903 (12-24C 290) (P)
3	BETTER THE DEVIL YOU KNOW	Kylie Minogue	PWL (PWL) (54) (P)
4	DIRTY CASH	Adventures Of Stevie V	Mercury/Phonogram MERK(311) (P)
5	HOLD ON	En Vogue	Atlantic/East West A 7988(T) (W)
6	I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR	The Chimes	CEP (SMT) (T)
7	VENUS	Dani Pablo's Animals	Rumour (RMM) (18) (P)
8	COVER GIRL	New Kids On The Block	CEP (BLOCK) (5)
9	VOGUE	Madonna	Sire W 1851 (T)
10	HOW CAN WE BE LOVERS	Michael Bolton	CEP 659188 (12-65918 8)
11	WON'T TALK ABOUT IT (Remix)	Beats International	Go-Bet (GDD) (4)
12	HEAR THE DRUMMER (GET WICKED)	Chad Jackson	Big Wave (BW) (7) (8) (M)
13	PAPA WAS A ROLLING STONE	Was Not Was	Fonory/Phonogram WAS 7112
14	OPPOSITES ATTRACT	Paulo Abdul (duet with The Wild Pair)	Sire/Virgin (SMT) (24)
15	DOIN' THE DO	Betty Boo	Hyman (Hy) (M) (4) (E) (P) (T) (U)
16	TAKE YOUR TIME	Mantrix (Feat. Wondress)	Capitol (12CCL 57)
17	ROAM	Reppin' Warner Brothers W 982(T) (T)	852's
18	POLICY OF TRUTH	Dapchee Made	Mute (12) (M) (U) (11) (U)
19	STAR	Erasure	Fonory/Block (12) (R) (254)
20	IT'S MY LIFE	Talk Talk	Atlantic/East West A 8142(T) (T)
21	BLACK VELVET	Alannah Myles	Atlantic/East West A 8142(T) (T)
22	EVERYBODY EVERYBODY	Block Box	Atlantic/East West A 8142(T) (T)

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41	VISION OF YOU	Belinda Carlisle	Virgin (V57) (134) (P)
42	REPUTATION	Duffy Springfield	Parlophone (12) (R) (53) (R)
43	IT'S HAPPENIN'	Plus One Featuring Sirron	MCA (MCA) (1) (46) (P)
44	LOVE THING	The Passions	CEP (PAS) (T) (4) (C)
45	STEP ON	Happy Mondays	Fonory FAC 2727 (12- FAC 272) (P)

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ALM AMX71 546 (F)	Signpost: Tens - 157 297 (K 97)	Warner Brothers W 98 171 (M)	Robless/4th & Hwy (23BRW 144 F)	Movement: 98 (Featuring Control) Thompson	gP International/Virgin: DEP 3512 (F)	Gambel (12.CC. 581 E)	Atco 113 133 (12-4133) (BMG)	Virgin 1571 132 (F)	London/LOJX 128 (F)	ICKA/DK721 (BMG)	10/Virgin: MTRXN 200 (F)	Mercury/Phonogram: MTRXN 18 (F)

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36	37	38	39	40
HOLD ON Wilson Phillips	GHETTO HEAVEN The Family Stand	IT MUST HAVE BEEN LOVE Rosette	SOFTLY WHISPERING I LOVE YOU Paul Young	YAAAH/TECHNO TRANCE D-Share
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63	64	65	66	67	68	69	70	71	72	73	74	75
THE AND STONES The Rolling Stones	ISTANBUL (NOT CONSTANTINOPLE) They Might Be Giants	MR CADRIVER Lenny Kravitz	MUSIC STOP The Railway Children	BACKSTREET SYMPHONY Thunder	NOTHING COMPARES 2 U MMW	UNTIL YOU COME BACK TO ME (THAT'S WHAT I'M ASKING) Miki Howard	FIND A WAY Coldwell Heat/Queen/Lanich	SPRINGTIME FOR THE WORLD The Blow Monkeys	MAGIC HOUR Halo James	FLOWER OF SCOTLAND Scottish Rhyth/Fears with Bonnie Brownie	TINY MACHINE The Dazzling Buds	JUST A FRIEND Biz Markie
Atlantic/Capitol: INTY1 124 (C)	Elektra 110 107 (M)	Virgin 1951 126 (F)	EM (12BWPW) 127 (E)	London/LOJX 247 (F)	Atlantic East: Int 19 173 571 (M)	Ahead Of Our Time/Big Top: CDG 870 (J 87)	RCR PA 48 217 (Z-F) 438 41 (BMG)	Epic: HALOJ 4 (C)	Capitol: TREAM 1001 (G2)	Epic: LONWJ 31 (C)	Gold Child/Warner Brothers W 98 217 (M)	

T W E L V E • I N C H

1	1	KILLER World In Motion Explored New Order	11	11	VOGUE Madonna
2	2	VENUS Sade	12	12	LOVING YOU The Notorious B.I.G.
3	3	HEAR THE DRUMMER (GET WICKED) Chad Johnson	13	13	VISION OF YOU The Notorious B.I.G.
4	4	SOLO ON Eazy-D	14	14	GET IT UP The Notorious B.I.G.
5	5	LETAL I WANT I FOUND WHAT ... The Notorious B.I.G.	15	15	THE POWER Sade
6	6	TECHN Adrenaline of Steve V	16	16	A DREAMS DREAM Sade
7	7	THE ONLY ONE I KNOW The Notorious B.I.G.	17	17	SOFTLY WHISPERING I LOVE YOU Paul Young
8	8	STAK Eazy-D	18	18	POCKET OF TRUTH Dazzle Mode
9	9	TAKE YOUR TIME Woodkid	19	19	YAAAH D-Share
10	10	POCKET OF TRUTH Dazzle Mode	20	20	YAAAH D-Share
11	11	YAAAH D-Share	21	21	YAAAH D-Share
12	12	YAAAH D-Share	22	22	YAAAH D-Share
13	13	YAAAH D-Share	23	23	YAAAH D-Share
14	14	YAAAH D-Share	24	24	YAAAH D-Share
15	15	YAAAH D-Share	25	25	YAAAH D-Share
16	16	YAAAH D-Share	26	26	YAAAH D-Share
17	17	YAAAH D-Share	27	27	YAAAH D-Share
18	18	YAAAH D-Share	28	28	YAAAH D-Share
19	19	YAAAH D-Share	29	29	YAAAH D-Share
20	20	YAAAH D-Share	30	30	YAAAH D-Share

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SINGLES

1	1	VOGUE, Madonna	Sire
2	2	ALL I WANNA DO IS MAKE LOVE TO YOU, Heart	Capitol
3	3	HOLD ON, Wilson Phillips	SBK
4	4	ALIGHT, Boyz II Men	AMA
5	5	POISON, Bell & Devo	MCA
6	8	IT MUST HAVE BEEN LOVE, Roxette	EMI
7	3	NOTHING COMPARES 2 U, Sinead O'Connor	Chrysl./Epic
8	7	SENDING ALL MY LOVE, U2	Arista
9	9	U CAN'T TOUCH THIS, MC Hammer	Capitol
10	11	OOH LA LA, Perfect Gentleman	Columbia
11	12	HUMPY DANCE, Digital Underground	Tommy Boy
12	15	READY OR NOT, A&T	Virgin
13	16	TURTLE POWER, Partners In Kryme	SBK
14	18	HOLD ON, En Vogue	Arista
15	21	DO YOU REMEMBER?, Phil Collins	Arista
16	27	STEP BY STEP, New Kids On The Block	Columbia
17	17	YOUR BABY NEVER LOOKED GOOD IN... Exposé	Arista
18	13	THIS OLD HEART OF MINE, Rod Stewart with Ronald Isley	Warner
19	11	I WANNA BE RICHEL, Caloway	Solar
20	22	BABY IT'S TONIGHT, Taylor Dayne	Reprise
21	25	I'LL BE YOUR SHELTER, Julie Doyle	Arista
22	24	CHILDREN OF THE NIGHT, Richard Marx	AMA
23	26	I'LL SEE YOU IN MY DREAMS, Gloria	EMI
24	25	RUB YOU THE RIGHT WAY, Johnny Gill	Motown
25	14	LOVE CHILD, Sweet Sensation	Alma
26	38	SHAIN'T WORTH IT, Glenn Medeiros	MCA
27	34	IF YOU SEE THE SILENCE, Depeche Mode	Sire
28	32	SITTING IN THE LAP OF LUXURY, Lou Lou	WGC
29	31	CRUISING FOR BRUISING, Boston	Epic
30	36	DEADBEAT CLUB, The B-52's	Reprise
31	-	CRADLE OF LOVE, Billy Idol	Chrysl.
32	-	WHAT IF TAKES, Aerosmith	Geffen
33	19	HOW CAN WE BE LOVERS, Michael Bolton	Capitol
34	29	EXPRESSION, Salt-N-Pepa	Nash/Polo
35	-	UP ALL NIGHT, Slaughter	Chrysl.
36	40	NICETY, McFall	Alma
37	23	DON'T WANNA FALL IN LOVE, Jone Child	Warner Brothers
38	-	ALWAYS AND FOREVER, White	Select
39	-	GIRLS NITE OUT, Tyler Collins	RCA
40	-	THE POWER, Snap	Arista

ALBUMS

1	1	I DO NOT WANT THAT HAVEN'T GOT, Sinead O'Connor	Chrysl./Epic
2	2	PLEASE HAMMER DOWN YOUR EM, M.C. Hammer	Capitol
3	3	BRIGADE, Heart	Capitol
4	6	PRETTY WOMAN, Original Soundtrack	EMI
5	7	POISON, Bell & Devo	MCA
6	5	SOUL PROVIDER, Michael Bolton	Columbia
7	4	JANET JACKSON'S RHYTHM NATURAL 1814, Janet Jackson	Arista
8	8	VICILATOR, Depeche Mode	Sire
9	9	NICK OF TIME, Boyz II Men	Capitol
10	10	FEAR OF A BLACK LADY, Public Enemy	Del Jam
11	14	BUT SERIOUSLY, Phil Collins	Arista
12	17	WILSON PHILLIPS, Wilson Phillips	SBK
13	15	SHUT UP AND DANCE, Paula Abdul	Virgin
14	16	PUMP, Aerosmith	Geffen
15	19	CHARMED LIFE, Billy Idol	Chrysl.
16	11	AFFECTION, Lisa Stansfield	Arista
17	13	TEENAGE MUTANT NINJA... Original Soundtrack	SBK
18	12	FOREVER YOUR GIRL, Fouzi Abdul	Virgin
19	15	THE END OF THE INNOCENCE, Don Henley	Geffen
20	20	JOHNNY GILL, Johnny Gill	Motown
21	21	BEHIND THE MASK, Pleasurehead Mac	Warner Brothers
22	18	STICK TO IT YA, Slaughter	Chrysl.
23	23	DOWNTOWN TRAIN/SELECTIONS, Rod Stewart	Warner Brothers
24	24	SEX PACKETS, Digital Underground	Tommy Boy
25	22	MANIC NIKANVA, Robert Palan	EsParanza
26	27	LONDON WARSAW NEW YORK, Boyz II Men	Epic
27	26	ALANNAH MYLES, Alananna Myles	Arista
28	28	COSMIC THING, The Contortions	Reprise
29	29	PUMP UP THE JAM, The Contortions	SBK
30	29	TREY LOUER, Babyface	SBK
31	31	CRY LIKE A RAINSTORM, Lando Romaldi	Elektra
32	35	BORN TO SING, En Vogue	Arista
33	33	DAMN YANKEES, Damon Yankee	Warner Brothers
34	33	KILLIN' TIME, Clivie Black	RCA
35	39	CAN'T FIGHT FATE, Taylor Dayne	Arista
36	38	HANGIN' TOUGH, New Kids On The Block	Columbia
37	34	RED FEELGOOD, Mo'Nique	Elektra
38	35	BLUESKY MINING, Midnight Oil	Columbia
39	39	THE DAY THE LAUGHTER DIED, Andrew Dice Clay	Del American
40	40	CHANGES/BOWIE, David Bowie	Rykodisc

Charts courtesy Billboard, 2, June 1990 * Bullsets are awarded to those products demonstrating the greatest airplay and sales gain.

