

30 JUNE 1990

# MUSIC WEEK



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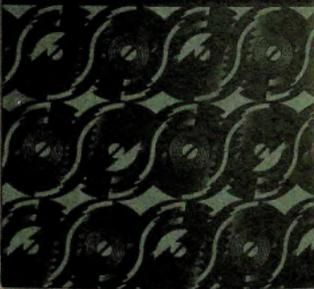


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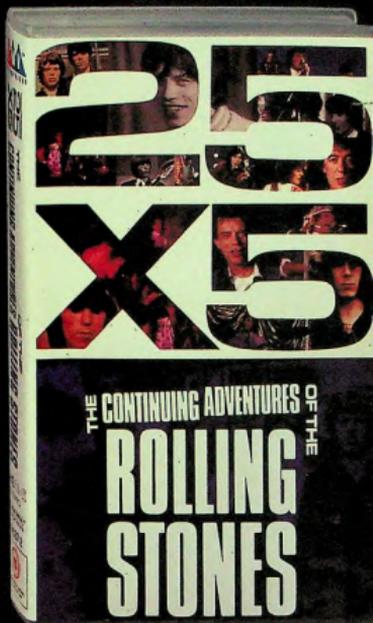
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## MUSIC WEEK

## New chart on course

A NEW independent company will begin commissioning UK music charts from July 1.

Spotlight Publications — publisher of *Music Week* — has formed a new company, CIN, to commission the sales charts from top market researcher Gallup in line with an agreement first revealed in March.

The BBC will broadcast the new charts on Radio One and Top Of The Pops.

The country's top music retailers, including Woolworths, HMV, WH Smith and Our Price, have put their weight behind the new system through the British Association of Record Dealers.

*Music Week* will print a full range of the charts every week.

Record company members of the BPI are opposing the new system, however. BPI chairman Terry Ellis says his members are "distressed" by the arrangement.

The new chart operator, CIN, has sought BPI involvement in a new Chart Supervisory Committee which will steer the new charts and

will include representatives from retailers, the BBC and CIN. But says Ellis: "We can't authorise a chart which we don't control or share control in."

Ellis says members will consider the option of launching a rival chart. But this could pose a problem: while it would give the record companies control, without the endorsement of retailers and the BBC it could never be the marketing tool they want it to be.

CIN still hopes it can persuade the record companies to collaborate with it. Director Doug Shourd says: "We will work hard to establish these charts as widely as possible as the definitive industry standard for measuring music's commercial success."

The new chart arrangements follow the BPI's decision to terminate its contract with Gallup, the BBC and *Music Week* on June 30. It felt it could no longer afford the £600,000 a year cost.

● Watch out for the first of the new look charts in *Music Week*, July 14.

## INSIDE

**HERTHS CONQUERED**  
Knebworth 90 — the logistics, the artists

**PAVAROTTI GOES POP**

The number one tenor as number one teen idol?

**SHELTERED UPBRINGING**  
Under the Umbrella



**'Silver' Plant for Knebworth**

THE NEWEST Silver Clef award winner Robert Plant is the latest addition to Saturday's Knebworth bill. Plant, who received his honour on Friday, will appear on stage with Jimmy Page to perform Led Zeppelin songs.

Knebworth promoter and Music Therapy chairman Andrew Miller says Plant's career represents "an outstanding achievement". Best newcomer award at the Silver Clef lunch went to Arista artist Lisa Stansfield, whose album has spent 31 weeks in the UK chart.

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## US retail giant in secret UK launch

THE WORLD'S biggest music retailer is to open in the UK in October.

In a hush-hush deal, giant American operation Musicland has taken 4,000 square feet in an Essex shopping centre as a precursor to expansion throughout the UK and continental Europe.

"I'm sure they are serious," comments former BARD chairman Steve Smith, who now acts as an adviser to US companies seeking to open on this side of the Atlantic. "They will look at the fact that there are 400m people in Europe and a couple of hundred million more behind the Iron Curtain."

Smith, who has no involvement with Musicland, pioneered US involvement in UK music retailing through its introduction of Tower Records to this country four years ago.

He says: "Musicland will have watched very closely how Tower has done and will have seen that it can be done."

"It's my guess that they'll be look-

ing at every shopping mall in the country. They've got to start somewhere and, while I wouldn't have begun in Essex, getting a foothold with one store is the way I would have done it."

Musicland's first premises are in the Lakeside shopping centre in Thurrock. The store will be about the same size as the average Our Price.

Indeed, the chain is seen as having much the same philosophy and

method of operation as Our Price. The main difference between them is Musicland's reluctance to take High Street sites; its 746 stores in the US are virtually all in purpose-built shopping centres.

Representatives from Musicland have been researching UK market conditions since late last year (MW November 11). Despite repeated requests from MW, no comment has been forthcoming from Musicland.

## Rezon out

PETE REZON, managing director of PolyGram Record Operations, left the company on Friday.

He departed PolyGram's Hammersmith headquarters after a brief meeting with chairman Maurice Oberstein. It is believed Rezon does not have a job to go to.

Rezon was promoted to his post, from PolyGram commercial director, in January and was seen as a growing force within the organisation. However, Rezon was also responsible for overseeing the company's beleaguered distribution arm, an operation which has come under increasing criticism from retailers.

Rezon was proud to have risen to a managing director's chair from the ranks of the rags and his down-to-earth style made people either love him or hate him.

## IFPI's Eastern Bloc deal forges links with West

THE SOVIET state recording company Melodyia and major Polish record company Polskie Nagrania have joined the IFPI in a bid to establish closer links with western companies.

IFPI director general Ian Thomas believes the new deals will eventually see the Eastern Bloc countries developing into western-style markets.

"What is happening will open up the market for everyone," he says.

He estimates the change to western-style markets will take place in Hungary, Czechoslovakia and Poland during the next two years. In the Soviet Union it could take at least five years, however.

Thomas says the major stumbling blocks for such developments are economic climates and the prob-

lem of piracy. "When we went from the rags, we were pretty hard bod the situation is and it is hard to imagine things changing very quickly," says Thomas.

The deal with Melodyia — the largest record company in USSR — came as a result of initial discussions between former IFPI president Neshu Ertegun and the company two years ago.

The Polish deal also came as a result of a trip to the country and Thomas says that the IFPI can now help push for new legislation and support a draft copyright amendment that is being planned.

IFPI is setting up an Eastern Europe Committee consisting of representatives of the five major international record companies and IFPI secretarial executives.

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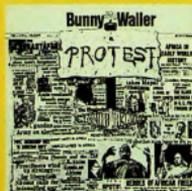
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TUFF GONG



FACING THE membership: MCPS's legal adviser David Lester and managing director Bob Montgomery with Umbrella council member Brian Leafe and legal adviser Mark Stephens and Record Manufacturers' Association chairman Adrian Owlett

# Indies bemoan new royalty deal

THE UMBRELLA leadership has been forced on to the defensive over the organisation's new mechanical royalties deal.

Member companies are unhappy about what they see as a lack of information on the scheme and they complain that lower rates could have been negotiated.

Their disquiet was voiced at the fourth Umbrella seminar where the independent sector organisation announced its agreement with the Mechanical Copyright Protection Society (MCPS, June 23).

The deal, which is open to individual companies to sign, will see those accepting it paying mechanicals rates some 12 per

cent higher than current levels.

FM-Revolver managing director Paul Birch, a BPI member at the event as an observer, received general support from the floor of the copyright session when he suggested that a lower rate than the one agreed by Umbrella's leadership could have been negotiated.

Session chairman and one of those responsible for the deal, Brian Leafe, said the package negotiated with the MCPS was more important than the individual elements. He pointed to the fact that it recognises for the first time the number of records which need to be pressed for promotional purposes, and that mechanicals will

not have to be paid immediately on pressing.

Birch countered that the Umbrella/MCPS package was already available through GEMA or STEMRA, and added: "If Umbrella members sign this, they're crazy. Mechanical societies have got to a stage where they're just over-bearing."

There were general complaints from the floor about a lack of information on the scheme, to which Leafe said there would be a campaign to inform member companies. A working party has been set up to advise members on the ramifications of the deal.

Leafe argued that the deal had

been done because of MCPS's intention to impose the BEM-IPPI rates from the end of this month. "We couldn't leave people without licences from July 1," he said.

Leafe added that the contents of the Copyright Act, which is the basis of the new mechanicals deal, have been generally available since 1988.

Birch, though, went further supporting from the floor when he said Umbrella should have joined forces with the BPI and negotiated new royalty rates in tandem.

Leafe responded: "We couldn't throw in our lot with the BPI — our attitudes are too different."

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## Wilson raises seminar profile

UMBRELLA'S ATTEMPT to raise the profile of the UK independent sector paid off in its annual seminar.

The decision to invite Factory's Anthony Wilson as keynote speaker at its two-day seminar was one of the factors that made the weekend a success, says organiser Aaron Sixx.

"I think this year everything has moved up a gear. We had more than 300 people attending compared to 200 last year," he says.

Seven discussion panels met to debate issues ranging from the new copyright law to the dance scene. But the Umbrella awards were dropped this year because the organisation felt they were not fully representative.

## Distributors 'swamped' by releases

INDEPENDENT DISTRIBUTORS and new record labels still face many problems — caused mainly by the sheer number of new releases.

The distribution/retail panellists at the Umbrella seminar agreed that while the independent music scene was buoyant, there were still many areas where difficulties could be ironed out.

Peter Thompson of APT Distribution said: "Basically, we are getting inundated with records. It seems that every band is releasing a record on its own label."