ALBUM OF THE WEEK

MADONNA: I'm Breathless (Music From And Inspired By The Film Dick Tracy). Sire. WX 351. Clearly not a debut on the west, but far from being Madonna at her best. Viewed as an honorable attempt to reflect the music of the times of Tracy and taking in three offerings from Sonchein, it just about works as a minor soundtrack LP. View it as a Madonna LP proper, as suggested by Vogue, and we're deeply in the soup. People are going to be mighty disappointed, and the relative lack of ballyhoo surrounding its release seems to predict this. **DH**

MARC ALMOND: Enchanted. Some Bizarre/Parlophone (TC/CD) PCS 7344. Another delve into the dark diaries of Marc Almond, and it sounds as if he's been travelling a bit too far of the cosmopolitan content of this dazzling set is anything to go by. With a solid fan base established via consistent excellence, Almond feels free to experiment here like never before, and although he's veering slightly out of the mainstream that his flamboyant talents were always a step removed from, he's increasingly in an untouchable class of his own. **GT**



MAZZY STAR: She Hangs Brightly. Rough Trade. Rough 158. The wrong ears will pick up on Hope Sandoval's countryish twang, but the right ears may be slightly worried by some fairly routine Weird Scenes In The Goldmine recordings. But between these Muzzy Star singles brightly, an eloquent and exciting journey into slide guitar and breathy vocals, reflecting the promise shown by guitarist David Roback's gloriously underachieving Opal. Stock with confidence. **DH**



ROY HARPER: Once, Awareness Records AW 1018. Distribution: Revolver/Carrel. Easily Harper's best in years. Stripped down, Harper the poet takes his chance against the ills of the world and even emerges as a prolix singer David Roback's on the extraordinary The Black Cloud Of Islam. Freed from the corridors of the majors, Harper in the supportive backwaters of Awareness Records, is surely poised for some sort of comeback. Point the doubters in the direction of the contributions from Kate Bush and Dave Gilmore. **DH**

TALK TALK: Natural History. Parlophone. PCSD 109. Following a rather acrimonious split with the group, EMI now releases a greatest hits package that spans the whole of the band's career so far. The singles Talk Talk and Today say up the early pop period of the group's success in the US. But it is the following tracks that highlight the richness and colour of

Hollis and co's musical vision. The last two EMI LPs were simply astonishing in their creativity and originality and it must be hoped that this compilation will serve as a taster to encourage more people to hear those two wonderful albums. **NR**

MICHAEL McDONALD: Take II To Heart. Reprise/WEA WX 285.

The return of a sweet-voiced blues-eyed solo singer, who's never meant as much here as in the AOR parts of the US. It's pretty much formula stuff — a bunch of lurve ballads co-written with top composers, but worth a listen for the Diane Warren title track. It's taking off Stateside and could do so here. **DL**

GLEN CAMPBELL: Walking In The Sun. Capitol CI 93884. Glen might be more middle of the road than streetwise country hero these days, but he's still got enough of a voice to make his interesting listening. There's no Coltrane or Wichita Lineman here, but She's Gone, Gone, Gone, Gone and Somebody's Leaving are worthy enough efforts. And the LP's real disaster is the banjo-led version of The William Tell Overture (yes, that one). The man's a legend, and despite his age, so, look for good nostalgia sales. **LP**

ETTA JAMES: Stickin' To My Guns. Island ILPS 9955. Last year's Barry Beckett-produced *Seven Year Itch* was a delight and bit it even better. James has one of the great voices of Sixties R&B and for the most part she's given a sensitive Southern Soul backing. The supporting cast includes Jimi Hurd, Dave Gray, guitar Ragtime Young and even rapper Del Fuegos. With support from Jazz FM and other adventurous radio people, plus London gigs in July, this could achieve healthy sales. **DL**

GUESCH PATTI & ENCORE: Nomades. EMI France. PM 535. Perhaps remembered best — if at all — for 1988's wonderful single *Striking Voice*, Patti possesses a striking voice that initially seems at odds with the more mainstream sound of her music. On this album, the two work exceedingly well together, with some tracks having a greater depth than some of those on her debut LP *Labyrinth*. The French lyrics are certainly not a hindrance and if any French artist had a chance of cracking today's mainstream market then this is the one to do it — in style. **NR**

ROADSIDE PICNIC: For Mad Men Only. Novus PL 74581. Distribution: BMG. Maybe it should be filed for Seventies jazz-rockers only. Though this reviewer can't claim a chance of cracking today's RP's spirited re-creation of that fusion style, with lyrics inspired by Hesse's *Steppenwolf*, it has been unlikely a critical prize from some distinctive magazine. With BMG's gawling promotion money behind the group, expect strong sales. **DL**

CRAIG DAVIES: Groovin' On A Shaft. Circle, Rough Trade, Rough 132. The fragility that displaced a crooner Craig Davies is replaced by a PL like Narcissus is displayed on a more confident and robust sound on

Groovin'. This is perhaps thanks to the production and musical backing of the members of British rockers Dead. There are some charming interpretations of some traditional R&B sound which work particularly well on the opener *Angelic Divine* and the saccharine/cynical *Another Rock 'N' Roll Song*. A rewarding effort. **NR**

JIMMY ROGERS: Ludella Bedrock. BDP 13. Distribution: Charly. A living legend of Chicago R&B, Rogers played guitar with Muddy Waters and made some of the most timeless Chess tracks. This highly enjoyable 1989 album, half live and half studio, is a 'fathers and sons' effort with Rogers and Howlin' Wolf guitarist Hubert Sumlin joined by the Fabulous Thunderbirds' Kim Wilson. The white boy blows beautiful Little Walter style harmonica and also produces. **DL**



SACRED REICH: The American Way. Roadracer RO 8392-1. American Way represents a continuing development for Sacred Reich, the Arizona thrashers who've impressed with their Surf Nicaragua and Alive At The Nomad mini-LPs. This second full album sees Phil Kind and co grinding out a politically/socially conscious but in a typically personal form of thrash that combines the best of what a musical ferocity and beefy intensity. The tension builds throughout, before unwinding with a soaring, humorous sub-disco workout with horns and all, undeterming not one jot the overall value of this album. **KB**

CABARET VOLTAIRE: Nag, Nag, Nag/Yasher (Cabs 1), Voice of America (Cabs 2), Red Mecca (Cabs 3), Live At The YMCA (Cabs 4), Listen Up With... (Cabs 5), The Living Legends (Cabs 6) and Three Mantras (Cabs 7). Mute Records' emergence from the post-punk era with a defiance towards the traditional three-minute pop song, Cabaret Voltaire's experimental rock parts and efforts to create abstract dance music of both atmosphere and intensity. The Living Legends (a new compilation) acts as a synopsis of their early years with tracks such as *Walls Of Jerico* displaying a characteristic edge and unerving mood. With each album come a greater awareness of the power of rhythm along with a highly complementary use of edited taped dialogue. But at the same time, the Cabs refused to become slaves to the synthesizer and continued to be creative with horns and all, underguitar. Not only are these albums important documentations of Eighties independent music, but they also show the group's wide influence on popular music of today. Dedicated fans will clamour for *Listen Up With...*, a double compilation of rarities and previously unreleased tracks. **NR**

● More LP reviews on p37.

PRIVATE EYES: Martin Aston, Kirk Bolds, Leo Finlay, Dave Hedges, Ian Hennessey, Holland, Steve Lambert, David Lane, Paul Robinson and Gareth Thompson

26 MISS ETHERINGTON
27 EMMERSON PHOENIX
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TOP 20 COMPILATIONS

No 1	Now 171	CD	EMI/Virgin/Decca/Now 17
1	CLASSIC EXPERIENCE II	CD	EMI/EMTO 50
2	GET ON THIS! - 30 DANCE HITS VOL. 1	CD	Warner 2348 4180
3	JUST THE TWO OF US	CD	EPIC WOOD 11
4	FREEDOM TO PARTY - FIRST LEGAL RAVE	CD	THE WOODEN SHOE
5	SIXTIES MIX 3	CD	SHIVA SNE 8201
6	A NIGHT AT THE OPERA	CD	Warner 2348 2414
7	THE BLUES BROTHERS (OST)	CD	Atlantic/East West K 50715
8	HOOKEE ON COUNTRY	CD	K 7348 1439
9	DEEP HEAT 6 - THE SIXTH SENSE	CD	Telstar STAR 2412
10	MOTOWN DANCE PARTY 2	CD	Motown 21 27103
11	THE EARTHQUAKE ALBUM ...	CD	Lib And America ANDY 801
12	DIRTY DANCING (OST)	CD	K&L EL 8448
13	THE CLASSIC EXPERIENCE	CD	EMI EMTO 16
14	PRETTY WOMAN (OST)	CD	EMI USA HIT 1032
15	RIGHT STUFF 2 - NOTHIN' BUT A HOUSEPARTY	CD	SHIVA SNE 078
16	PURE SOFT METAL	CD	SHIVA SNE 996
17	NOW DANCE 901	CD	EMI/Virgin/Decca/Now 1
18	BUSTER (OST)	CD	Virgin V234
19	THE PREMIERE COLLECTION	CD	Mercury/Decca/EMI/Virgin

15	STILL GOT THE BLUES	CD	Virgin V212
16	BEHIND THE MASK	CD	Warner Bros/Warner WX 235
17	I DO NOT WANT WHAT I HAVEN'T GOT	CD	EMI/Orion/Cherry H
18	BRIGADE	CD	Capitol EMI 2121
19	ABSOLUTELY	CD	Nonesuch/Phonogram B29201
20	VIOLATOR	CD	Mercury USA
21	HEART OF STONE	CD	Capitol WX 232
22	A POCKETFUL OF DREAMS	CD	East West 1
23	BORN TO SING	CD	Atlantic EW 756 202841
24	CHANGESOME	CD	EMI GRV 1
25	LIFE	CD	Capitol/Warner B
26	THE ROAD TO HELL	CD	East West WX 317
27	FOREIGN AFFAIR	CD	Capitol EMI 2103
28	LET THEM EAT BINGO	CD	Capitol B&B 12161
29	CLASSICS BY MOONLIGHT	CD	Capitol B&B 12181
30	DREAMLAND	CD	Capitol/Warner B&B 12182
31	AFFECTION	CD	Atlantic 71029
32	PUMP UP THE JAM	CD	Samprod STU 1
33	CUTS BOTH WAYS	CD	East West 151
34	MENDELSSOHN/BRUCH/SCHUBERT	CD	HMV B&L EL 746201
35	THREE PLATINUM	CD	Atlantic 71029
36	GOLD	CD	Atlantic 71029
37	SILVER	CD	Atlantic 71029
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39	PLATINUM	CD	Atlantic 71029
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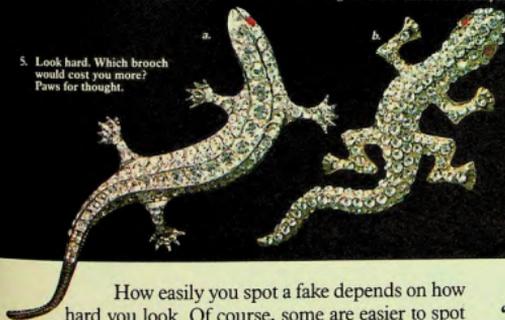
2. Choose the wrong tape, and you'll be in dire straits. There are marks for spelling.



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



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



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Classical

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2	VIVALDI FOUR SEASONS Virtuosi Of England	CFP4001/TCDFP4006 (E)	CFP
3	DUETS FROM FAMOUS OPERAS Various	CFP4144981/CFP4144984 (E)	CFP
4	THE PLANETS James Loughran/HO	CFP40243/TCDFP40243 (E)	CFP
5	PUCCINI TURANDOT (HIGHLIGHTS) Zubin Mehta/LPO	Decca Opera Gala 4213202/4213204 (F)	CFP
6	ELGAR VIOLIN CONCERTO Nigel Kennedy/Handley/LPO	EMX4120581/EMX4120584 (E)	Eminence
7	TCHAIKOVSKY 1812 OVERTURE Charles Mackerras/LPO	CFP101/TCDFP101 (E)	CFP
8	DVORAK SYMPHONY 9 (NEW WORLD) Zdenek Macal/LPO	CFP4382/TCDFP4382 (E)	CFP
9	DVORAK VIOLIN CONCERTO Vernon Handley/RLPO	CDFP4566/TCDFP4566 (E)	CFP
10	PUCCINI ARIAS AND DUETS VARIOUS	CDZ7625202/AZ7625204 (E)	EMI Laser
11	BEETHOVEN SYMPHONY NO. 9 Herbert Von Karajan/BPO	D G Galleria 4158321/4158324 (F)	CFP
12	HANDEL WATER MUSIC Virtuosi Of England	CFP40092/TCDFP40092 (E)	CFP
13	OPERA HIGHLIGHTS - SAMPLER Various	Philips 4263702 (F)	CFP
14	VIVALDI THE FOUR SEASONS ETC Renato Fasano/Virtuosi Di Roma	EMI Laser CDZ7625082 (E)	CFP
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16	BEETHOVEN SYMPHONY 6 IN F MAJOR Herbert Von Karajan/BPO	D G Galleria 4158331/4158334 (F)	D G Galleria
17	ALBINONI/PACHELBEL Herbert Von Karajan/BPO	D G Galleria 4190461/4190464 (F)	Eminence
18	HOLST THE PLANETS Simon Rattle/PO	EMX2106/TCDFP4383 (E)	CFP
19	RACHMANINOV PIANO CONCERTO 2 Martino Tintin/PO	CFP4383/TCDFP4383 (E)	EMI Laser
20	BEST-LOVED CLASSICS 2 Various	CDZ7625012/AZ7625014 (E)	CFP

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CLASSICAL



PAVAROTTI IN Red Square for two charity concerts to help finance a hospital in Armenia

Pavarotti caps Cup triumph

by Nicolas Soames

AS THE Glasgow appearance of Luciano Pavarotti pushed his Essential compilation back into chart limelight, from number 20 to number 12, the portly tenor signed a new five-year exclusive agreement with

Decca.

Over 200,000 units of The Essential Pavarotti have been sold to date, which indicates his importance to the company — the association has continued for more than 25 years.

This will be further underlined following the choice of BBC Grandstand to use Pavarotti's recording of *Nessun Dorma* from Puccini's opera *Turandot* as the official theme tune to the World Cup coverage.

"We first used it for a World Cup preview in December — we thought it was very appropriate music," says Philip Berrie, World Cup assistant editor, BBC Grandstand. "We chose Pavarotti because he is obviously very strong."

The choice will give an enormous boost to Pavarotti sales, not just for the *Nessun Dorma* vinyl/CD/tape singles, but also across the Pavarotti back catalogue.

But the pressures on a singer like Pavarotti to be lured elsewhere are very great, and there was clearly a sense of relief from top Decca management with the finalisation of the new contract, which will run to 1996.

It will include a variety of recordings. Over the next 12 months, Pavarotti will record two Verdi operas: *Il Trovatore* in Florence, with Zubin Mehta and *Otello* with Dame Kiri Te Kanawa and Leo Nucci and conducted by Sir Georg Solti.

But potentially the biggest seller will be the recording of the concert given with Plácido Domingo and Jose Carreras at the Baths of Caracalla in Rome on the eve of the World Cup Final. Decca is planning to rush-release it, making the recording available a matter of weeks after the event.

Decca's contract with Pavarotti is on an exclusive first option terms.

Only if Decca declines to record a work can Pavarotti go to another label. Announcing the new contract at the PolyGram conference in the Bahamas, Roland Kommerrill, president of Decca, remarked: "On certain occasions involving extraordinary circumstances, it will be necessary for us to release Luciano to record a project with other companies. This is neither unusual nor avoidable with an artist of Luciano's stature in today's complex musical environment."

He pointed out that Pavarotti is currently involved with two opera projects with other companies. But he added: "However, every attempt will be made to accommodate Luciano Pavarotti's recording ambitions on the Decca label."



NEW STICKER for Turandot

● ERATO DISQUES, the label now in the fold of WEA Classics, has signed an exclusive contract with Daniel Barenboim and the Chicago Symphony Orchestra to make a minimum of 20 recordings over a five-year period.

The recordings, which will begin this autumn, include a series of works by Richard Strauss, including *Till Eulenspiegel*, *Don Juan* and *A Hero's Life*. But there will also be recordings of large choral works, among them Beethoven's *Missa Solemnis*, Brahms' *Deutsche Requiem* and Verdi's *Requiem*.

The contract signing coincided with the premiere of *Symphony No 1* by the American composer John Corigliano, a work which Erato also recorded.

Pierre Boulez will also make three records for Erato with the Chicago Symphony Orchestra.

Look out for . . .

The Beecham Edition

SOON TO BE RELEASED ON EMI

EMI

Collins' broad brief for Philips

BROADENING THE market is the main challenge for Isabel Collins, the new UK label manager for Philips Classics. "I think there is a genuine interest in a much wider market than the classical market has been reaching," she comments. "My task is to see how those people," she says.

Although Collins has had a strong musical background — she is a capable pianist herself — she has spent the last four years in design consultancy and is acutely aware of marketing techniques: she refers always to Philips as a "brand" rather than a label.

"I am sure that many more people like the sound of classical music, but do not buy it because they find it either a daunting prospect. My job is to make it more understandable and more accessible. I would like to see people go into a store and come out with Jimi Hendrix and Neville Martin in their shopping baskets. I like to see music as entertainment in sound."

One of the major difficulties with the new audience, Collins sees, is overcoming the problem of different versions. People are confused when confronted by Haitink's Beet-

hoven 9 or Bernstein's Beethoven 9, she remarks.

"We must make it apparent that music is more than just playing the notes in the right order — we must make interpretation a more exciting prospect."

Collins is looking forward to working with both established Philips artists, such as Jesse Norman and the pianists Alfred Brendel and Mitsuko Uchida as well as the new faces.

In June, she launches two new Soviet artists signed to Philips, the Siberian baritone Dmitri Hvorostovsky and the conductor Valery Gergiev.

Hvorostovsky made a huge impression in the UK last year when he won the Cardiff Singer of the World Competition, on his debut album for Philips, he sings once again from Tchaikovsky and Verdi operas, including Eugene Onegin, Maseppa, La Traviata and Don Carlos. He is accompanied by the Russian Philharmonic Orchestra, conducted by Gergiev (CD/Aope 426 740).

Gergiev also has a solo disc, conducting the London Philharmonic Orchestra in Mussorgsky's Pictures At An Exhibition, and

Tchaikovsky's Francesca da Rimini (426 437-2 CD only). Gergiev is the artistic director of the Kirko Theatre, Leningrad, and the principal conductor of the Rotterdam Philharmonic Orchestra.

Also issued by Philips in June is Karl Bohm's live recording of Wagner's Ring cycle — a 14-CD set mid-price (420 325-2) with King, Rysaneck, Nilsson, Adom, and Windgassen. And Mozart's C Minor Mass in a reconstruction by Helmut Eder, with the Staatskapelle Dresden, conducted by Peter Schreier (CD 426 273-2).

NS

CHOICE

In Radio Three's Building A Library programme on Saturday, 22nd June, we consider the different versions of Gluck's Orfeo ed Euridice. He made two recommendations, the EM recording conducted by John Eliot Gardiner (CDCT 49835/6); and the Capriccio recording conducted by Hartmut Haenchen (60008).

Suite No 3 in C, Bach/Various works, Elliott Carter. Thomas Demenga, cello plus friends. ECM New Series ECM 1391. (New Note Distribution).

Strong, virile and definitely twentieth century Bach from Demenga's solo cello. And, asides: it's the Eighties of Elliott Carter. The jump to the flute and clarinet dance of Espiri Rude is not such a rude awakening. Bach's cello suits it, too, and is less and poised. But the unusual programming is more a challenge than anything else, and one that will be relished by faithful ECM fans who take Arvo Part and Keith Jarrett in their stride.

● Specialist

REVIEW

Volume 6, The Hyperion Schubert Edition, Anthony Rolfe Johnson, cello, Graham Johnson, piano. CDJ33006. And on tape.

This beautifully-recorded programme does not contain a particularly well-known, if not a Scuber's songs, but proves to be totally absorbing nonetheless. It indicates the wealth of remarkable Schubert this series is uncovering under the guidance of Johnson, and demonstrates the finesse of Rolfe Johnson, one of England's finest and most versatile tenors. The cassette, as always, comes in a special box containing the full CD booklet.

● Specialist

Symphony No 9, Schubert, Saint Louis Music Symphony Orchestra, Leonard Slatkin. BMG/RCA RD 60174. And on tape.

Smooth playing from the Saint Louis Orchestra — perhaps too much so. Having just carried the three available versions of the work on original instruments with all the bile and controversy of hot battle, this is a bit boomy for my taste.

● General interest

Violin Concerto No 1/Gallo Concerto No 1/Double Concerto in F, Haydn, Malcolm Layfield, violin, William Conway, cello, David Francis, harpsichord, The Goldberg Ensemble, directed by Malcolm Layfield. Meridian CDE 84177.

Bright urgent playing with a recording to match — from the Goldberg Ensemble, a group playing on modern instruments. Recommended for the programme, with the Cello Concerto the most popular work but in balanced company.

● Specialist

The Sturm & Drang Symphonies, Volume 3, Maria Theresia (Nos

41, 48, 65). DG Archiv 429 399-2, Volume 4 Mercury (Nos 43, 51, 52). DG Archiv 429 400-2. The English Concert, Trevor Pinnock, director.

Now here is real Haydn. It is full of electric tension, sympathetic phrasing and a total attitude to the music which communicates the joyous nature of the composer. For my money, Pinnock is the best interpreter of Haydn's symphonies recorded at the moment. The lines are always clearly separated, so that the moments of arabesque become stately in their elegance without diluting the inherent drama of the Sturm and Drang driving force. Marvellous.

● General interest

Six Concertos for Recorder, Viola, Michele Petri, recorders, I Salisti Venezi, Claudio Scimone. BMG/RCA RD 87885. And on tape.

It was said in some quarters that Petri had recorded the best material for Philips but this vinyl disc shows that there is still more attractive music for the instrument to record. Petri is tantalising as always, and here divides her time between treble and soprano recorder. The release could be seen as an enjoyable companion disc to Ovra Harnoy's recent release of Vivaldi's Cello Concertos, even the aldi.

● General interest

The Courts of Love — music from the time of Eleanor of Aquitaine. Simfony. Steve Wishart. Hyperion CDA 66367.

Anguished songs from the medieval troubadour — in this case from twelfth century France. There is nothing occidemic or dry here — is a direct expression of emotions that speaks with as much feeling as a contemporary folk singer like June Tabor.

● General interest

Rituel — in memoriam Bruno Maderna/Eclat/Multiples. BBC SCO/Ensemble InterContemporain, Pierre Boulez. Sony Classical, SK 45839.

Rituel is exactly that — a memorial for Maderna, the conductor who did so much for Boulez's generation of composers. Very formal and steady in presentation, it marks its subject with sonorous use of gongs and regular rhythmic patterns. One of Boulez's finest works. Haunting. Part of the massive Boulez Edition being mounted by Sony Classical.

● Specialist

Bolero, Daphnis et Chloe, Suite No 2, Ravel/LA Mer. Debussy. Philharmonia Orchestra, Giuseppe Sinopoli.

Very popular programme which starts with a highly sensuous recording of Bolero, the delicate opening (with many highlighted details), gradually working up to the climax makes you want to listen to it all over again, despite the orgy of Bolero a few years ago.

● Cross-over

Trail
blazing

by Russell Brown

THE RECENT history of Motown Records, the label that once broke the boundaries of popular music, has been anything but adventurous. When not reshuffling its legendary back catalogue across endless compilations, the company has kept things lightweight and safe.

So when Kevin Hedges, leader of its new signing, Blaze, came in with an idea for an ambitious concert record based around the story of a 25-year-old black man who examines the history of his race, turns to Islam and forms a community activist group, he was not warmly greeted.

"Initially they were very scared," says Hedges. "People said 'No, it's a bad idea, because you're gonna alienate white people, they won't buy the record.' And I said, well, 'I'm tryin' to educate people. I'm not necessarily worried about who's gonna buy it. There's 35m black people in America — we only need 1/2m to buy it to make money.'"

Not only did Hedges want to deal with the story in song, but he wanted spoken monologues between the tracks. Not very Motown. But when the issue reached the company's director, Gerald Busby, he agreed almost immediately.

The result is 25 Years Later, the history of 25-year-old Shaheed and the times in which he grew up. All three formats of the album are different — the LP features most of the songs, with one side as a continuous 30-minute edit, the tape

features all the songs in their full versions and the CD includes the monologues and a full libretto in booklet form.

"The education is based around the education of a group of people," explains Hedges. "We as black people have been through violence, sit-ins and protest negotiations — and it all fell through because there wasn't enough education as the base of a movement. We know that black people have been subjugated, we know that it's hard in America still — the way we're going to clear those things away is education for the world, not just of one people. I work in my community, you work in yours."

Blaze's brand of house, the East Coast garage sound, has never been far from its R&B roots, and the "mental" kids will find the album's musical history lesson tough going. And although he's talking almost exactly the same language as the radical rappers, Hedges acknowledges that the hip-hop tribe may not be listening.

"I guess to them our music is not real black music. But you gotta remember that house music has been associated with gayness, which most rappers don't understand at all. And, also, it derives from disco, soulful music which was popularised and whitened so it would sell."