"When this happens it gets to a point whereby we begin to miss the good stuff because it is harder to find. For that reason, I think labels should make sure that what they

supply to a distributor is of good quality and easy to comprehend," he said.

Rough Trade managing director George Kimpton-Howe said that when new labels are looking for a distribution deal, they should view that link-up as a marriage.

"If it is done properly, it is like two labels amalgamating. I tend to find with many labels that it is not perceived in that way. There is a trend for labels to see their distributor as some sort of banking outlet," said Kimpton-Howe.

Rough Trade retail liaison man Dave Cronen warned the rest of the panel and its audience that the independent sector was suffering at present.

"At the moment, there are a lot

of indie stores closing down and this is a very worrying situation for all of us. It's possible that after the summer more may open up, but the way the economic climate is at the moment, that may not happen," he said.

The panel also discussed the importance of bar coding. "Bar codes are vitally important," said Cronen. "With some companies, if you do not have a bar code the record will not get into certain chains of stores."

The Umbrella's Brian Leafe suggested that any members who required more information about the bar coding system should contact him and could possibly make use of the Umbrella manufacturers' code.

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## ZigZag folds after just one issue

ZIGZAG MAGAZINE is folding after its first issue and the failure of its £7.5m launch campaign.

Joint owners of the resurrected title, EMAP and Our Price Music, admit that the marketing campaign for the magazine, which was launched in May, flopped. They sold only 2,000 copies from an initial print run of 75,000.

The new Zigzag was aimed at an older market similar to that of Q but it was available only through Our Price's 290 stores with a cover price of £1.35.

Publisher Clive Pembroke says the first issue achieved poor sales and demonstrated clearly that the marketing campaign which came with the deal was not persuading people to sample the magazine in a music store.

"The big attraction of this deal was that it broke new publishing ground. That was also the big risk. It was a project that had to be tried," says Pembroke.

"The potential, if it had been successful, was huge but we organised the publication to give us very fast feedback if it wasn't working. That was how we were able to make decisions after just one issue."

Zigzag's chequered history began in April 1969 when it lasted until 1980. A year later it was re-launched but this time lasted for just three months. Since 1969, the magazine had a number of owners including Pete Frame and Charisma Records.

● THE ROUGH Trade Group is moving to new London premises so that all its companies can be housed under one roof. The group has now outgrown all its available space and is spread over eight separate sites in north London. Within the next three weeks, it is due to move to a 31,000 sq ft warehouse and a five storey 18,250 sq ft office building in Finsbury Park.

● ETHNIC LONDON radio station Spectrum was finally set to launch this Monday (June 25) after apparently solving problems of interference from pirate station Caroline using the same 558MHz frequency.

## Lopez warns: there's no gold behind Iron Curtain

MADRID: WEA International chairman and chief executive officer Ramon Lopez is warning record companies hoping to cash in on the fall of the Iron Curtain that there is "no rock of gold" in Eastern Europe.

Speaking during a conference of 70 top executives from 27 WEA International territories, Lopez says that there are serious problems of piracy, rental and copyright in the Eastern Bloc.

"It is Third World economics with a Western European face", he says.

WEA International topped \$1bn in sales for the first time last year and Lopez attributes much of this success to the growth of local rep-

ertoire. More than half the units sold are now by artists signed to WEA International companies rather than US-based subsidiaries.

With the company's turnover doubling in the last few years, sales of US product have also prospered and Lopez singles out the strategy of splitting WEA companies in key territories as an explanation for this.

He highlighted the impact made in the UK by chairman Rob Dickins' division of the company in East-West and WEA, whose respective MDs Max Hole and Jeremy Marsh attended the Madrid meeting.

Lopez wants WEA International to make a particular impact during the Nineties in classical music. He says the company has succeeded

in creating classical A&R and marketing structures within little more than a year and that WEA is poised to take a sizeable share of the classical music video market.

Lopez says music video and Laser disc will become an increasingly important part of the industry. He says, however, that "by and large music video is still a hi-driven configuration, without a backbone of catalogue sales."

Lopez sees problems in the speed at which vinyl is declining and in the signs that the cassette has peaked.

"We could be not far away from being a one configuration industry," he says, "and that is not a prospect I relish."

## Royalty row divides BPI and indies

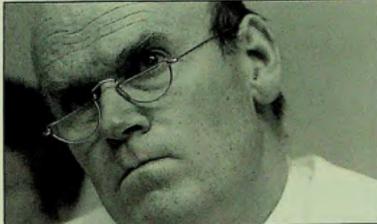
THE MECHANICALS debate which has pitched record companies against publishers could now set record company against record company.

As the argument this week goes to the Copyright Tribunal for the first time, the two bodies which represent record companies are now at odds.

The indie sector organisation Umbrella has negotiated a deal with the Mechanical Copyright Protection Society (see p3) which it is now recommending to its membership. However, BPI chairman Terry Ellis comments: "I cannot believe that any Umbrella member who understands the issues will sign this."

Ellis has been angered by the suggestion that the smaller record companies are more ready to pay the rate the MCPS is asking for than are the majors. He points out that the BPI has 150 members, many of whom are small-scale operations, and that these people have a strong influence on policy.

"Our position is nothing to do



BOB MONTGOMERY: seen a positive reaction

with being able to afford higher mechanical rates," he states. "It's a question of what's right and what's wrong."

He argues the Umbrella/MCPS deal will put an intolerable administrative burden on smaller companies, and says: "It's clearly damaging to them."

The Umbrella council member largely responsible for the agreement, Brian Leafe, counters: "The more I think about it, the better I think this deal is for the indies. It's not perfect, but it's my baby and I love it."

Leafe believes that any benefits which accrue from the BPI and MCPS's appearance before the tri-

bunal this week will, under the terms of the Copyright Act, automatically be available to Umbrella members.

Umbrella has an information line for member companies, and the man running it, Dave Loader, comments: "I've had so many enquiries, it's great." He says the full details of the deal are now with the big four indies — Rough Trade, Factory, PWL and Mute — for approval.

MCPS managing director Bob Montgomery says the reaction he has had from Umbrella members has been positive.

● The Umbrella information line number is 081-991 5591.

## World BRIEFING

WASHINGTON: Legislation on the sale of DAT recorders equipped with the Serial Copy Management System is unlikely to go through this year due to strong objections over home taping and royalties. Members of the Senate communications subcommittee of the commerce committee have made objections to the lack of a royalty for music publishers, songwriters and other copyright owners for sales lost to home taping. Concerns have also been raised about the introduction of the new Philips Digital Cassette system which can record and play both digital and analogue tapes. Copyright Coalition president Ed Murphy called for further talks with manufacturers on both DAT and DCC copying concerns and said that further consideration of DAT by the Congress should be delayed until such talks are concluded.

NEW YORK: The arrest of a Fort Lauderdale retailer and three members of rap group 2 Live Crew over the contents of the band's album have spread censorship fears across the US. In San Antonio, Texas, vice squad officers visited 30 local stores to tell managers that selling the album might violate the state's obscenity laws. In March, a retailer in Alabama was charged under the obscenity laws for selling the album and convicted. The decision was later reversed on appeal.

PARIS: The sell through video market here has risen by 44.5 per cent in a year, according to trade association CSEA. The figures for 1989 show that of a total market worth H994m, music product accounted for H16.3m. The music total for 1988 was H11.5m.

NEW YORK: BMI and Home Box Office have begun presentations in the district court here over BMI's efforts to force HBO to purchase a music licence.

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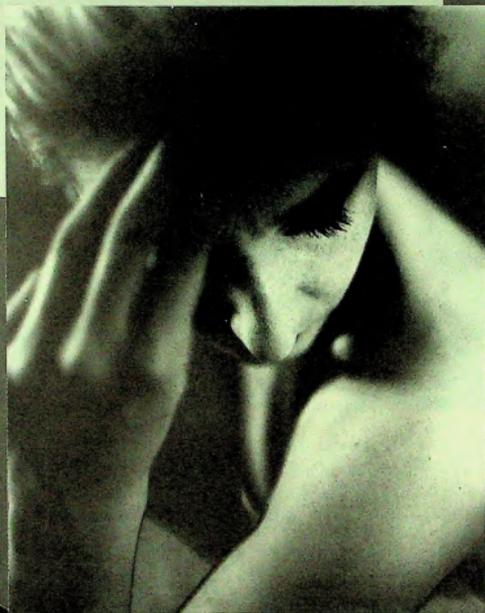
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# Football deluge gives Decca a shock victory

**Thanks to huge exposure on the BBC's World Cup coverage, Decca finds itself with a surprise new star in the pop charts, Luciano Pavarotti**

IT IS difficult enough to get a hit single and album for even the most astute of pop marketers. But when you are a classical label it is well-nigh impossible. But despite being unfamiliar with the skills and strategies required for hit-making, classical label Decca seems remarkably unperturbed by the massive success of Luciano Pavarotti.

"Demand has been so enormous we haven't had to do very much," says Michael Letchford, director of Decca Classics UK. "All we've had to do is make sure we've pressed enough copies. We've had a lucky break."

Lucky or not, Letchford acknowledges the situation is not something a classical label is used to. "But there's been no panic here. It's a wonderful surprise, but the staff have switched on to dealing with it very quickly," he says.

Nessus Dorma has sold 100,000 copies since being selected as BBC Grandstand's World Cup theme. Its release has given new life to the TV-advertised album, *The Essential Pavarotti*, which had started to slide down the charts.