"And in house, even great songs like Joe Smooth's Promised Land, hopeful songs, have never really stuck a knife in the back of society and allowed it to bleed the way Public Enemy and X-Clan do. Blaze doesn't necessarily want to stick a knife in, but we want to harness the blood that is dripping and show the world this can't be allowed to happen."

25 Years Later ends as the Nineties begin. And appropriately enough, at midnight of London's biggest rave last New Year's Eve, the song chosen to launch the new decade was phase II's Reaction, written and produced by Blaze and probably one of the ultimate anthems of hope.

"That's what we are and always have been — optimists," affirms Hedges. "I like being that way — I like the feeling of hope."



BLAZE: ever the optimists

THE JEFF HEALEY BAND

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PLAY

AR WAVES

'The job,' Urges Spectrum

KEY A=Radio 1 'A' list B=Radio 1 'B' list		RADIO 1		RADIO 2		RADIO 4		RADIO 5		REGIONAL		LAST WEEK'S DATE	
		PLAYS	PERCENTAGE	PLAYS	PERCENTAGE	PLAYS	PERCENTAGE	PLAYS	PERCENTAGE	PLAYS	PERCENTAGE		
APERS THE GUT To Get	4th -E way	—	—	—	—	—	—	—	—	—	—	20	17
ABOY RAULA Oposites Attract	Sires	10	14	B	3	B	30	B	37	A	7	—	—
ADAM'S KIDNES	MCA	20	21	A	A	29	28	1	—	—	—	—	—
ADVENTURES OF STEVE V Dirty Cash	Mercury	13	18	A	A	23	25	5	—	—	—	—	—
ALICIA BARRAC The Doves Have	Parlophone	—	—	—	—	17	15	3	—	—	—	—	—
AMKATMADING, JOAN Mean Than One And	AAAM	—	—	—	—	—	—	19	22	75	—	—	—
B-52'S Run	Epitaph	18	17	A	A	38	40	20	—	—	—	—	—
BEATS INTERNATIONAL Mean Talk About U	Go Beat	16	17	A	A	36	36	9	—	—	—	—	—
RIOTED THE Time After Time	East West	4	—	—	—	—	—	23	14	—	—	—	—
BLITZ BOO Don The Do	Byrnes King	13	9	B	8	29	24	23	—	—	—	—	—
BLACK BOX Can't Nobody	De Contract	4	8	—	—	25	28	45	—	—	—	—	—
BLY MONKEYS Synchronize For The World	RCA	—	—	—	—	—	—	14	16	49	—	—	—
BOLTON, MICHAEL How Can We Be Lovers	CBS	12	14	B	8	42	42	11	—	—	—	—	—
BROWN, D/B SHAPE The Motor Man	Riv	8	4	—	—	—	—	—	—	—	—	—	—
BROWN, SAM Kissing Cats	AAAM	12	10	B	3	31	34	24	—	—	—	—	—
CARLISLE, BELINDA Vision Of You	Virgin	—	—	—	—	38	34	49	—	—	—	—	—
CHARLISAR, THE The Only One I Know	Shirley Tom	12	—	—	—	9	—	—	—	—	—	—	—
CHOD, JANE Don't Worry About The Man	Warner Bros	22	20	A	A	42	39	36	—	—	—	—	—
CHIMES, THE Still Haven't Found What I'm	CBS	23	18	A	A	45	43	33	—	—	—	—	—
CLIMIE FISHBEIN It's Happened To Be That Way	EMI	—	—	—	—	—	—	18	—	—	—	—	—
COOL CUT/QUEEN LATIFAH Find A Way	4th -E way	—	—	—	—	—	—	12	13	52	—	—	—
DARLING BLOOD Stay Machine	Riv	—	—	—	—	—	—	13	—	—	—	—	—
DEVEE MOORE Policy Of Self	Mute	11	11	B	8	35	33	23	—	—	—	—	—
DOO FALBO'S ANIMALS' Venus	Riv	5	—	—	—	25	22	12	—	—	—	—	—
ENGLAND NEW ORLEANS World In	Factory/MCA	16	16	A	8	25	12	—	—	—	—	—	—
EVAN VOGUE Hold On	Atlantic	—	—	—	—	31	29	5	—	—	—	—	—
ESTERLINE Star	Mute	17	4	A	—	32	—	—	—	—	—	—	—
ESTERLIN, GIORIA Can't Both Ways	Epitaph	5	8	—	—	42	39	56	—	—	—	—	—
EUPHONIC'S Edge	RCA	8	11	B	8	41	42	23	—	—	—	—	—
FABQUINOZ ATTRACTION Working After	RCA	—	—	—	—	24	25	37	—	—	—	—	—
FRAZER CHORUS Cloud 9	Virgin	—	—	—	—	4	26	22	—	—	—	—	—
GALANT FIVE See You My Dreams	AAAM	4	—	—	—	9	—	—	—	—	—	—	—
GIAO JAMES Magic Hair	Epitaph	7	11	B	8	39	37	59	—	—	—	—	—
HARRY DEARBORN Mayor For Sale	Chrysalis	—	—	—	—	24	16	—	—	—	—	—	—
HORSE Sweet Thing	Parlophone	—	—	—	—	20	14	—	—	—	—	—	—
HOUSHELD LOWES Keep It Up	London	20	18	A	A	38	38	26	—	—	—	—	—
HOWARD, MIKI/How You Come Back To Me	Atlantic	4	6	—	—	28	26	67	—	—	—	—	—
INNOVANCE MISSION Black Sheep Walk	AAAM	4	—	—	—	—	—	—	—	—	—	—	—
JACKSON, CHAD Near The Drummer	Big Wave	—	—	—	—	8	—	—	—	—	—	—	—
JOEL BILLY The Downstairs' Alan	CBS	7	9	—	—	28	21	95	—	—	—	—	—
LITTLE ANGELS Radical Talk Lower	Polygram	10	8	B	8	12	11	34	—	—	—	—	—
LLOYD, ROBERT Working Mates	Virgin	4	—	—	—	—	—	—	—	—	—	—	—
MADONNA Vogue	RCA	23	23	B	8	35	42	8	—	—	—	—	—
MARKEE, KEVIN WONDERS' Take Your Time	Capitol	7	9	B	8	36	37	10	—	—	—	—	—
MATRIX, BIT Just A Friend	Cold Chilli	5	5	B	—	—	—	55	—	—	—	—	—
MAZZELLE, KTM Madley's Don't Need You	Synco/Atlantic	—	—	—	—	18	11	21	—	—	—	—	—
MINOGUE, Kylie Better The Devil You Know	PWL	21	17	A	A	40	41	38	—	—	—	—	—
MINOGUE, Kylie Got The Boys For You	Riv	9	9	—	—	39	33	27	—	—	—	—	—
MONKEY BIRD Can't Nobody Do This To Me	Cross	6	5	—	—	30	17	32	—	—	—	—	—
MOON HUNTING Company 2 U	London	7	—	—	—	7	—	—	—	—	—	—	—
MYLES ALANAN New Is	Atlantic	—	—	—	—	37	14	—	—	—	—	—	—
NEW LIPS ON THE BLOCK Love Girls	CBS	13	14	B	8	39	40	4	—	—	—	—	—
FRAG, TOMMY '91 Be True Everything	Sire	—	—	—	—	21	13	53	—	—	—	—	—
PRAGMATIC Love Thing	CBS	16	22	A	A	39	41	22	—	—	—	—	—
PRETENDERS THE Never Do It	WEA	10	8	B	8	30	—	—	—	—	—	—	—
RAIWAY CHILDREN Have Some Fun	Virgin	5	—	—	—	15	16	19	—	—	—	—	—
RELL, BONNIE Thing Called Love	Capitol	4	5	—	—	19	11	—	—	—	—	—	—
ROCKETTE I Must Have Been Love	Capitol	—	—	—	—	25	18	—	—	—	—	—	—
SEVEN MILES WIDE A Vision	Polygram	—	—	—	—	16	—	—	—	—	—	—	—
SOUL II SOUL'S Dream A Dream	10	15	18	A	A	31	33	14	—	—	—	—	—
SPRINGFIELD, BUENA Vacation	Parlophone	14	8	—	—	38	27	—	—	—	—	—	—
STANFIELD, ISA What Did You Do	Arista	14	21	A	A	39	47	27	—	—	—	—	—
SUNSHINE Good Lovin'	Polygram	7	4	B	—	—	—	—	—	—	—	—	—
TALK TALK Fly Me In	Parlophone	12	4	—	—	30	24	35	—	—	—	—	—
THEY MIGHT BE GIANTS Sausal	Elektra	11	—	—	—	17	—	—	—	—	—	—	—
TOUCH OF GOLD We're Not The Same	Cooltempo	9	11	B	8	14	10	46	—	—	—	—	—
TRINITY TRINCE Dance You're The King	WEA	12	8	—	—	27	—	—	—	—	—	—	—
WAGNER NED Pease, You're A Building Store	Fonemaster	20	20	A	A	28	12	25	—	—	—	—	—
WILSON PHILIPS Inside Out	SAB	—	—	—	—	37	35	51	—	—	—	—	—
WORLD PARTY Put The Message In The Box	Energy	—	—	—	—	12	—	—	—	—	—	—	—
YOUNG, RALPH Really Wishing You Were Here	CBS	8	11	B	8	40	45	31	—	—	—	—	—

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Fox on 01 543 9199 ext 263. Records are eligible for the grant if they are on the current Radio 1, 2, 4, 5 or on at least 4 other stations on Radio 1 last week as monitored by Radio 1. Routes computer or c) are featured on 11 or more current UK playlists (A & B).

by Bob Tyler
Spectrum, the last of the London Incremental stations, opened on June 1, but started its £200,000 launch campaign with a barely audible live transmission because of interference from Radio Caroline.

The new adult contemporary/ethnic station has been allocated Radio Caroline's frequency in what is thought to be a political move by the authorities to force the off-shore station from the airwaves. Spectrum's programme controller Keith Belcher is disappointed that his station could not be heard in most parts of London: "We are urging the IBA to ensure that we are given the tools to carry out the job that they have given us. We have spent a lot of money and we expect the powers to be to ensure it isn't wasted. The

ball is in their court."

An IBA spokesman says: "The Authority is confident that Spectrum's signal is of sufficient strength to cover the designated area and to provide Radio Caroline."

When the signal finally gets through Belcher promises "a few surprises." His programme team is currently scouting three continents in order to find records for the station. "Chinese has been the hardest to get," says music co-director Justin Andrews. "What we've heard so far is great. Chinese music is very much like Western rock," he adds. He is confident of the station's success. "The music mix is just right. Listeners are going to be surprised; just because some music is described as ethnic, it doesn't mean it is not commercial. The core playlist will be



adult contemporary and from mid-night we will be into all forms of black music. Nighttime will never be the same again."

To blend the station's musical output, Belcher commissioned composer Paul Hart to write a single package. Ninety-nine tracks on the station's theme music encompass eight ethnic styles which are performed by musicians using native instruments. "We've had so much interest in the single packages, we have had them put onto CD and we are now selling them. Hart has done a great job. I asked for the impossible and he gave me a miracle," adds Belcher.

Pearce kisses GLR goodbye

by Sarah Davis
DAVE PEARCE, acclaimed rap and dance music presenter with GLR for three of the three BBC urban local stations threatened with closure, has left to join KISS FM. He will host a daily show he describes as "urban with a sense of humour - street but fun. You can still like a rap record and laugh and enjoy life. We'll have a lot of audience participation."

Pearce, formerly with Radio London before GLR took its place, says morale among the staff of GLR is low. Unfortunately it comes through in the programming. I think they will have a real job keeping it in its present form. The question is whether the BBC can face defeat in the capital city. Will they politically allow it to go? It should go in its present format. I don't think the music policy has worked; it's a shame when there's so many good presenters on the station. I think quite a few presenters are unhappy with the station."

Pearce grew increasingly dissatisfied with his role at GLR. He started with a brief to provide a daily show of "urban music", but, says station manager Matthew Bonister and programme controller Trevor Dann, wanted me to force the music to hit a much wider spectrum of young people and to include people like Jason Donovan, Bros and Kylie Min-

ogue which I've got no real interest in and I don't believe that's what the programme was supposed to be about. So over a period of months we started to disagree on the music policy of the show."

Matters came to a head with Pearce's repeated refusals to change his show's format. "In the end they said if you don't want to do it you won't do it anymore." Which I kind of expected. I was warned a lot of times that that would probably happen. But after so many years of playing music I liked being involved in that music and believing there would one day be a radio station catering for it. I didn't want to sell out and do something I wasn't really into. So I just did the Friday rap show and a dance show on Sundays."

He's delighted with his move to KISS FM. "KISS FM is a station I've been wanting to work for as an idea of a radio station since I started Ding. It's a realisation of a dream because of the role of radio. I think fans the feeling is the same. I've never understood why there's so little black music and dance music on the radio, on legal stations, and I wanted to force the IBA that they saw the light at last. It's very exciting."

MD quits troubled KFM

CHARLES TURNER, the radical managing director of newly-created Stockport Incremental KFM, has quit the station after a boardroom row. Turner and two other founding directors were forced to sell their shares and resign from the board after the station's chairman, Sidney Friedland, threatened to put the company into liquidation.

Troubles started after the station failed to fulfil its proposed targets for local advertising revenue. "This is the only problem with the station, our local sales consultant over-estimated the market," says Turner.

Turner is also annoyed with the chairman's sudden move, describing it as "panicked". Friedland is now

thought to be organising a re-orientation package from new investors in a bid to offer his share of the company. The publishing group EMAP, stakes in KISS FM, along with, Steve-on-Trent-based former director Signal, is rumoured to be negotiating a bid.

KFM is the latest of the new stations to be hit by falling advertising revenue. Within only two months of impressive breakeven the station compelled its Manchester radio market by reaching 17 per cent of the audience. It has been the beacon of the new "music scene, vowing to play local music and not be influenced by the Top 40.

REVIEW

JAKKI'S MADONNA SPECIAL: BACC Radio One. Producer: Rick Blaxill. Transmitted Saturday, May 19

A teen-magazine hour of breathless Jikki Brambles interviewing Madonna. Well, considerably less than an hour in fact, as the show began with a breathless Shurtz Grundy interviewing Brambles about interviewing Madonna and went on to play full versions of Madonna's old and new songs.

Grundy was determinedly tabloid, rising to the ridiculous when he asked Brambles: "Did you feel, when you finally met her (Madonna), that you were in the presence of a modern Cleopatra or what?" Brambles seemed much more relaxed when actually doing the job: a cosy chat styled on magazine-in-the-hairdresser journalism, some questions about relationships, Warren Beatty

Playing so much old material - without the quick fades customary in radio documentaries - recalls the long-form programming developed in all-day pop TV. MTV's recent *An Evening With Madonna* also ran plenty of familiar material and other satellite shows currently take a long, if not deep, look at their subject artists. Perhaps the increasing amounts of music coverage it was a proliferation of semi-retrospectives. Certainly this show could have been razored to half its length and, with good music punctuating undermoderation, it was sometimes hard to tune back in.

STU LAMBERT

Send all news and views on music broadcasting to Sarah Davis, c/o MW

The ideal house survey

A student duo won two major awards for their house music programme, but before that seal of approval, stations weren't exactly queuing up to buy *Electric Youth* reports Sarah Davis

We were so surprised to win, we thought we didn't stand a chance," Jo Bishop and Tony Williams, winners of the 1990 Sony Radio Music award for best specialist music show, were ecstatic as they scooped the award from some tough opposition.

Unlike the other contenders for the award, Bishop, now with BBC

Radio Five, and Williams, with Essex Radio, were still at college when they made their programme *Electric Youth* — a vibrant and punchy look at the history of house music. The duo came up with the idea, which also won The Guardian Media Award for the best student radio station last year, while on a radio journalism course at Highbury College of Technology in

Cosham.

"I had this pet idea of going to Chicago because I'd worked out there for a radio syndication company called PIA," says Bishop. "When I got back to the UK, there was a lot of house music going on but nobody really knew where it came from. I wanted to get the people on the street as well as the music, to say something about Chicago."

Bishop went to Chicago with only three full days to gather her material. Among others she interviewed Marshall Jefferson, Tyrone Cooper, Joe Smooth, Fast Eddie and Ten City. "We worked in two strands — the history of house music, how it began — and we did vox pops in the clubs and out on the street. We interviewed people about house music, Chicago, the life, everything. We wanted to make a programme with no links, and it worked."

"What made the story is that the radio stations weren't playing house music," says Bishop. Eventually, she made contact with WMUR, a specialist Chicago station which plays house music, and the resulting interview explained why Chicago stations stick to white rock music — because the black kids who are into house don't have any money.

The programme also examines the problems that have arisen from the plethora of small, independent house labels which have sprung up and which often neglect to pay royalties to the musicians. Bishops says: "The big labels over here seemed to take house on board whereas, over there, they didn't. But it's partly the independents' fault, because they tried to make money too fast and didn't make good pressings. House had to come here, to the UK and Europe, and then be imported back in."

With the help of house artist Vince Lawrence, the programme shows how a house record is actually made. "I think that's the best part of the programme" comments Williams. "Vince wrote a song and

put all his effects on a sampler. The record builds as he adds all the bits and pieces and he gives you a commentary as he's doing it."

On her return to the UK, Bishop and Williams had just a few days to edit and complete the 45-minute programme. They worked at night at Ocean Sound which provided free facilities. Then they spent three days going around specialist house music stores and second-hand

Radio and Radio One, but to no avail. "We offered it to IRN to syndicate but they only offered us £20," adds Williams. But help was at hand, Williams explains: "I'd done an attachment at Essex and I gave it to John Leach. He came back after a few days and said he'd use it in his show."

Radio Forth and Ocean Sound broadcast the programme and then BRMB showed interest. Wi-

STATION PROFILE



103.3 FM

HORIZON RADIO, owned by Chiltern Radio, began broadcasting last October offering a specific service to the city of Milton Keynes. Milton Keynes lies in a gap between the transmission areas of Chiltern's existing stations, though Horizon listeners can usually receive Chiltern as well.

MUSIC POLICY

Pre-launch research conducted by RSG8 for Chiltern showed a need for a younger, more dance-oriented station than Chiltern. Head of music life, Dickens says Horizon is a dance station, but features "dance in all eras — programming for the reissue generation." Motown and Stax feature in the oldest selections for the Sixties, for example. Every hour Horizon plays four A-list tracks, two newer, hard-ensounding B-list cuts, five oldies and one track from the LP list, which also includes white labels and club records. "We were the first station in the country to play Adamski, from a pre-release cas-

sette," claims Dickens. Recent additions to the playlists include The Chimes' U2 cover, Betty Boo, Coldcut with Queen Latifah, a Soul II Soul Album track and two Ben Liebrand remixes. High-rotation records get about 25 plays a week.

Specialist shows focus largely on new developments in folk, jazz and religious music. Dickens says that the local music scene is not strong, though chart acts LA Mix and MCR play live nearby and visit the station.

PRESENTERS

The weekday lineup is: Paul Baker 6-10am, Steve Power 10am-2pm; David Andrews 2-6pm; John Peters 6-10pm. Some presenters will be moving to Horizon's new AM station when it opens on June 28.

AUDIENCE

The station's core audience is in the 15-30 age group. Main competition comes from Radio One — Dickens says that listeners have moved from Radio One to Horizon rather than from Chiltern. No survey figures are yet available, but early dipstick research is very encouraging.

THE INDUSTRY

Dickens prides himself on his close relationship with record companies and major promoters BKO and MCR. Horizon is co-promoting Bobby Brown, Anita Baker and David Bowie's appearance at the Milton Keynes Bowl.

STU LAMBERT



BISHOP AND WILLIAMS: nobody knew where house came from

shops to find the records used in the programme. "We would have put more music in it but we couldn't afford it at the time," says Bishop. Overall, it cost around £700 to make the programme.

Surprisingly, selling it proved much harder than they had anticipated. They offered it to Capital

Labels got an unexpected early morning call from Mike Owen. "BRMB were great. They said: 'We want it,' and came up with the money right away." With two awards under their belts, Bishop and Williams are now going to try to sell it again, with more success they hope.

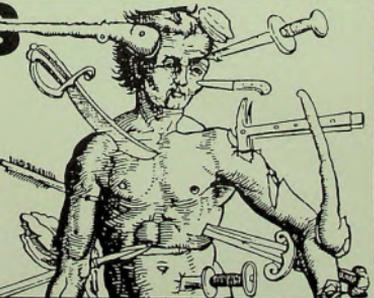
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Missing out on a new age?

New age music has had its ups and downs — even the term 'new age' has its detractors. Meanwhile, distributors claim it is hard to sell and many retailers no longer stock it under its own banner. Yet the albums do sell, and sell well, as Mark Jenkins discovers. So who's missing out?

LOOK AT the Sunday colour supplements and you'll see that the "new age" lifestyle is hip right now. A combination of interests in psychedelia, ecology, healthy attitudes and a well-organised lifestyle define the "zippies" — the technological hippies of the Nineties — and in the US the zippies have been well catered for by the music market for the last five or 10 years.

It didn't take long for US marketing men to realise that those approaching thirty-something may be too old for Madonna, but are too young for Mantovani, and a change of attitude among US record labels — starting with Windham Hill and continuing with Narada, Fortuna, Private and scores of others — has led to what the Americans call the "new age revolution".

However, for one reason or another, the term has now picked up some negative associations, and in any case is inadequate to describe the diverse sounds being issued on these and other labels. "Con-

temporary instrumental" is one attempt at a re-definition, which distinguishes the music from existing and perhaps clichéd jazz and classical forms, but unfortunately neglects the fact that vocals now play a significant part on several labels such as Private Music.

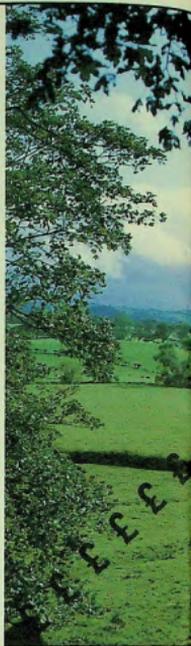
"Future age" is another proposal made by *E-Mix*, the first news and reviews magazine on the scene, and this term seems to emphasise that the music is forward-looking, fresh and new, combining an interest in the highest quality production techniques with an interest in new sounds (often from synthesizers, but not always so). "Future age" adequately takes in all the sub-categories of spacey synthesizer music, ambient house music, digitally recorded acoustic instruments, classically-influenced systems music and so on.

Unfortunately, just as the term "new age" is getting wider publicity in the quality media, many music retailers seem to have decided that the time has come to abandon it. Our Price, whose stores in past years have frequently featured a

"synthesizer music" or "electronic music" bin, now have nothing: Virgin's Oxford Street Megastore has a new age LP section which is a shadow of its former self, and a CD section so mobile as to be undetectable; and Tower Records, the American chain which pioneered new age in the UK, now pays it much less attention than in the past, leaving its retailing in the hands of bearded jazz experts.

Those stores which have re-filled their new age stock under Rock and Pop will no doubt be pleased to announce in a few months that there's no longer any call for this type of music; it's no wonder, as fans won't be bothered to look in 20 or 30 different locations for their type of music, and in many cases are less interested in the actual name of the artist than in the style in general. Meanwhile, mail order companies such as Philip Hirt's New Age Mail Order, Roy Whelan's Down Awakening and Colin Wilcox's New World (the lost of these with a mailing list of 200,000 in the UK) are cleaning up.

Somebody is missing a great opportunity. Sales for Vangelis (a platinum album for Themes), for Jean-Michel Jarre (a number one album with *Revolutions*), for Kitaro (whose epic new album *Kojiki* is now out on Geffen), for Philip



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HEN 2 165



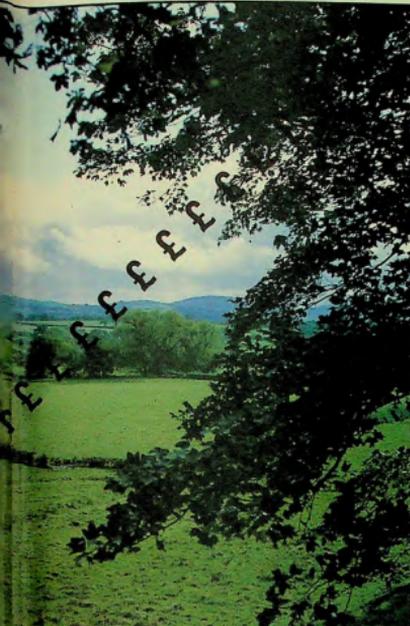
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Towards the end of this year we'll see how the Americans handle new age marketing when the Narada label is launched in this country

Glass and Mike Oldfield and scores of others, show there's a huge underswell of demand for these styles of music. Yet many distributors claim it's hard to sell, retailers are failing to sustain their interest, and small labels devoted to this type of music are in various cases having a hard time.

The main reason for these problems may be the lack of airtime devoted to any type of contemporary instrumental music. In contrast to the US — where literally hundreds of stations carry instrumental shows such as Echoes and Hearts Of Space — the UK only has a couple of shows on local radio, and it has been left to Channel Four's early-morning transmissions of Nick Austin's Art Of Landscape (mainly based on videos for the Coda label) to carry the flag.