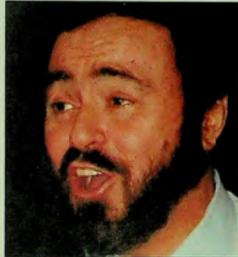
This week the tenor's label is giving the campaign an extra push with the release of a 12-inch single, but it is already assured an entry in the chart history books having achieved a number one album — the first time we've had to do so — a top three single and a video appearance on Top Of The Pops.

The hit aria, *Nessus Dorma* from Puccini's last opera *Turandot*, had been used to back an isolated BBC football programme last year as well as a Pirelli tyre ad campaign on TV. But the selection of Pavarotti's recording as the Grandstand World Cup theme gave it a massive new audience.

Letchford admits that its appearance in television on Decca surprised him. "We weren't told that they were using Pavarotti and the first we knew of it was when we saw the trailer. But we got confirmation that they had licensed the track, put the single out and stickered all formats of the album," he says.

"May be a producer of the BBC had already bought the album and thought that'd do for the theme," says Letchford. It also gave fresh life to many other existing recordings with EMI doing especially well through a Jose Carreras version of the Classic Experience 2, and two other versions on budget labels,

**PAVAROTTI STORMS the charts with two top five winners, and Decca seems remarkably unperturbed**



A TV ad was placed in the half-time interval of the England v Ireland match, London Records' strikeforce was called in to service the shops, a promo video was commissioned and pluggers were pointed at Radio One.

DJs including Radio One's Gary Davies began playing it and initial reluctance to add it to the Radio One playlists — there were fears that hardened Radio One listeners would return elsewhere — were stilled by its obvious success.

*Nessus Dorma* was first released as a single in May 1989 to coincide with Pavarotti's Dockland appearance.

A five-hour signing session was held at Tower Records in support of the release of the mid-priced Tutto Pavarotti which went on to be PolyGram's best-selling mid-priced CD of the year. Letchford then judged the single as "purely a promotional item — something for the DJs to play". *Essential Pavarotti* was released this May and became a substantial hit, reaching number seven, even before the football came along.

"The album has achieved good sales in any case but when the World Cup came along it gilded everything in 22 carat gold," says Letchford. It also gave fresh life to many other existing recordings with EMI doing especially well through a Jose Carreras version of the Classic Experience 2, and two other versions on budget labels,

*Classics For Pleasure* and EMI Laser.

Placido Domingo also benefited from the sales activity with recordings on CBS/Epic and WEA Teldec. The *Nessus Dorma* hit shows that the commercial potential of even older recordings can never be discounted: Pavarotti made *Nessus Dorma* in 1972; one of Domingo's versions was made in 1968, and both EMI's budget label recordings also date from the Sixties.

Now Decca is preparing for another potential hit from the recording of the concert being given in Rome on the eve of the World Cup final by the three tenors Pavarotti, Domingo and Carreras. It is being televised worldwide and will be rush-released to come out three weeks after the event.

And whereas *Nessus Dorma* was a strictly UK event, the three tenors' concert should provide a worldwide response — with a possibility of it becoming the largest and quickest classical sale ever.

**'All we've had to do is make sure we've pressed enough copies. We've had a lucky break'**

# Indie spirit lives on in Leicester

WHEN IT comes to independent retailing, you don't have to be in the middle of a huge conurbation to be able to experience a little bit of everything the trade has to offer.

In Leicester, for example, they're not missing out on anything. Just like the centre of London, Manchester or Glasgow, there's a large student market, a huge range of musical and ethnic tastes, and even a major festival on the doorstep.

The presence of Leicester University gives depth to the market and big gigs at the De Montfort and Granby Halls add piquancy to it. The mix is further enhanced by the large Asian population in the city and the proximity of the Monsters Of Rock festival at Donington Park.

There's also an indie ethos among the city's record buyers thanks to Tony Hickman, manager of St Martin's Records, one of Leicester's big two independent operations. He believes that, despite the presence of two HMVs, they prefer the style of the indie retailer.

"In an independent shop, they're more likely to get somebody who knows a bit more about what they want," Hickman states.

St Martin's makes its contribution to the retailing mix with a 4,000 square feet store which, says Hickman, carries 31,000 items. "The only people in town who can touch our range are Ainley's, the other big independent."

"HMV concentrates on chart and CD while we're doing a lot on vinyl. Other people are pulling out of vinyl and we're picking up a lot of trade from them."

On the other side of the main shopping area, Ainley's also likes to pick up trade from HMV if it can. Manager Wayne Allen says he sees the store as competing with the town's multichannels rather than the other independents.

He believes, Ainley's has the edge over the chains in service and stock.

Ainley's is long-established in Leicester — it is now in its second generation of family ownership — and Allen believes its familiar presence is a boost in attracting custom.

Its customer base, he says, is wide, attracted by its range of product from "reggae to strict-tempo dance music". That brings in everybody from students to ballroom dancers.

The large student population in Leicester is one area of the recording market that Brian Page at Record Cellar feels he has cornered. For the last three to four years, he has offered all students 10 per cent discount.

He claims that Record Cellar is the only record shop in the city to offer such a discount. "We also offer a 10% discount for anyone with a UK ID but we stopped that after a week because everybody had one," he says.

Record Cellar has been based in Leicester for more than 10 years and has a series of owners but with a nucleus of three original

staff members. It began as a second-hand store but now stocks new product as well without specialising in any particular area. "But we do carry a fair bit of back catalogue and imports which seem to do well," says Page.

The shop is sited close to many of the city's other multiple and independent record stores but that doesn't bother Page. "I have been here for such a long time that I have regular customers and people know us well. That is why we survive."

Next month, Record Cellar is moving to new premises across the road, but not because it needs more space. "Actually, it's because everyone seems to be switching to CD so we don't need as much space for vinyl stock," he says.

There are no such problems for Masiah Kolecha whose shop, the Indian Record and Pan House, stocks mainly records and cassettes along with a video library.

Kolecha caters for the large Indian market in Leicester and is the only record shop of that type in the city. "Because it is the only shop like it, we cater for people of all ages and stock purely Indian music," he says.

But despite the large Indian population, Kolecha says the shop will be expanding into a chain of stores. "My brother has tried to open another shop but it didn't work. I guess there is just too much competition in general," he adds.

One of the newest members of the group of Leicester-based record shops is What Records, run by David Marlow. It opened in September 1989 and has been trying hard to establish itself in the city.

"It is difficult with so many other shops but I think we are beginning to create a bit of a reputation. Other shops like M&G, who specialise in indie stuff, do their own things and we have a leaning towards rock and heavy metal," says Marlow.

By stocking a lot of rock back catalogue, says Marlow, Hendrix and Gong, Marlow hopes to build a regular clientele.

"It's unfortunate that we are not as close to the centre of town as shops like Ainley's but we believe we can be just as successful in many ways. It's just a slow and hard process."

One way to make a living in a crowded market is not to compete but to find your own niche. Boogaloo has done that with its specialisation in product from the Fifties, Sixties and Seventies.

Ninety per cent of the records it handles are second-hand, says owner Paul Rudzitis.

The eclectic nature of the store means that people are prepared to travel to sample its wares and Rudzitis reckons to have customers from London, Northampton and all over the East Midlands.

One of which boosts Leicester's profile as an indie retail centre — how many other cities of the same size can claim that people come from the capital just to buy their records there?



*Island Records Welcomes*

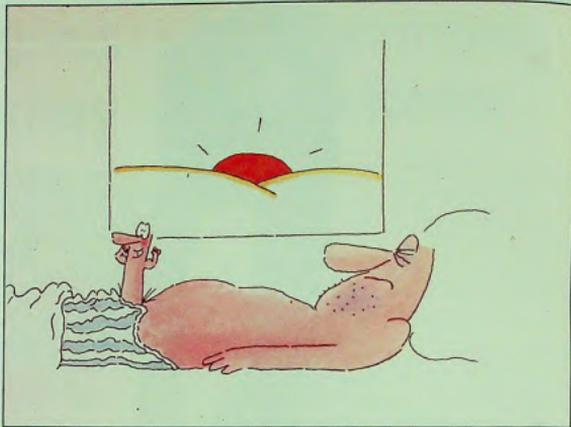
**Rosie Ania**



## Channel 5 scoops Wicked Willie deal

WICKED WILLIE is to make his video debut in what is being described as a coup for sell through. In spite of worldwide theatrical and TV sales, Channel 5 will be the first to broadcast the cartoon character in the UK following a deal with Best Of British films. The animated Wicked Willie adventures are currently in production with the video scheduled for autumn release. The character is already a huge consumer success with 2.5m Wicked Willie books sold in the UK alone. Merchandise ranging from phobic keyrings to

pop-up foam willies is available in 25 countries. At the same time, a Wicked Willie Stand-Up Comic (Pop-Up Books) will be launched. Channel 5's push is set to include national TV and press ads with a PR campaign centred around Wicked Willie's creator, Gray Jolliffe. Channel 5's Peter Smith says: "Our clinching of Wicked Willie is sure to result in extra exposure for Channel 5 in the UK I have no doubt it will be huge." **SW**



RISE AND shine: Wicked Willie is set to make his video debut as Channel 5 cleans up

## Parkfield floats no risk return on back catalogue

PARKFIELD IS promising dealers a high-profit, no risk opportunity on a wide range of back catalogue sell through titles. Its Stock Exchange scheme offers discounts on 300 titles ranging from sports to children's videos and includes such titles as Kylie The Videos, The Flintstones and Witches Of Eastwick. With an initial order of 100 units a dealer automatically joins the scheme and will receive a 10 per

cent discount on all orders. To ensure that dealers aren't stuck with stock they cannot sell, Stock Exchange allows 20 per cent of their total order to be exchanged every calendar quarter. New titles will be added to the collection each month and deletions will be made every three months. The first release is set for July 16 and dealers will receive 60 days extended credit on their first order.