Even jazz FM, presented with the opportunity to be the first to champion these styles of music with George Winston (on EMI/MMC) or Keith Jarrett (on ECM) seem to have dropped the ball.

However, there's a chance of that situation changing as an Association of New Age Labels has now been proposed, partly to pressure broadcasters into recognizing the appeal of the style.

Adequate distribution has also presented a problem in the UK; again, this may be because distributors find it hard to sell product based on a style rather than a star name.

In the past, new age albums haven't even had a photo of the artist on the sleeve, preferring a sleek cover design with the inevitable landscape shot, and since most new age artists don't gig, there's no publicity from live work.

However, that situation may change too; there's a growing recognition among small labels that

they'll have to begin playing the pop marketing game, and artists such as Clifford White (who has sold 25,000 copies of his Ascension album on New World) are now beginning to gig around the UK.

While the BBC has refused to recognise new age on the air, its Records sub-division has jumped into the new age arena with the Prima label, one of the first to be launched without any particular connection to a BBC programme. If that's not recognition of the untapped appeal of the field, what is? The three initial Prima albums (Fleeth Wiley's Nighthatch, Gian Franco Reverber's The Sea, and Franck Thore's Pipe Dreams) sport a typical new age sleeve design and high-quality production, but the music's a little on the MOR side. The Sea is an Ennio Morricone-type orchestral effort, Nighthatch is a very lightweight contemporary jazz set, and Pipe Dreams is another of those pan flute epics popularised years ago by George Zambir.

Towards the end of this year we'll see how the Americans handle new age marketing when the Narada label is launched in this country. On a visit to London as part of a tour establishing European distribution, Narada's international sales and marketing director John Azzaro explained how it's done. "The label's been established for 10 years, with around 60 releases in that time. Narada as a label is perhaps happiest of all the US labels with the term new age, despite the fact that many others are turning away from it. That's because I feel there are plenty of people still unaware of the field — they still tend to think I'm talking about new wave or something — so there's a long way to go.

"All the releases are divided into

categories — Narada Lotus for new acoustic music, Narada Equinox for new age jazz fusion, and Narada Mystique for synthesizer music. There's a very high level of awareness among our customers of the meaning of these categories, and sometimes we'll release albums by the same artists in different categories according to their style.

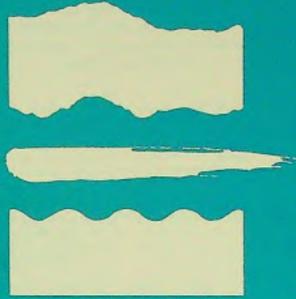
"We also have the Sona Gaia label for albums which we like but which don't fit easily into any of these categories: so unlike some labels which mix in instrumental, vocal, jazz and synthesizer work all under the term 'new age', when you buy a Narada album you know what you're getting."

Narada has an in-house producer to supervise recording of all under its releases, and has an efficient promotional, marketing and merchandising department. The exact details of its UK distribution plans will be announced later in the year, and it's possible that the label will set up a London office to supervise European operations.

You can bet that Narada won't stand for a market which doesn't attract airplay, doesn't offer live gigs and doesn't have more than half-hearted support from distributors. So, zippies watch out — the Yanks are coming ...

The main reason for the problems may be the lack of airtime devoted to any type of contemporary instrumental music

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Majors came and went, but the independent labels soon moved in to fill the gap and are making a (fairly) comfortable living out of new age. Johnny Black looks at the problems they face — no airtime, no live revues and minimal press coverage — and how they overcome them

Indies rush in where majors fear to tread

TWO YEARS ago, spurred on by the successes of Polydor's French synthist Jean-Michel Jarre, CBS's Swiss harpist Andreas Vollenweider and Windham Hill's American pianist George Winston, the major record companies began investing in new age music with a flurry of new labels. And CBS began Pangaea, MCA began Master Series, EMI began Genesis and MMC, Virgin began Venture, PolyGram began Theta, and so on.

Within the year, it was obvious that none of those labels was producing the kind of results the majors needed and most disappeared as quickly as they had arrived.

However, as fast as the majors backed off, small independent labels moved in to fill the gap, convinced that with their lower overheads and greater commitment to individual artists, they could succeed where the big boys floundered.

Small outfits such as Land, Amp, Lumina and New Era in London, Hwyl in York, Surreal To Real in

Dundee, Dawn Awakening in Devon and Earthsounds in Yorkshire are all now offering new instrumental music aimed at more discerning older buyers who, tired of rock, is testing the waters of jazz, classical and new age.

Land Records is perhaps the best-known, with its roster of artists headed by Brian Eno and Harold Budd. Land MD Andrea Norman-Taylor says: "It's a new kind of music which requires a new way of listening, which probably doesn't suit the way the majors have to operate."

She is too tactful to put it any more bluntly, but the fact is that the majors are not renowned for breaking new kinds of music. They're much better at letting insiders find the talent then cherry-picking the most commercial individuals once they've established an audience — consider the punk explosion, and the more recent acid-house or rap phenomena.

One of the biggest problems is that the term new age has never been totally acceptable to the mu-

sic community. It was first used by mid-Sixties sociologists to describe the hippy culture's dabblings with Eastern mysticism and self-awareness philosophies, but it was borrowed by early electronic artists to describe their music. It went away in the mid-Seventies when Windham Hill's laid-back acoustic folk-jazz took off and hijacked the term new age for itself in the US.

As a result, no self-respecting modern composer or electronic musician wants to be described as new age — but there's no alternative. Even more confusingly, a similar term is also cropping up in the acid-house scene where "New New Age Acid House" refers to music in which pieces of Tangerine Dream or Mike Oldfield are sampled and used in "ambient" dance tracks.

The great British public, understandably, is confused. Something needs to be done to pull the various strands together into a coherent strategy for the marketing and propagation of new age music.

Richard Austin, of New Era, has taken one positive step. "We've started the New Age Music Association with about 30 members so far. We'll provide a focus, a way for labels, distributors and artists to keep in touch, come together for events and obtain advice. One of the first tasks," he sighs, "will be to thrash out a working definition of what new age music is."

The genre is well-established in the US, where the music is sold by association with record labels such as Windham Hill, Narada or Celest-

Harmonies, each concentrating on a particular type of new age — acoustic, electronic, ethnic, etc — so the consumer identifies with the label as a consistent provider of what he wants. That approach hasn't worked in the UK: A&M tried to launch Windham Hill with a label-based approach but found little market acceptance. Switching to a more traditional artist-led approach centred on guitarist Michael Hedges has, it feels, proved more successful.

Another intriguing way forward might be suggesting itself in the growing links between new age and classical music. Andreas Vollenweider has been switched from CBS to Masterworks, so his future releases will probably appear on Sony Classical. At WEA, the recently launched classical division is also handling such modern minimalist composers as Philip Glass, Steve Reich and John Adams who have considerable appeal to the new age buyer. Even the small labels are finding that distributors such as Conifer (with its specialist classical background) can place new age releases in classical shops more easily.

Lawrence Aston at TM Records says: "Quite possibly the classical buyer, used to listening to extended instrumental works, might be more receptive to electronic composers like Steve Roach or David Parsons."

James Asher at Lumina agrees and feels that quality is a prime factor in selling the music. "I launched Lumina to be not unlike Private Music, the New York label run by ex-Tangerine Dream member Peter Baumann. We concentrate on quality music, what they now call 'adult contemporary' in America." Asher cites his own album, *The Great Wheel*, as an example of how far ahead of the UK that the US has moved. "That album has sold 24,000 copies in America and been played on 400 radio stations, but even though it is number one in the NME New

Age Chart, we can't get it played on UK radio because there are no outlets."

Most new age label owners are dismayed that the rigid formats of the only national radio stations, BBC Radios One to Four, leave no space for this type of music. "How can anybody other than a devoted fan get to hear it?" asks Steve Parry at Hwyl. "We know there's an audience, but virtually nobody on the radio will play it."

Apart from one-off live concerts, like Jarre's massive London Docklands spectacular, there are virtually no live outlets for new age other than the annual UK Electronics held every September. This year's in Sheffield, headed by CBS Austria's successful multi-instrumentalist Gandalf, although CBS UK appears to be taking no interest.

With no radio play, no live venues and minimal press coverage, new age music should be dead on its feet, but the flourishing industry is showing that where there's an audience, there's a way.

"I find it very encouraging that the bland American new age thing didn't take off here," says Anthea Norman-Taylor. "It's a tribute to the integrity of the British buyer. However, the term new age is being used in connection with many other areas now, so I wouldn't be surprised to see it come back again in music, but without the awful connotations it has now."

Philip Hatto of New Age Mail Order, who compiles the NME New Age Chart is even more positive. "Anybody who understands it, knows that this music has to build up slowly, and has to find alternative ways of marketing because the obvious routes are closed to us. In the last two years, when the market has supposedly been shrinking, my mailing list has increased from 300 to 5,000. I'm sure the majors will be back again in a couple of years."

New Age Music Association: 071-278 0499.



'We know there's an audience, but virtually nobody on the radio will play it,' Steve Parry, Hwyl

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LA MUERTE: Experiment In Terror. Play It Again Sam B15 70. Distribution: APT. The Belgian Bodyhead noise/rock and thrash-culture worshippers really turn on the torture here, and King Fu Fighting, Summertime Blues, Crazy Horses and Johnny Cash's San Quentin will never sound the same again. There are 10 readings of historic "classics" in all, invested with such fire'n'brimstone that The Young Gods sound like Cliff Richard. La Muerte could emulate the Swiss Terrorists too. **MA**

JESUS LIZARD: Head, Touch & Go T&GP 54. Distribution: Southern. Fans of American hardcore, of the Chicago-belt best variety — Big Black, Rapeman, Flour etc. — will jump at this debut. Singer Yow and bassist Sims were half of the underrated Scratch Acid while the latter was one-third of the short-lived Rapeman, which accounts for their pedigree. Soundwise, Head sounds like America's answer to The Birthday Party — slow, mean, bluesy and possessed by some devilish sins. Just the way fans like it, in fact. **MA**

REVOLTING COCKS: Beers, Steers & Queers. Wax Trax Records. WAX 63. Al Jourgensen, in his work with Lord, Painhead and Ministry, has seen it as his duty to put aggression into dance music. On this, the second Cocks LP, he's produced his best hardcore dance noise yet. The treatment of Livvy's Let's Get Physical can only be described as brut but top honours for nose pollution go to Stainless Steel Providers and Get Down. Crazy name, crazy guys. **LB**

VARIOUS ARTISTS: De Lintine A Lennon. New Rose ROSE 187. The 12 Soviet bands featured on this soundtrack to a French documentary represent the passionate sound of their underground, but while the mix of solid rock, power pop and unwieldy jazz is fascinating, it's probably not palatable enough for wider consumption. It'll all make more sense when the documentary is shown on Channel Four later this year, when it'll be worth stocking some copies — but better Russian Rock will pass our way. **MA**

WHITE GLOVE TEST: Leap. Fundamental Save B1. Distribution: APT. The stunning debut Leap come out of the blue but won some fine music press acclaim. Leap will

do the same, if not greater, given the buzz they've already created. All 10 haunting melodies still quiver with a melancholic, psychedelic emotion that recalls our best post-punk guitar moodiness from the early Eighties — Jay Division, The Chameleons and Comsat Angels. In other words, they could be popular right now. **MA**

DRIVE SHE SAID: Drive She Said. Music For Nations MFN 100. If This Is Love, Maybe It's Love, Hold On, Don't You Know, the familiarity of the song titles alone say much about Drive She Said's approach to producing classy, melodic rock. Whatever, this self-produced debut release has topped the metal import charts for some months, with a UK release delayed due to the band now being dropped by their American CBS Associated Records label, hence its final arrival courtesy of MFN. Technically proficient AOR, thanks to their seasoned session skills, but a bit limp in places. **KB**

FLOTSAM AND JETSAM: When The World Comes Down. MCA MCG 6084. The Phoenix thrashers debut major label release following their Roadrunner apprenticeship. The most striking thing musically comes with Eric A.K.'s vocals, which seem rather thin and high pitched for F&J's pacey twin guitar assault, serving to give them greater identity nonetheless. Instrumentally though the Flots have developed to the extent that their increasing complexities indicate an acknowledgement that trash has to move on. **KB**

BUTTER MOUNTAIN BOYS: Fat Tuesday. Festival FESTIVAL 5. Distribution: Nighthshift/Cartel. What The Pogues are to cantankerous Irish folk, so these Yorkshiresmen are to raving Louisiana Cajun, exalted with a fair share of passion and authenticity. The lining of their second album is great, considering the current interest in live concerts featuring Cajun's champions, including DJ Menard whose classic Back Door is covered here. Full of potential. **MA**

SNAKE CORPS: Smother Earth. Midnight Music CHIME 00.52. Distribution: APT. The second album from this spriely UK rock prospect. Boasting more than its fair share of commercial prowess, a solid line in evocative guitars and

a powerful, piercing and soaring vocal delivery, Snake Corps certainly deserve their international cult status, and should pick up a healthy UK respect if this gains the attention it deserves. **DEH**

SISTER CAROL: Jah Disciple. Mango MLP5 1033. Carol East is Jamaican-born and New York-raised, an ex-teacher with a strong, throaty voice and witty, observant lyrics. While the instrumentations on this album are nothing remarkable, Sister Carol's own contribution is wonderfully enjoyable, she toasts and chats about society's technological obsession, African pride and life in general and de-

livers beautifully. For reggae-philites only. But definitely a cut above. **SL**

R STEVIE MOORE: Has Beens And Never Weres. Heliotrop Records HLT2. R Stevie Moore, from New Jersey, has been prolific since 1976, producing tapes and albums at his home studio. This retrospective features 16 tracks from the first decade, occasionally realising the quirky pop rock style he does best, but more often than not slipping off the beam into a self-indulgent rumble. R Stevie Moore has better albums already available but if you've got the acquired taste for Moore's melodies then

this is a possible addition to the set. **DEH**

SHARK ISLAND: Law Of The Order. Epic 465956. Shark Island add a liberal dose of raunch and rhythm to their music to lift their intelligent melodies above the realm of mere radio-orientated rock. Richard Black's vocal delivery is gritty and aggressive and the quartet string together a procession of twelye swingers that rattle and hum with a bluesy swagger and a swaying strut. Well played, well constructed rock music that's part and parcel of an increasing number of new American rock outfits. **DEH**

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2	3	VENUS Tom Petty & The Heartbreakers	Reprise (RM) 11.18.97
3	4	POLICY OF TRUTH Dagmar Fells	Mer (M) 11.02.96/11.18.97
4	6	DOIN' THE DO Rage Against the Machine	Rhyme King (RT) 12.11.97
5	8	STEP ON Happy Birthday	Fantasy (FA) 12.01.97
6	NEW	FIND A WAY Celtic Coltrane & Queen Latifah	Atlantic (AT) 11.04.97
7	NEW	LOVING YOU Mazzy Star	Debut/Passion (DE) 11.04.97
8	5	STEPPING STONE/FAMILY OF MAN Ten	Produce (PR) 11.18.97
9	10	TAKE ME BACK Network/Real Kool (NR) 11.18.97	Republic (RC) 11.18.97
10	NEW	OPEN UP YOUR MIND MC Real O'	Republic (RC) 11.18.97
11	12	KAOS De La Soul	Definitive (DE) 11.18.97
12	6	HITCHIN' A RIDE The Roots	Real Gone (RG) 11.18.97
13	8	SOON Ani DiFranco	Cosmic (CO) 12.01.97
14	14	MADCHESTER RAVE ON E.P. Happy Birthday	Fantasy (FA) 12.01.97
15	9	THE PEEL SESSIONS Happy Birthday	Fantasy (FA) 12.01.97
16	6	20 POUNDS TO GET IN Buck 40	Shut Up And Dance (SU) 11.18.97
17	24	THE INGREDIENTS EP Nori & Shon Carter	Chapter 22 (C2) 11.18.97
18	21	BLUE SAVANNAH The Roots	Mer (M) 11.18.97
19	20	LOADED Primal Scream	Cosmic (CO) 12.01.97
20	17	HIPPY CHICK Sade	S&M (SM) 11.18.97
21	3	TALK BACK De La Soul	Definitive (DE) 11.18.97
22	18	STRAWBERRY FIELDS FOREVER Cory Byers	Debut/Passion (DE) 11.04.97
23	26	PLEASE Anissa Neri	Anissa (NR) 11.18.97
24	NEW	WANDERIN' STAR Julian Cary	Windward (W) 12.01.97
25	11	USE IT UP AND WEAR IT OUT The Roots	PWL (PW) 11.14.97
26	19	11 THIS IS HOW IT FEELS Jagged G	Cow/Mer (CM) 11.18.97
27	NEW	PINEAPPLE FACE Rage Against the Machine	Fantasy (FA) 12.01.97
28	15	HANG ON TO YOUR LOVE Japan Devastation	PWL (PW) 11.14.97
29	23	PRO-G The Struts	One Little India (OL) 11.18.97
30	NEW	QUICK AS RAINBOWS Richard Hell	One Little India (OL) 11.18.97
31	32	ALL I WANT Lightning Bolt	Sho (SH) 11.18.97
32	15	ENJOY THE SILENCE The Roots	Mer (M) 11.18.97
33	13	ELPHANT STONE The Roots	Mer (M) 11.18.97
34	NEW	STOP THE NEGATIVITY The Roots	Mer (M) 11.18.97
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36	37	5 REMEMBER Nonesuch	Capitol (CA) 11.18.97
37	30	PLAY EP Rage Against the Machine	Produce (PR) 11.18.97
38	29	BETTER WORLD Rage Against the Machine	Produce (PR) 11.18.97
40	35	I CAN'T STAND IT Ten	Produce (PR) 11.18.97

TOP 20 ALBUMS

1	1	LIFE Jagged G	Cow/Mer (CM) 11.18.97
2	9	WOLATOR Dagmar Fells	Mer (M) 11.02.96/11.18.97
3	4	THE STONE ROSES The Stone Roses	Silvertone (SE) 11.18.97
4	3	THE INTERNATIONAL Billy Bragg	Ukaly (UK) 11.18.97
5	6	REBEL MUSIC Rage Against the Machine	Definitive (DE) 11.04.97
6	5	BUMMED Happy Birthday	Fantasy (FA) 12.01.97
7	8	WELLD Ten	Mer (M) 11.18.97
8	5	JOY 1967-1990 The Roots	Capitol (CA) 11.18.97
9	NEW	IT COULD NOT HAPPEN Cory Byers	Network (NR) 11.18.97
10	27	THE HEALER The Roots	Silvertone (SE) 11.18.97
11	NEW	YO-YO Rage Against the Machine	Debut/Passion (DE) 11.04.97
12	14	ENJOY YOURSELF The Roots	PWL (PW) 11.14.97
13	4	LOVEGOD Sage	Raw Top (RT) 11.18.97
14	11	3 FEET HIGH AND RISING De La Soul	Mer (M) 11.18.97
15	2	SQUIRREL AND G MAN De La Soul	Mer (M) 11.18.97
16	13	TEN GOOD REASONS Jagged G	Mer (M) 11.18.97
17	8	BEZERRA Happy Birthday	Mer (M) 11.18.97
18	16	WAREHOUSE RAVES 3 The Roots	Mer (M) 11.18.97
19	NEW	ALL HALL THE QUEEN The Roots	Mer (M) 11.18.97
20	12	MANSCAPE Ten	Mer (M) 11.18.97

Compiled by Music Week from Gallup Data

A & P INDIES

T R A C K I N G

by Dave Henderson

NEW ORDER'S Peter Dinklage's other project, **Revenge** get back into top gear with a new single release on Factory. Titled Pineapple Face's Big Day it's a fitting anthem slur for General Noriega — with special little references to his well-chilled facial complexion. The much-raved over and finally release-handled **Breeders**, who feature The Pixies' Kim Deal, Throwing Muses' Tanya Doyler, former Perfect Dissembler Josephine Wiggs and Shannon Doughton, unleash *Pod*, an album/cassette/CD on 4AD through Rough Trade and the Cartel.



THE BREEDERS: finally release *Pod* on 4AD

THE CAROUSEL have their debut 12-inch, Strawberry Fayre as featured on the recent NME/END Video *Car On Disarming* — on the fabby trippily named label Cosmic English Music, through Revolver and the Cartel. Also from Revolver, **Hellobastard** have a new album/cassette/CD on Erocato called *Natural Order* — it's the long-awaited second album from the UK grindcore twins. **Venus Flytrap** release a 12-inch on Danceteria through Revolver and that's called *Europa*. And, in terms of veteran, classy chrome turned UK grindcore twins, **Venus Flytrap** release a 12-inch on Danceteria through Revolver and that's called *Europa*. And, in terms of veteran, classy chrome turned UK grindcore twins, **Venus Flytrap** release a 12-inch on Danceteria through Revolver and that's called *Europa*.

WELCOME TO the eccentric paragraph, when the game action today kicks off with **Eugene Chadbourne's** latest madcap antics. This time it's Country Music In The World Of Islam, on Fundamental through APT, while **Three Madcoats** reach album status with their third with Billy Childish still grunting up a storm on the Kids Are All Square. This is Hip on Hangman through Revolver and the Cartel. And, swiftly let's move on to **Roy Harper** and a video release on Jellisound, through Pinnacle, called *Live In Your Living Room*. Also from Jellisound through Revolver, **James Super 8** experiments: In the Shadow Of The Sun, with a soundtrack by **Throbbing Gristle** and Time Zebra with music from **Simon Turner**, **Throbbing Gristle** and **Psychic TV**.

THE EDESL Auctioneer release an excellent new single on Decoy through Southern and that's called *Gulfed*. Also from Decoy is **The Would Be's** 12-inch *Imagined* on Decoy. And also through Southern is **Hiller's MYHC** on Pigboy and there's a couple of obnoxiously profound albums from the Touch And Go label through Southern. **Urge Overkill's** *Americruiser* (the CD of which also includes their *Jesus Urge* Superstar) and **Jesus Urge** (the CD of which also includes their *Pure EP*).

IN SCOTLAND, the globally profane, **Worldwide** release their third CD, *Destination Precious* (from whence came the trendy Wet Wet Wet) and they'll be em-

barking on a mega-hungorous fun in support. Still north of the border, **The Bachelor Paul** release a seven-inch EP called *Frying Tonight* on Egg Records through Nightshift and the Cartel. The release comes with a free magazine too. Also from Nightshift is a six-track seventh EP from **The Tremems**. Titled *Feral Children* and on the Rumpus label, it is acclaimed as a meeting of The Pogues and Al Harvey. Blimey O'Reilly Missus. Also at Nightshift is the debut single from Aberdeen's **Hold The Frame** and that's called *The Wind* and it's on CRM Records. Nightshift is also distributing copies of a neat US magazine called *Alternative Press*. The same size as *Rolling Stone* and *Spin*, it features **Southard**, **The Butthole Surfers** and numerous other newtardwads.

THE UNICRON label continues to plod along the ska-shrouded road and this week's item de skank is **Derrick Morgan's** *Blazing Fire Volume* On album through APT. Australian growers through APT, **The Jeff Dahl Group** have their album *Scratch Up Some Action* released on Shokin' Street through Southern. Featuring former Deadboy Theatre's **Chris Chromie**, **Genie Despair**, The Darkest Blue EP will be followed by a 10-inch mini-album from **St Christopher** titled *Barachar*. On June 11 the label's old compilation will be reissued, a new compilation will also see the light of day and a brand new CD compilation will also arrive for all those technically proficient enough.

NEW DANCE sounds include **Max The Sax's** *This Beat on Me* featuring **Barrington Stewart**. That's available

through Pacific as is the Rumour catalogue, the new releases from which are **Sharon Dee Clarke's** *My Right*, **Don Pablo's** *Animals'* cover of *Shocking Blue/Bananaarama's* *Venus and Force Legato's* *System At 8AM*, through *Exotic's* *Recuts* department, there's **Aston T's** *Go Get It* and the fixate *Knox* by *Put Your Body on*. At Nightshift, through the Cartel, the *Move Your Body* label has three new releases of Italo-styled grooves and they are **Von's** *Glue Of Love*, **Jitomo's** *Historia* and **Brandey's** *Make It Right*.

CRAIG DAVIES releases his second album *Groovin'* On A Shaft Cycle on Rough Trade through the Cartel and Rough Trade also has the debut set from **Maxxy Star**. The Stars are David Roback and Hope Sandoval who were both in the "long in the making but never actually producing very much" *Opal* and their new album is called *She Hangs Brightly*. **The Asphalt Ribbons** release their second single *Good Love EP* on In Tape through APT, while **Big Col**, through Rough Trade and the Cartel, has **Harry Crews' Naked In Garden Hills** album. Harry Crews consists of Kim Gordon from Sonic Youth and Lydia Lunch and the album's grinding live affair inspired by the writing of US cult scribbler Harry Crews.