## P R E S E N T O P L A Y

by Selina Webb

THE MOST famous pair of legs in Hollywood's history are revealed in a package of films set for release on July 23 by CBS/Fox Video. The Betty Grable Collection features five classics produced at the height of the legendary star's career. *Springtime In The Rockies*, *Diamond Horseshoe*, *Moon Over Miami*, *I Wake Up Screaming* and *Pin Up Girl* all have £6.95 dealer prices. CBS/Fox is also putting out the spine-chilling *Manhunter*, a tale of a psychopathic killer who strikes every full moon.

Rare footage of John Lennon and Yoko Ono is included in Channel 5's July 9 release *Then And Now*. The documentary details the extraordinary relationship which developed between John and Yoko and also includes performances of Imagine, Give Peace A Chance, Watching The Wheels, Thin Ice and Beautiful Boy. Channel 5 aims to capitalise on Ono's high profile following the John Lennon Tribute Concert in Liverpool with a broad PR campaign to include TV and radio excerpts from the programme, *Yoko Ono - Then And Now* runs for 60 minutes and has a £6.95 dealer price.

A new-look metal foil embossed rinky should draw attention to Channel 5's *Hawk The Slayer*, a witches and warlocks fantasy starring Jack Palance, John Terry and Roy Kinnear. The company's marketing plan features elaborate point-of-sale material including 2,000 cardboard blow-ups and a vigorous consumer press ad campaign. The film has a £6.95 dealer price.

The latest volume in Channel 5's most successful collectible series is set for release on July 9. With a £5.50 dealer price, the 97-minute volume of *Thunderbirds* contains both *Attack Of The Alligators*, the most requested episode of the series, and *The Duchess Assignment*. The

*Thunderbirds* release is accompanied by four full-length episodes of *Joe 90*, packed into 100 minutes of cult collectibility for a £5.50 dealer price. The releases are supported by an ongoing promotional and PR campaign, plus a tie-in with Anderson's forthcoming single, *Project 90*.

Following the film success of *London Mobsters* The Kroys, Channel 5 is counting on a surge of interest in gangland warfare with the release of the first video documentary on the US's most famous hoodlum, *Al Capone - Chicago's Scarface* is a 105-minute documentary which goes

out to dealers at £6.95. Rounding up Channel 5's sell through releases this fortnight are *Private Investigations*, a tense thriller combining car chase action with Hitchcock-style suspense, and 10 low-priced children's favourites on the Spectrum label. The kids' titles, which include *Barbie And The Rockstars* and *Teddy Ruxpin*, go out at £3.47.

*The Revenge Of Al Capone* was a Top 20 entry in the video rental charts last year and claims to be the first authentic film of the gangster's prison years. The *Phantom Of The Opera* rears his ugly head again in this feature film version of the story starring Jane Seymour, Diana Quick, Michael York and the Academy Award-winning Maximilian Schell in the title role. *Mask Of Murder* is another horrific tale of warped revenge and promises while *Scandal In A Small Town* stars Rocco Walcott in a tale of extreme prejudices in small-town America. All Braveworld titles have a £6.95 dealer price.

Self-styled intrepid explorer Michael Palin set new standards in travel programming with last year's BBC One series *Around The World In Eighty Days* in which he set out to emulate Phileas Fogg, Jules Verne's fictitious hero, who attempted to circumnavigate the globe in eighty days. The series was written and presented by Palin, and is available as a two-part BBC Video from July 2. Sharing the release date are *The Ashes '75 - Little's Clash With Steele*, two more Doctor Who adventures; *All Change At Evercreach Junction* - a video tribute to railway enthusiast Joe Peters; *Jackanory* - Winnie The Pooh; *Queen Elizabeth The Queen Mother - 90 Glorious Years*; *The Clangers*; and *York Minster - A Glory Renewed*. Further titles in the BBC Classic Dramas series are *Anna Karenina*, *Northanger Abbey*, *Jane Eyre* and *A Tale Of Two Cities*.



BETTY GRABLE: pin up

## SELL THROUGH VIDEO

Description/Tape/Dealer Price		
1 2	<b>THE UNTOUCHABLES</b> Action/114 min/£6.95	CIC VHR 2288
2 18	<b>CALLANETICS</b> Special Interest/60 min/£6.95	VHR 1325
3	<b>YOUNG GUNS</b> Western/100 min/£8.24	Vestron VLA 17198
4 3 10	<b>NEW KIDS ON THE BLOCK</b> Music/50 min/£6.95	CMV 49030 2
5 3	<b>HELLRAISER</b> Horror/89 min/£6.95	New World SNW 1038
6 12 18	<b>THE BLUES BROTHERS</b> Comedy/117 min/£9.95	CIC VHR 1382
7	<b>ELEVEN APPALLING VIDEOS</b> Music/55 min/£6.95	PMV/Channel 5 CFM 2380
8 4	<b>THE EVIL DEAD</b> Horror/90 min/£6.95	Polace PVC 2018A
9 18 2	<b>THE BANGLES - Greatest Hits</b> Music/50 min/£6.95	CMV 40523 2
10 7 5	<b>SIMPLE MINDS: VERONA</b> Music/1hr 20 min/£8.24	Virtu WVD 810
11	<b>FRENCH AND SAUNDERS: The Video</b> Comedy/81 min/£6.95	BBC BBCV 4305
12 14	<b>GLORIA ESTEFAN: EVOLUTION</b> Music/74 min/£6.95	CMV 40022 2
13 1	<b>LIVERPOOL F.C.: TEAM OF THE YEAR</b> Sport/90 min/£8.24	BBC BBCV 4358
14 1	<b>COMING TO AMERICA</b> Comedy/112 min/£9.94	CIC VHR 2320
15 9 13	<b>BEGINNING CALLANETICS</b> Special Interest/60 min/£6.95	CIC VHR 1380
16 8 3	<b>MORRISSEY: HULMERIST</b> Music/140 min/£6.95	PVI MVP 99 12183
17 13 18	<b>DIRTY DANCING</b> Drama/100 min/£6.95	Vestron VLA 15223
18	<b>PHIL COLLINS: THE SINGLES</b> Music/55 min/£6.95	Virtu WVD 804
19 1	<b>THE CARPENTERS: ONLY YESTERDAY AS/M/Channel 5</b> Music/55 min/£6.95	AMV 847
20	<b>THE BOYS FROM BRAZIL</b> Sport/83 min/£8.24	BBC BBCV 4349

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Q.

Who are



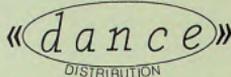
WHOLESALE LTD

A.

The largest independent audio wholesalers in the UK, with a turnover in excess of 7 million p.a.

Q.

Who are



A.

The fastest growing independent dance music distributors in the UK.

Q.

So who are



A.

The most influential dance wholesaler/distributor in the market place today, covering a broad range of music from Kylie to Adeva, Jason Donovan to Mc Hammer, from our distributed labels (such as Ronin Wau!, Mr Mondo, Greedy B, Cheesecake, Safe Music) to all major label material, as well as the largest range of independent label product to be found anywhere in the country. We are also co-distributors of the entire outer Rhythm/Warp catalogue. Our coverage is 2nd to none. No account is too large or too small for attention, from national chain stores to the smallest specialist retailer — our expert sales team covers them all. We've come a long way from our start-up position of 200sq feet in a N.E. London record shop basement 4 years ago. Our current premises occupy some 6,000 sq footage. Our turnover increases monthly.

Year 1	86-87	.....£700,000
Year 2	87-88	.....£1.5 million
Year 3	88-89	.....£3.0 million
Year 4	89-90	.....£5.5 million
Year 5	90-91	.....£7.5 million

**WE WOULD LIKE TO THANK THOSE PEOPLE WHO HAVE BEEN INSTRUMENTAL IN OUR SUCCESS**

- BMG — Dave Harmer, Steve Owens, Denise Beighton (Sales), Alan Daze, Roy Lewis (Credit Control)
- WEA — Geoff Beard, Martin Craig, Hassan Choudry (Sales), May Cairn, Beverley Holness (Credit Control)
- CBS — John Aston, Steve Ripley (Sales), Ken Dixon (Credit Control)
- EMI — Keith Staton (Sales), Ray Butler (Credit Control)
- Chrysalis — Jerry Whelan, Laura Barwick, Andy Moulton (Sales)
- A&M/Island — John Pearson, Alison Harrow (Sales)
- MCA — Tony Powell, Greg Castell, Robert Stewart (Sales)
- London — Roger Ames, Laurie Cokell (Sales)
- Polydor — Darren Barter (Sales)
- Phonogram — Dave Bartholomew (Sales)

**Plus all the many (and too numerous to mention) Independent labels who were vital to our success and are continuing to be one of our major strengths.**

We apologise to all our regular customers for the lack of PolyGram product over the last 6 weeks. This is not due to any financial dispute between the two companies, but a change in policy by the PolyGram hierarchy. This is despite the fact that we are their fastest growing customer (turnover increase of 177% on last year). We would like to thank those labels who have agreed to supply us direct during this interim period.

P.S. Is this the beginning of the big boys squeezing out the independents?