BEST OF the recent releases: **Andy White's** excellent *A Groovy Kind Of Way* single on *Cooking Vinyl* through Revolver and the Cartel. **Frank Sitchoff's** *Medium* (a *Play* mini-album on In Tape through APT). **The Hearthrobs'** *Dreamline* single on *One Little Indian* through Nine Mile and the Cartel. **The Revolving Cocks'** album/cassette/CD *Beers, Steers And Queens* on *Wax Trax* through APT; and **Loaves Un Nightmares'** self-titled EP on the White Label label through APT; and **Frightwieg's** *Phonexy* album on *Utopia* which is available through Revolver and the Cartel.

REISSUES

by Phil Hardy

LIKE MOST other companies Island has been trawling through its back catalogue in search of product to put out on CD. The latest batch of Island Masters includes two superior offerings from **Fairport Convention**. The ground-breaking *What We Did On Our Holidays* (IMCD 97) was 1974's live Convention (IMCD 95) includes a marvellous version of Sloth and serves as a history of the band until then.

In view of the high profile of The Neville Brothers at present, the eponymous album by **The Wild Tchoupitoulas** (IMCD 87) which they co-produced with Allen Toussaint should do well. Certainly its Mardian Grays rhythms are as infectious as ever. **Sparks** are well served by a 20-track compilation CD. Best remembered for the idiosyncratic *This Town Ain't Big Enough For The Two Of Us*, Mael Intuition (IMCD 88) confirms just how pleasing and influential the Maels' quirky pop sensibilities were. Another influence on several current bands is **Nick Drake** whose gloomy, introspective is highlighted on his last album, *Pink Moon* (IMCD 94). Also on offer is the soundtrack to Percy Albion's cult film *Bohème* (IMCD 102), **Jude Warrier's** *Way Of The Sun* (IMCD 100) and the outrage of **The Slits** on *Cut* (IMCD 90).

From Castle there's a quartet of TV-advertised greatest hits by **The Kinks** (CIVCD 001). The

Tremeloes (002), **The Searchers** (003) and **The Small Faces** (004). The 24-track collections include all the hits by the groups and should do well, though it's my guess the Tremeloes outing will do the least business. From Demon comes a trio of outings by **Nick Lowe**, *Labour Of Love* (FIEND CD 182), *Nick The Knife* (183), *The Abominable Showman* (184). All show off Lowe's pop mimicry to perfection but *Love* is definitely the best; its songs (which include *Croaking Up*, *Cruel To Be Kind* and the marvellous *Endless Gray Ribbon*) are more incisive and pointed. Equally pointed a meditation on America is *Highwayman* (CBS 9022962), featuring the talents of **Waylon Jennings**, **Willie Nelson**, **Johnny Cash** and **Kris Kristofferson**. The Adam Faith Singles Collection (EMI CDP 7936632) is just that, 20 slices of UK pop that stand up surprisingly well from the calculated charms of *What Do You Want and Poor Me* to **Adam Faith's** attempts to join the British beat boom with his mid-Sixties outings with the Roulettes. Even better is Ace's packaging of two of the **Everly Brothers** Cadence Albums, *The Fabulous Style Of...* and *The Everly Brothers, One + One CD* (CICM 932). Long *Moraine* (CBS 9022972), is a well chosen

compilation of **Leonard Cohen**. Though the songs are undoubtedly spoken rather than sung, in retrospect Cohen seems less mannered and more affecting than his reputation might suggest. Considering how respectful people have been to the re-release of Altman's *McCabe And Mrs Miller*, which feature a soundtrack of Cohen songs, perhaps Cohen's time has come again. The *Very Best Of Albert Hammond* (CBS 9022922), is a 16-track collection of pleasant, well crafted pop. Rather tougher is *Anthology*, (CBS 9022932) a greatest hits from **Argent**. And even tougher is EMI's compilation of what I guess you could call chart punk, *No More Heroes* (CIC-FA 3233). Featuring the likes of **The Stranglers**, **The Jam**, **The Boomtown Rats** and **The Undertones** the 14 track CD is a perfect punk capsule. But why no **Sex Pistols**? The quirky early Eighties post modernism of **Fischer Z** is well served by *Going Red For A Salod* (The UA Years) (EMI CDP 7941322) while a more contemporary selection of avant noise bands **Savage Republic**, **The Colorblind James Experience**, **Naked Prey** and the like are featured on the intriguing *The Fundamental Hymnal* (Fundamental SAVE 79 CD). From Fan Club comes the oddest

of compilations, *Join The Fan Club* (FC 003 CD) on which **Esquivite**, **The Eastbeats**, **The Leaves** and **The Stooges** sit happily side-by-side. For collectors only from *Sequel* there's *The Immediate Alternative* (NEXCD 110) a 25 collection of immediate curiosities on which Andrew Loog Oldham's obsession with Phil Spector and *The Beach Boys* is given full rein. The notes by John Platt are a model for other compilers of "interesting material".

With a falsetto sleeve note by Adam White, *Twist And Shout* With Rudolph, Ronald And O'Kelly (ACE CDCH 928) documents the early days of **The Isley Brothers** to perfection. Well the cricket season is upon us which means that *Soul Limbo* (The BBC's theme tune for *Test Match Special*) will be getting lots of plays which can only be good for **Booker T And The MG's** who recorded it as the title track of their 1968 album (CD5KE 009). Also from Ace comes everything (and more) you'd want by **The Chiffons**, *Greatest Recordings* (CDCH 293) a 33-track collection of their Laurie recordings. Also new to CD from Ace is **Joe Simon's** fine *Drowning In A Sea Of Love* (CD SEW 021). **Millie Jackson's** *Shill Caught Up* (CDSEW 027) and **The Fatback Band's** classic

Raising Hell (CDSEW 028) which includes Spanish Hustle.

From EMI there's more soundtrack albums. *Six Stockings* is combined with *Les Girls* (CDP 79 4512) and *The Boy Friend* with *Mr Chips* (79 42912). More interesting is *The Strawberry Statement* (79 42902) which features **Neil Young** and **Crosby Stills & Nash** and the combining of *The Eastgate* *Guitar Alive* (songs by **Roy Orbison**) and *Your Cheolin Heart* (on which **Munk Williams Jr** impersonates Snj) (79 42742). Fick of the nostalgic offerings is *Noel* (Happy Days CDHD 168), a collection of cleaned up classic recordings by **Noel Coward** from 1928-38, while *Perry Como's 20 Greatest Hits* (RCA ND 89019), actually misses out a number of his, though it does have *Magic Moments* and *Delaware*. Similarly, *The Very Best Of* (RCA ND 89017) misses a few of **Jim Reeves** hits. From Pickwick are nifty CDs from **Ello Fitzgerald**, thanks *For The Memory* (PWKS 573) a collection of her Decca recordings and *Good Morning Heartache* (571) a wonderful set of **Billie Holiday**, also from her days with American Decca. Finally comes a trio of 16 track big band offerings from CBS. *Gab Calloway* (4666182), *Woody Herman* (4666212) and, best of all, *Benny Goodman* (466202) which collects together the gems of his 1939-45 Columbia recordings. Simply wonderful, and the sleeve notes are great too.

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Dooley's

DIARY

HERE IS more than one interesting aspect to the possible appointment of Our Price chairman David Clipham as the new managing director of Phonogram [see p1]. If he takes the job — and Dooley thinks he will — he will be the second consecutive appointment to the post from outside the ranks of record company staff. His predecessor, **Hein van der Ree**, was a publisher before taking Obies's shilling and Clipham has been in retailing for the past decade — though he knows his way around a record company very well having been marketing director of WEA in the Seventies. With that experience behind him, some might feel he is somewhat over-qualified for the Phonogram job; does this mean, then, that Obies is seeking to appoint a man who will be his successor as chairman of PolyGram's UK operation? Or, and before we leave the subject, Dooley would be prepared to pay a whole tenner to be allowed into the first trading terms meeting between Clipham as Phonogram MD and Our Price ... Still on retailing matters, former Solo Sound boss **Brad Aspes** rang Dooley from his Spanish home to confirm that he hasn't been talking to *Discovery/Music Junction* owner **Bob Barnes**. At the end of the conversation, though, he ventured: "Have you got a phone number?" Now, Aspes has the financial security to live out his life doing much or as little as he pleases, but Dooley wonders if he's getting a bit restless out there in the sun ...

Meanwhile, the man who bought Sato, former PolyGram Record Operators managing director **Clive Swan**, is understood to be conferring with his lawyers as to what his future should hold [see p1] ... Former Serious Records boss **Mahesh Bajaj** is launching his new label, **Solid**, next month. Dooley wishes him every success and hopes it can live up to its name and avoid the ill fortune which befell his last venture ... Those interested in DMC's annual tennis doubles tournament should give Susan McIninch a ring on 06288 67276 shops.

HERE WERE a few more smiles than last time at the Chryslers retail meeting and perhaps the biggest grin was noticeable on the face of executive vice president **Joe Kiener** who has seen record turnovers in the US over the last two months. "It's great to be out of the doghouse," he says ... "I have been holding your breath until the five senior directors who left Our Price under a cloud last year re-emerge in retailing, be prepared to exhale ... It seems that the **Football Association** is none too pleased with Virgin as a result of the record company's devious ploy to register Virgo To LA as a limited company and therefore beat the ruling that no slogans are allowed on team shirts. Virgin PR **Will Whitehorn** has Crystal Palace to thank for the opportunity of running the company — albeit for only two weeks ... Speaking of LA, Dooley had a whole of a time on the inaugural flight when a message on the flight tannoy, concerning one of the world's biggest self-published, said: "**Cold MR Richard Branson** please make himself known to the cabin crew" ...



WELL STONE me: The five millionth ticket of the Rolling Stones tour is sold to Dale Tysoc (centre) who won a chance to meet the band.



A STATE to get into: Profile Records signs house artists Altered States.



I'M WITH the band: CBS chairman Paul Russell makes an appearance with signings Koda of Sadlers Wells theatre.



GIRL TALK: Female trio Wilson Phillips are the centre of attention at an EMI/SBK launch.



TOUGH COMPETITION: Just some of the entrants in a New Kids On The Block banner contest, at Soho Square, London.



FRESH DISPLAY: Rory Gallagher's new album Fresh Evidence goes on sale at Tower Records in Piccadilly Circus.

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your loss my gain

the brilliant new single

WEA've got a fuzzbox and we're gonna use it!

Backtracking

Record Retailer, 3 June 1965

In a Performing Right tribunal decision which presages a future for UK commercial radio, the combined effort of the PPL, MU and BBC is unable to prevent **Manx Radio**, Britain's only local commercial station, from increasing needletime from 20 to 50 per cent ... Pursuing its same day or early next day delivery target, EMI extends distribution network with opening of sales office in Nottingham ... Composer **Jimmy Kennedy** lambasts the BBC over lack of airtime opportunities for anything other than discs serviced by record company A&R departments.

Music Week, 31 May 1975

Maurice Oberstein promoted from MD CBS Manufacturing to MD CBS Records UK as successor to **Dick Asher**, who returns to the US as president CBS Records Inter-

national Oberstein, 45, joined CBS in 1965 ... UK record industry leaders urge Britons to vote yes in June 5 public referendum on EEC membership ... **Rock!** promotions manager **Clive Banks** joins Island Records.

Music Week, 1 June 1985

Spartan signs 100,000 units of *You'll Never Walk Alone*, a new version recorded by **Gerry Marsden** with 50 stars from rock, showbiz and sport in the aftermath of the Bradford City stadium fire ... Bottle lines are drawn with the newly-formed VPL demanding payment from UK TV stations for use of promo clips ... **Scriptwriters Ashford** and **Simpson** sign to a consortium of music publishers around the world in a deal engineered in London by Island Music.

MARK LEWISON

MUSIC WEEK



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JULY

- 6 **DUBLIN** Olympia
- 7 **BELFAST** Mandela Hall
- 9 **LIVERPOOL** Royal Court
- 10 **MANCHESTER** Apollo
- 11 **BRADFORD** St. George's Hall
- 13 **BIRMINGHAM** Aston Villa Leisure Centre
- 14 **SOUTHAMPTON** Mayflower
- 15 **BRIGHTON** Dome
- 17 **LONDON** Hammersmith Odeon
- 21 **DERBY** Assembly Rooms
- 23 **CARDIFF** St David's Hall
- 24 **BRISTOL** Hippodrome
- 26 **CAMBRIDGE** Corn Exchange
- 27 **SHEFFIELD** City Hall
- 29 **NEWCASTLE** Mayfair
- 30 **INVERNESS** Eden Court Theatre
- 31 **ABERDEEN** Capitol Theatre

AUGUST

- 2 **DUNDEE** Caird Hall
- 3 **EDINBURGH** Playhouse
- 4 **GLASGOW** Barrowlands



WBA