**HEAD OFFICE: UNIT 11, FOREST BUSINESS PARK, SOUTH ACCESS ROAD, WALTHAMSTOW, LONDON E17 8BA**  
**SALES: 081-5092244 (6 LINES) FAX: 081-521 7177**

**GOODS DESPATCHED NATIONWIDE BY PARCELINE 24HR DELIVERY**

# TOP DANCE SINGLES

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

THIS WEEK LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	RECORDING
1	5	OOOPS UP	Arista 113296 (12:613296) (BMG)	
2	2	THINKING OF YOU	Atlantic/Polydor URB135 (F)	
3	7	CLOSE TO YOU	10/Virgin TENX1 (W)	
4	3	HEAR THE DRUMMER (GET WICKED)	Big Wave BWR1136 (BMG)	
5	8	LOVING YOU	Debut/Passion DBET1(3) 3097 (PAC)	
6	10	U CAN'T TOUCH THIS	Capitol (12:CL578 E)	
7	4	YAAH!TECHNO TRANCE	Coolestemp/Chrisyis COOL1213 (C)	
8	5	D-SKELE	ffrr/London FIX133 (F)	
9	2	THE MASTERPLAN	ffrr/London FIX133 (F)	
10	3	THE ONLY RHYME THAT BITES	277 ZANG 3(1) (W)	
11	9	BROTHERS GONNA WORK IT OUT	Def Jam/CBS 6560180 (6560184) (C)	
12	10	ONLY LOVE CAN BREAK YOUR HEART	Heavenly HYN002 (12: HYN21) (C)	
13	11	WHAT YOU NEED	Global Village NORX12 (F)	
14	13	GENERATIONS OF LOVE	Mare Protein/Virgin PROT512 (F)	
15	14	LET'S GET BUSY (PUMP IT UP)	Supreme - (SUPET 171) (P)	
16	15	PARTY CHILDREN	4th + B-way/Island (12:BRW177) (F)	
17	16	LOVE DON'T LIVE HERE ANYMORE	Double Trouble Desire WANT1X32 (Pac)	
18	17	THE FREE STYLE MEGA-MIX	MCA MCA(1) 1421 (F)	
19	18	TREAT ME GOOD	Big Life BLR 24(1) (F)	
20	19	GOOD LOVE	MCA MCA(1) 1427 (F)	
21	20	VICTORY	Profile PROF17296 (P)	

## TOP 10 ALBUMS

1	1	I'LL GIVE ALL MY LOVE TO YOU	Vintertainment EKT60/EKT60C (W)
2	2	CHIMES	Arista 4644811/4644814 (C)
3	5	VOL II (1990 A NEW DECADE)	10/Virgin D1X90/CD1X90 (F)
4	4	AMERIKKA'S MOST WANTED	Priority SL 57120 (Imp)
5	3	25 YEARS LATER	Motown ZL72713/ZK72713 (BMG)
6	2	BACK BY DOPE DEMAND (12)	First Boss RUFF6 (F)
7	NEW	THE WORLD MY NAME	Arista 2106882/2106884 (Imp)
8	10	JOHNNY GILL	Motown ZL 72698/ZK 72698 (BMG)
9	NEW	WORLD POWER	Arista 2106882/2106884 (Imp)
10	NEW	LET THE RHYTHM HIT 'EM	MCA (USA) MCA 6416 (Imp)

21	11	TAKE ME BACK	Network NWK(1) 8 (P)
22	NEW	PURE	Go Bang (Holland) - (BANG 004) (Imp)
23	12	HOLD ON	Atlantic/East West A 7902(1) (W)
24	16	I STILL HAVEN'T FOUND WHAT...	CBS CHIM(1) 1 (C)
25	24	WE TAKE A TRIP/MOODY	Factory - (FAC 268) (P)
26	34	LIVE THE DREAM	CityBeat - (CBE 1249) (W)
27	NEW	NAKED IN THE RAIN	WALI/Mr. Modo BLR 23(1) (I)
28	26	WHOSE LAW IS IT ANYWAY?	De Con/RCA PB43647 (PT43648) (BMG)
29	NEW	LAST NIGHT A DJ SAVED MY LIFE	East West/WEA T484(1) (W)

REGGAE DISCO CHART		REGGAE ALBUM CHART	
1	1	YOU LOVE/Red Hot	Passion PE 1
2	2	TICKET TO RIDE/Alto	SR Avenue Soul 143.1
3	4	BURRP/Nardo Bardo	Solo 541 04
4	3	SPRIT/Dual Drive	SR Avenue Soul 143.2
5	15	MONEY MONEY/Santa Fe & Scully	One Love 05 01
6	18	FINDERS KEEPERS/Jeany Meda	Andra's Play 01 215
7	11	HARD-CORE LOVING (C. Lodge & Shabba Bards)	Greenades GRES 142
8	7	BUCK WILD/Danise Paul & Papa Son	Black Spikes PARS 01
9	6	DO YOU EVER THINK ABOUT ME/Papa Sals	SR George SP 017
10	13	GIRL OF MY BEST FRIEND/Papa Salsa & Toppies	GT (GREN) 1
11	12	BADLY BAFF/Red Hot	White Label 01 04
12	10	SHARING THE NIGHT/Lloyd Brown	The Winesap 70 01
13	9	MRS JONES/Sanny Lee	Living 147 27
14	17	HURRY OVER/Baby Banton	Four Style FS 031
15	16	BODY TUNE UP/Papa P	Drogan Records DR 5
16	25	LET BE GOOD TO ME/Shabba Bards/Red Hot	GRES 275
17	22	LOVE JAMAICA/Coral Bibles & Breads	Red Hot Red 109
18	21	TEACH THEM PROPER/Shabba Bards	Hotwax HD 90
19	19	ONE NIGHT/Wynne Wonder, Bron & Tony Gold	Solo 541 03
20	18	KNOW HOW FI MOVIE/Major Charger	Edman ECT 10312

1	1	REGGAE HITS VOLUME 8	Island 211P 1008
2	2	LOVERS FOR LOVERS VOL 3	Various WIMP 902
3	1	PURE LOVERS VOL 1	Various CXP 161
4	4	IN FINE STYLE/Sancho	Charm CXP 2
5	7	MARIA - FLUKY DANCEBALL COLLECTION VOL 1	Various MFP 001
6	8	GREGORY MEETS THEM ALL	Various Sng 1291
7	6	CATHERING NOISE	Various 1921 7
8	5	LOVER OF MUSIC/Philo Lee	Free Soul RCP 075
9	9	STAR OF THE 90s/Shabba Bards	Super Power SP 102
10	3	HEARTICAL DON/Forrest Paul	Super Power SP 104
11	11	HOLDING ON/Hime V. Kicaco Tava/Shabba B.	Greenades GRES 142
12	10	REGGAE HITS VOL 7	Island 211P 1007
13	15	ZIG IT UP/Various	Passion PFCP 010
14	12	PAY DOWN PUN/T. Wallace	Blue Mountain BMLP 039
15	14	WICKED EVERYWHERE	Super Power SP 105
16	19	HEARTICAL DON MAN PIES	Pickout PFCP 09
17	17	FROM THE SECRET LABORATORY/Lee Perry	Mango MHP 1035
18	13	UNCHANGING/Danise Brown	Greenades GRES 128
19	23	DEFINITIONAL/Forrest Paul	Solo 541 071 04F
20	21	WAYNE WONDER MEETS.../Wayne & Sancho	Paradise DGP 115

30	NEW	OVERDOSE	Major Problems No Groove - (NG652) (Imp)
31	14	PAPA WAS A ROLLING STONE	Fontana Was 71(12) (F)
32	NEW	SHELTER ME	Circal/featuring Kaffi Coolestemp/Chrisyis COOLX(2)207
33	NEW	RUB YOU THE RIGHT WAY	Motown 2843701 (12: 2843702) (BMG)
34	NEW	YOU'LL NEVER GET TO HEAVEN	Lela Davis Boss B55(12) 01
35	NEW	HAVEN KNOWS	10/Virgin TENX1309 (F)
36	15	MY HEART BEATS	4th + B-way/Island (12:BRW177) (F)
37	37	POISON	MCA MCA(1) 1414 (F)
38	18	KILLER	MCA MCA(1) 1400 (F)
39	25	FIRST TIME EVER I SAW YOU	Josma Love Easy Street - (EZS 7544) (Imp)
40	NEW	IMP/NIFE AND A FORK	Think Think Hockatock/Tammy Boy - (HA1000) (Imp)
41	21	VENUS	Don Pablo's Animals Rumour RUMA(1) 18 (PAC)
42	16	DIRTY CASH	Adventure Of Steve V. Mercury/Phonogram MERX(1) 311 (F)
43	19	DOIN' THE DO	Betty Boe Rhythm King/Mute LEFT 39(1) (JRT)
44	17	TOUCHED BY THE HAND.../Pop Will Eat Itself	RCA PB43735 (PT43736) (BMG)
45	23	CANT STOP	Virgin (USA) - (096470) (F)
46	NEW	BABE WHAT'S GOIN' ON	Collins featuring L.T.J. Supreme - (SUPET 169) (P)
47	NEW	ANGEROUS SEX	Teachhead SBK One/EMI (12:SBK 7014) (E)
48	NEW	MUCH	Paradise 10/Less Stress WALI/Mr. Modo - (MWS 019) (GAM)
49	20	GANGSTER BOONIE	Tony Scott Champion CHAMP1(1)249 (BMG)
50	NEW	GOAL!	Depth Charge Vinyl Solution (STORM 19) (SRD)

## TOP 10 BUBBLERS

1	THE FUTURE	Warner Bros (USA) - (9215700) (Imp)
2	OAKLAND STROKE	Tony, Toni, Tone Wing/Polydor WINX(1)7 (F)
3	GIMME SOME MORE	Fourth Floor - (FF 1115) (Imp)
4	SLY ONE	Motown Von-Roy De Con/RCA PB43473 - (PT43474) (BMG)
5	COME AND GIVE YOUR LOVE TO ME	Ambience B-Tech - (12:TEK58) (Imp)
6	PIANONEGRO	Epic 6560817 (12: 6560816) (C)
7	SET ME FREE	Times 2 EMI (USA) - (V56187) (Imp)
8	PSYKO FUNK	Boo-Tap T.R.I.B.E. 4th + B-way (12:BRW 179) (F)
9	INSIDE OUT	Sound Of The Underground Champion CHAMP(1) 251 (BMG)
10	RISKY	FPI Project Rumour RUM(1)241 (PAC)

KOOL 1600  
OUT NOW

RHYTHM IS RHYTHM THE BEGINNING  
DRAMA  
SALSA LIFE

"KOOL as FUCK"

Distributed by Pioneer Records.

**KOOL KAT**





# TOP • 75 • ARTIST • ALBUMS

## MUSIC WEEK

30 JUNE 1990

INCORPORATING LP, CASSETTE & CD SALES



<b>1</b>	<b>NEW</b> STEP BY STEP New Kids On The Block	CRS 644441
<b>2</b>	THE ESSENTIAL PAVAROTTI ★ CD Luciano Pavarotti	Decca 432111
<b>3</b>	SUMMER DREAMS CD Beach Boys	Capitol LINTO 51
<b>4</b>	VOL II (1990 A NEW DECADE) CD Soul II Soul	101 Regt/DK 91
<b>5</b>	GREATEST HITS • CD Singles	CRS 642191
<b>6</b>	BEST OF TALK TALK - NATURAL HISTORY CD Talk Talk	Polygram FCD 179
<b>7</b>	BETWEEN THE LINES ★ CD Jason Donovan	EMI HF 14
<b>8</b>	... BUT SERIOUSLY ★★★★★★ CD Phil Collins	Virgin V 7420
<b>9</b>	WILSON PHILLIPS CD Wilson Phillips	S&W 581015
<b>10</b>	LABOUR OF LOVE II ★ CD UB40	DEP Int./Virgin L190F 14
<b>11</b>	THROUGH A BIG COUNTRY - GREATEST HITS • CD Big Country	Mercury/Phonogram 844021
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## T H E E A R



SETANTA RECORDS has made quite a name for itself in its brief existence. Two of the label's first three signings, **Power Of Dreams** and **Into Paradise**, were snatched up by majors shortly after releasing vinyl on the label, and its policy of only signing Irish bands has given the co-owners, Keith Cullen and Louise Trehy the chance to catch housing young bands well ahead of the rest. The latest unknowns we've picked up on are **The Divine Comedy**, a Fermaghon three-piece who look set to have the big boys sniffing around fairly soon. The Ear has in its possession an advance tape of their LP, *Fanfare For The Comic Muse* (due for release in July), and is happy to report that they've come up trumps again. The album lacks the immediacy of **Power Of Dreams'** strident guitar attack, but like *Into Paradise* gets better and better with every listen. There are echoes of The Byrds and The Waterboys in their sound, but they have that rare knack of weaving tunes you find yourself whistling at every turn. London dates are lined up for August.

The latest Manchester band to attract The Ear are **The Exuberents**, whose decidedly breezy pop could see them grabbing some chart action soon. Their debut single, *Yeah And Yeah* (with *Yeah And Yeah* sounds like their duets with Natalie Merchant on vocals, which isn't all that surprising as singer Muffin (Muffin Spencer) is originally from New Hampshire. The single is out now on Play Hard Records, and while this may not break them, The Ear feels it's only a matter of time before everyone starts talking about them in "Next Big Thing" terms.

**Clive Culbertson** may be known as a one-time Van Morrison bass player, but any fears that his new collection of songs will descend into Spinal Tap/Derek Small jazz-buzzey territory soon shelved. Culbertson, perhaps with more of a nod to his previous guitar's genius, has revived that quaint old art of writing tunes, and lots of them, with a style that echoes Morrison's *Avalon Sunset* for a reference point.

Living in Ireland, he runs his own recording studio, so he knows what he's doing, writes and sings all his own stuff, and his representatives, Coach House Music, really says things that nearly US publishing interests: "Looks like we'll have to cross the water with this one," they add. Let's see if we can prove them wrong.

**The Sausage Machine**, as you all probably know, is a groovy little band in the basement of the White Horse pub in Hampstead. Last year, for the princely sum of £2 a one could catch the likes of *Inspired Carpets*, *Lush* and *Ride*, and if you could stand the ludicrously high temperatures a good night's listening is guaranteed. Now that *Disgusting Music* is an album recorded over

two nights which hopes to capture the feel of the place. Bands featured range from the, now, well-known **Heart Throbs**, **Silverfish** and **Mega City 4**, to the relatively unknown **Money Smugglers** and **Sun Carriage**. It's all jolly good stuff too, with particularly fine contributions from **Snuft** and **The Faith Healers**. It's being put out by Too Pure, a label founded specifically for the purpose by the venue's booking agent, Paul Cox and colleague, Richard Roberts, and they plan to release a Faith Healers single in the near future. All proceeds from the album go to charities concerned with the preservation of the environment.

**The World's End** pub in Camden Town has long been a fave "get in the groove" stop-off point for The Ear on his merry way to north London gigs. Now the management has decided to renovate the basement and start its very own live music venue. Fire officers and magistrates permitting, the venue will have a 200-capacity, and will serve liquid refreshment until Zam. Manager, Mick Pearl promises a total cross-section of music five nights a week... could be a good one.

Like Summerhill, Teenage Fan Club and Harbour Kings before them **Silent Blue** are written by the US guitar sound. In their case it's the mid-Eighties Paisley Underground that appeals, with 12-string Rickenbackers all over the place. But with no gigs or press exposure behind them, the band have had to release their debut six-track LP on their own Sugarbush label. "It was a risk," agrees founding member and guitarist, Spencer Haller, "but rather than spending time getting money together to approach a major, or working our ass off to do a mini-album first and then get distribution. It's like having a high-class promo."

Artists of pedigree, but not just a bunch of muses trying desperately to be the next big thing. That must be what many Um and Ar people are looking for, though it comes to quality mainstream artists. Well, look no further. Have a listen to **Exot Live**, three musicians who drifted together via the various top name projects they have worked on (Kym Mazelle and Captain Sensitive among them). Pablo and Anna are the ones with such names behind them and they're joined by elegant vocalist Cathy (a former actress). Their sound is a blissful combination of sultry jazz/soul a la Rickie Lee Jones and a melodic pop touch.

## TALENT



MANITOBA'S WILD Kingdom: new to Popular Metaphysics

## Pearls before swine

by Valerie Potter  
INCREASINGLY FRUSTRATED by the confines of major record company policy, San Francisco-based producer Sandy Pearlman has started his own label.

Popular Metaphysics was founded on Pearlman's "unwillingness and inability to deal with the A&R structure, as it stands." It grew out of what was formerly the CBS-financed 415 Records, after Pearlman applied to buy the label's privately held share three years ago. Following the CBS/Sony sale, Pearlman bought out the label from CBS and took it to MCA Records, which recently released the first Popular Metaphysics album.

The release of ... And You! marks the vinyl debut of Manitoba's Wild Kingdom, formed from the remains of the legendary Dictators, whose first two albums were produced by Pearlman. And You!'s metal influenced, neo-punk energy has found critical favour with the UK's rock magazines, but Popular Metaphysics' output will not be restricted to a particular genre of music.

The second release, in August, will be from Love Club, a band who, Pearlman says, a publishing associate once described as "an

extremely weird mutation of Enya meets the Cure with substantial Led Zeppelin influences thrown in."

When asked to describe the label's signing policy, Pearlman explains: "We have no pre-conceived, straitlaced notions about what we are going to sign, other than the fact that I think that records should have interesting lyrics and I don't want to replicate things that other companies are doing."

And if Popular Metaphysics had a company motto, what would it be? "Some variation on the theme of 'music as enchantment.' I think that's really important."

## Capitalising on variety

by Sarah Davis  
THE 1990 Capital Radio Music Festival, running from June 23 to July 22 and sponsored by Coca Cola, is the most ambitious since it began in the early Eighties. John Burrows, Capital's controller of promotions and Festival director, has attracted some of the biggest names in the industry from Frank Sinatra to Prince and BB King to David Sanborn.

But it's not all megastars and legends. Up and coming bands are not forgotten with The Crocodusters and Hummingbirds being among those appearing at the Marquee. Burrows comments: "We get good feedback from the record industry, because we promote their artists so hard. We can help make an artist."

Since it shifted from being a jazz showcase in 1982, planning the festival has required considerable foresight, as Burrows explains.

"If you're booking a classical festival you can book the London Philharmonic or Nigel Kennedy today for 1992. You know they're going to have a big box office. But in pop you can't do that. Last year we wrapped up Bobby Brown in January — before the mighty Bobby Brown explosion."

Last year's festival attracted over 1m people and Burrows is confident that the 1990 festival will equal or better that figure. There are 70 concerts with over 100 acts and he has tried to ensure that each musical style keeps its identity.

"This year we've very clearly wanted to have pop concerts at the Town and Country, new bands at the Marquee, a jazz week at the Festival Hall, classical music at Kenwood and the major rock shows at the big venues."

The Music Festival's first sponsorship deal was in 1984 when JVC sponsored the Jazz Week. Other sponsors have been Pink Lady for Sumpshay, Corling Black for the Rock Week and then "Continental Airlines came in last year for the whole festival."

This year Coca Cola is the sponsor. Cola's new marketing director Steve Jones "grabbed the idea and really ran with it in a big way," according to Burrows.

"They run competitions for the big artists and help fund some of the media activity. We couldn't bring in some of the artists without their help. The marriage is right. We have to do the same for our audience. I want this to be a success so they stay with us!"

## Young Gun go for it

by Andrew Martin  
AS THE Rolling Stones tour gains steam through Europe gathering the kind of sums that make poor men weep and tax men brave, a people of young Glaswegians are being dragged along in their wake.

The most sought-after support slot of this year has been landed by A&M artists Ron. Just a year into their career, a debut album and hit single to their credit, Ron were not an obvious choice.

Singer Mark Rankin is, understandably, a little nonplussed at this twist of fortune.

"A lot of people have suddenly become interested in who is opening for the Stones, so many other bands could have done it."

"We were playing clubs in the US when we found out and now we're playing the largest venues in Europe," he exclaims.

Facing stiff competition from some 60 other bands, Rankin says that the Stones' selection was "pretty straightforward": "We sent some tapes to the Stones' office and Mick Jagger listened to them — we were Mick Jagger's choice."

The benefits of the tour are obvious: exposure to a new and vast audience combined with attendant press interest. But Gun's crossover rock is a selection away from the Lizzy made up a touch of rhythmic verve à la Prince has become some audiences. There's still some countries who find it difficult to understand the affairs Rankin. "They can't comprehend the way we merge dance with rock. That crossover element has hindered us in some places but, like in the States, where we'll have to make our own niche."

# Naked talent

PRINCE IS still doing unspeakable things with his microphone but, save for an occasional teasing quip, he's moulded his 1990 *Nude Tour* into something more about himself than personalities.

After the surreal extravagance of *Lovesexy*, this show is unembellished and to the point. Abandoning the frills for such a bare performance could have suggested an emptying tub of ideas but, as usual, Prince makes it look like progress.

It began with an exciting chronological run-through of intros from all his albums before crashing into a powerful, on *Wembley Arena*-defying version of *The Future*. From there with barely a breath to 1999, a sadly *Catless Housequake*, singalong *Kiss* and emotionally draining *Purple Rain* which culminated in that familiar rocking-out guitar solo.

His secret weapon this time, though not at all scantily clad, was the Aretha-sounding Rosie Gaines. Her uncompromising voice shot a new dimension through the show, contributing a pumping version of Rob Base's *I Like A New Girl* and stirring blue-eyed soul towards the end. *Lovecase*, she was easily outdoing the boss.

The *Game Boyz*, three well-built besuited dancers, added cred to the mean contemporary grooves which rapped the speakers between hits. As usual the show ran the gamut of musical styles—from hard funk to the classically-jazzed new ballad *Question Of You*—but most of the latters were from new material rooted firmly in the current dancefloor trends.

If *Batman* seemed limp live, Nothing Compares 2 U was a powerful thing in its Prince incarnation. At its close the maestro departed on the giant reclining heart lost seen in *Sign 'O' The Times*. His lone-some disappearance brought to mind those last leading ladies—Wendy Ann Lisa, Sheila E, Cat—without whom Prince seems as unlikely as ever to lose his ability to simultaneously delight and provoke.

SELINA WEBB

# Tribal warfare

EMF TORE into their act at the *Town Centre Club* with a thrilling energy that leaves their indie/dance contemporaries at the starting blocks; almost every song contains enough judders and choruses to procure maximum impact and sales. EMI is sitting on a goldmine here!

So is Island, but the British public have been disappointingly slow in picking up on the excellent *Boo-Yaa Y.R.I.B.E.* The hip-hop fraternity have been suspicious because of their "band" format (they're not just a band) and their overwhelming image, which sets them up as cartoon



NAKED TRUTH: Prince grins and bears it at Wembley

characters rather than "serious" rappers. Watching them live, it's easier to think of the *Boo-Yaa* in rock terms: their show is a spectacle complete with guitar solos, "do you want some more?" crowd-calls, and lashings of LA showbiz. Like NWA and Fishbone, they are a Californian group first and foremost, which tends to override any generic considerations. It's impossible to keep a straight face when the stage is flanked by two human tanks with army helmets, chest carapaces and arms the size of an Iraqi supergun barrel.

The band (all 13 or so of them!) are capable of working up a ferociously funky groove, though at the expense of individual instruments. It would have been nice to hear some guitar, but with the bass vibrations shaking the dancefloor, the balcony and probably the tube station over the road too, all other melodic subtleties are wiped clean out. The tambourine player must have felt like someone trying to light a candle in a hurricane.

DAVID GILES

# Dermody blues

NORTHSIDE'S CONCERT at London's *Hibernian Club* coincided with their first single reaching number 50 in the charts and their faces appearing on the front cover of the *NME*. Things are happening fast for the Manchester foursome.

Warren Dermody makes a good frontman, brimming over with confidence and energy, backed by scurrying beats and ambitious bass-lines topped off with choppy or chiming guitar as appropriate. The result owes as much to Manchester's former standard bearers such as the Buzzcocks and Joy Division, as it does to the current crop.

However, their efforts are often wasted on unmemorable songs. Only the Factory single, *Shall We Take A Trip*, stood out. Their two best songs were saved for the encore: *Moody Places* (the fissipile of the *single*) and *My Rising Star*.

Support came from London's *My Jealous God*. Essentially a third-rate punk band, they began by using lots of wah-wah guitar in the vain hope that we would be misled into thinking that they had travelled 185 miles down the M6 and M1. After a few songs they abandoned this and settled for playing unembellished dodgy punk tunes. One of these, *Everything About You*, is scheduled for release next month on Rough Trade. Are things really this desperate?

ANDY BEEVERS

# Stone the Crowes

THE MARQUEE can be an uncomfortable place when it's heaving, and it could hardly have got more so than when the *Black Crowes* hit town, swooping down from out of nowhere with their unpretentious brand of barbershop rock. Their *Shake Your Money Maker* debut for Def American has created the wibe, but it's the stage the *Crowes'* music was made for. With vocalist Chris Robinson taking the initiative, supported by brother Rich and Jeff Cease on guitars, they staggered and swaggered their way through a set that draws on the entire history of rock and roll. Twice As Hard was most memorable, and they conjured up a version of Lennon's *Jealous Guy*, well, they were in Britain.

They know who they're indebted to, and it goes further back than the likes of The Faces and the Stones, as some cynics might suggest.

But perhaps the most likeable facet of the *Black Crowes* is their blatant infectiousness, in much the same manner as the *Georgia Satellites* a couple of years back. They too attracted a dizzy vibe around their debut album and visit to the UK, and the *Crowes* have the same authentic hallmarks.

The set was rather short; the *crowd* were always going to be demanding more but with little more than an hour gone they were off, having obviously forgotten all about the myth of the bar room band who could play all night. But perhaps they did have our comfort in mind after all.

KIRK BLOWS

# Chapter and verse

DUBH CHAPTER, like most of the *Republic's* World Cup squad, originate from Ireland but are now firmly re-planted in London.

And *The Borderline*, in London's *Charing Cross Road*, provided many a lurid by the subtle *Happy Is The Bride* single—with a first look at this promising new band.

That radio-friendly ditty ensured an enthusiastic welcome from the audience whose affiliations were clearly green.

Yet, again like their success-ploughing countrymen, *Dubh Chapter* promised much but failed to deliver that early killer blow that would send the evening their way. After about 20 minutes attention began to wander from their rather grandiose tunes back to the liberally-stocked bar.

The band's forthcoming EG Records debut album is called *Sledge*, *Cunning* And *Exile*. This was, apparently, James Joyce's formula for overseas success. *Dubh Chapter* display an admirable understanding of this precept. Perhaps the Italian footballing contingent could take heed.

ANDREW MARTIN

# Authentic genius

MOZART'S EARLY opera *Idomeneo* is not as well known as his later hits—*Don Giovanni*,



MATCH WINNERS: *Dubh Chapter* with tactics to boot

*The Magic Flute* and *The Marriage of Figaro*. One could be forgiven for regarding it as merely an *hors d'oeuvre* to the Deutsche Grammophon project of recording the main works on authentic instruments.

But the inaccuracy of the assumption was clearly demonstrated at the *Queen Elizabeth Hall* on the first of three performances given with the Monteverdi Choir, the English Baroque Soloists under John Eliot Gardiner's fiery direction. *Idomeneo* stunned a packed audience for the best part of three hours, and even though it was only semi-staged, I can't imagine it being done more persuasively.

*Idomeneo* was written by Mozart at the age of 20, in what was, even then, a slightly antique framework. And at three hours, the predictable pattern of aria and recitative suggests moments to stretch all but the occasional patient. Yet *Idomeneo* is full of musical jewels, for when the vocal interest is waning, the orchestral score abounds with the unexpected.

This was given masterly definition by Gardiner. Rarely, if ever, have I heard a period orchestra so resilient. The instrumentalists, notably by superb singing, notably by Anthony Rolfe Johnson in the title role, with mezzo Anne Sofie von Otter, and the two sopranos Sylvia McNair and Hillevi Martinpelto.

It has taken a while for authentic opera to make an impact on record—but surely this *Idomeneo* will be one of the milestones... which bodes well for *The Magic Flute* etc.

NICOLAOS SOAMES

# Myles away

YOU WOULDN'T have thought that *Alannah Myles* would need a sign saying *No Autographs*. Please hand round her neck while she's actually performing. Yet as she assesses into *Black Velvet*, reclining on a speaker's chair, the *Rock & Country Club*, one fan decides it's an apt time to clamber up and get her to sign his bit of paper. It just has as easily have been a letter swearing his undying devotion, as despite being a new kid on the rock scene, Myles seems to have already achieved rock goddess status.

Quite why it's not immediately apparent if you look beyond the slaving front row few rows. Apart from *Black Velvet*, few of the songs on her debut album stand out live. *Rock This Joint* is as corny and clichéd as its title and comes across as third-rate Pat Benatar while the new single *Louie* is takes a useful and infectious riff and buries it beneath the big beat.

Guitarist Kurt Schaffer—a deadringer for *Damn Yankees'* Tommy Shaw—turns in a workmanlike effort but does her best to indulge in the hooky-tooled guitar routine while kneeling on the floor within six inches of Myles?

It's a steady enough performance of *ROCK* with all the right moves but is that enough to make her more than a good value-for-mayhem support act?

PAUL STEPHENSON



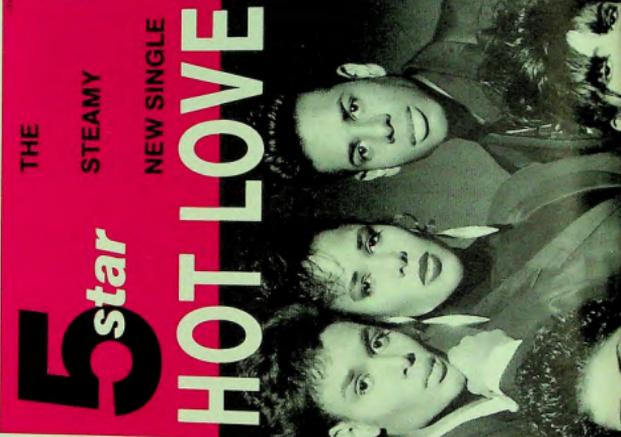
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<b>No 1</b>	<b>SACRIFICE/HEALING HANDS</b> Elton John	Rockstar/Phonogram ES 2012 (F)
<b>2</b>	<b>NESSUN DORMA</b> Luciano Pavarotti	Decca FAW2 3 (F)
<b>3</b>	<b>IT MUST HAVE BEEN LOVE</b> Roxette	EMI USA 112 (EM 141 B)
<b>4</b>	<b>WORLD IN MOTION... 0</b> England New Order	Factory/MCA FAC 2937 (12" FAC 293) (F)
<b>5</b>	<b>OOPHS UP</b> Snap	Atlantic 11326 (12" A1326) (BMG)
<b>6</b>	<b>HOLD ON</b> Wilson Phillips	SK (12) SK4 (E)
<b>7</b>	<b>MONA</b> Craig McLachlan & Cheryl 1-2	Epic 657947 (12" 45794 B) (C)
<b>8</b>	<b>CLOSE TO YOU</b> Maxi Priest	10/Virgin 1876 (PH 1F)
<b>9</b>	<b>DOIN' THE DO</b> Buffy Boo	Rhythm King/Musa LEFT 3107 (10" F)
<b>10</b>	<b>HEAR THE DRUMMER (GET WICKED)</b> Chad Jackson	Big Wave PART 2 36 (BMG)
<b>11</b>	<b>THE ONLY RHYME THAT BITES</b> MC Jones Versus 808 State	ZTT/MCA ZANG 317 (10" F)
<b>12</b>	<b>STEP BY STEP</b> New Kids On The Block	CBS BLOCKB 16 (C)
<b>13</b>	<b>U CAN'T TOUCH THIS</b> M.C. Hammer	Coshiba 1125 (GL 578 B)
<b>14</b>	<b>YOU'VE GOT A FRIEND</b> Big Fun And Sonja	Jive CHL107 96 (BMG)
<b>15</b>	<b>THE ONLY ONE I KNOW</b> The Chordinans	Dead Dead Good/Situation Two ST 7007 (10" F)
<b>16</b>	<b>KILLER 0</b> Adamski	MCA MCA (M) 1400 (F)
<b>17</b>	<b>THINKING OF YOU</b> Measure	10/Virgin Polydor URBXJ 55 (F)
<b>18</b>	<b>THE FREE STYLE MEGA-MIX</b> Bobby Brown	MCA MCA (M) 1401 (F)
<b>19</b>	<b>VENUS</b> Don Pablo & Animals	Renner BUMATI 18 (FAC)
<b>20</b>	<b>TREAT ME GOOD</b> Tooz	Big Life REP PART 1 (UK F)
<b>21</b>	<b>ANOTHER NIGHT</b> Dixie Cash	PH 1801 (12) (UK F)
<b>22</b>	<b>DIRTY CASH</b> Rhythm King/Musa	PH 1801 (12) (UK F)

<b>41</b>	<b>ALMOST HEAR YOU SIGH</b> The Rolling Stones	CBS 650667 (12" 65066 B) (C)
<b>42</b>	<b>YAAAH!/TECHNO TRANCE</b> D-Shtack	Columbia/Chrysalis COOL00 213 (C)
<b>43</b>	<b>MESSAGE IN THE BOX</b> World Party	Epic/Jive/Chrysalis PW10 (A1) (C)
<b>44</b>	<b>NORODY'S CHILD</b> The Teaching Wilburyz	Wilson/Mercury Brothers W 1773 (10" F)
<b>45</b>	<b>PSYKO FUNK</b> Boo- Yoo T.I.L.I.B.E.	4th & Broadway 112 (SRW 178 F)
<b>46</b>	<b>THE MASTERPLAN</b> Diana Brown & Borrie K. Sharpe	10/Virgin 1876 (PH 133 F)
<b>47</b>	<b>DON'T WANNA FALL IN LOVE</b> Jane Child	Warner Brothers W 9107 (10" F)
<b>48</b>	<b>VOGUE 0</b> Madonna	Sire W 9851 (10" F)
<b>49</b>	<b>DANGEROUS SEX</b> Trick Head	Sire One 112 (SRW 70 L4 E)
<b>50</b>	<b>WILD &amp; WONDERFUL</b> The Almighty	Polydor PD 12 (12" PD 75) (F)
<b>51</b>	<b>CARRY THE BLAME/CALIFORNIA DREAM'</b> River City People	EMI 112 (EM 145 E)
<b>52</b>	<b>BROTHERS GONNA WORK IT OUT</b> Public Enemy	Def Jam 65018 (12" 65018 B) (C)
<b>53</b>	<b>BATTLE OF THE SEXES</b> Faith, Hope & Charity	WEA 72 4807 (10" F)
<b>54</b>	<b>STRUNG OUT</b> Wendy & Lisa	Virgin V571 1272 (F)
<b>55</b>	<b>ROAM</b> B52's	Capitol/Warner Brothers W 9327 (10" F)
<b>56</b>	<b>CELEBRATE</b> An Emotional Fish	Epic/War 72 4807 (10" F)
<b>57</b>	<b>OAKLAND STROKE</b> Tony Toni Tone!	Wing/Polydor WINGPA 7 (F)
<b>58</b>	<b>HOW CAN WE BE LOVERS</b> Michael Bolton	CBS 659187 (12" 65918 B) (C)
<b>59</b>	<b>TOUCHED BY THE HAND OF CICCIOINA</b> Pop Will Eat Itself	BMG PA 4235 (12" PD 173) (BMG)
<b>60</b>	<b>SHALL WE TAKE A TRIP/MOODY PLACES</b> Northside	Factory/10 (MCA) 91 (F)
<b>61</b>	<b>PAINT IT BLACK</b> The Rolling Stones	London 1200 (10" F)
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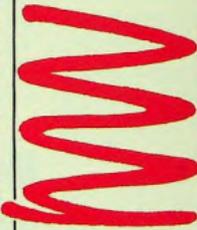
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# TOP 75 SINGLES

## MUSIC WEEK



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



<b>No 1</b>	<b>SACRIFICE/HEALING HANDS</b> Elton John Rocker/Phonogram ES 212 (12) (P)
<b>2</b>	<b>NESSUN DORMA</b> Luciano Pavarotti Decca PW50 3 (P)
<b>3</b>	<b>IT MUST HAVE BEEN LOVE</b> Korette EMI USA 12 (28M 41) (E)
<b>4</b>	<b>WORLD IN MOTION...</b> <input type="radio"/> England New Order Factory/MCA FAC 2937 (12-FAC 293) (P)
<b>5</b>	<b>OOOPS UP</b> Snap Arista 113276 (12-113276) (BMG)
<b>6</b>	<b>HOLD ON</b> Wilson Phillips S&W 12 (584 6) (E)
<b>7</b>	<b>MONA</b> Craig MacLachlan & Check 1-2 Epic 453247 (12-453246) (C)
<b>8</b>	<b>CLOSE TO YOU</b> Maart Prieset 10 Virgin TEN
<b>9</b>	<b>DOIN' THE DO</b> Betty Boo Ryman King/Musa LEFT 38
<b>10</b>	<b>HEAR THE DRUMMER (GET WICKED)</b> Clash Jackson Big Wave BMWT1
<b>11</b>	<b>THE ONLY RHYME THAT BITES</b> M.C. Tones Versus Bobo Shain ZTT/WB ZANG
<b>12</b>	<b>STEP BY STEP</b> New Kids On The Block CBS BLOCK
<b>13</b>	<b>U CAN'T TOUCH THIS</b> M.C. Hammer Capitol 12 (C)
<b>14</b>	<b>YOU'VE GOT A FRIEND</b> Big Fun And Sonia Jive CHILD1719
<b>15</b>	<b>THE ONLY ONE I KNOW</b> The Chieftains David David Group/Sony Two S17007
<b>16</b>	<b>KILLER</b> Adamski MCA MCA1714
<b>17</b>	<b>THINKING OF YOU</b> Maureen Urban/Polygram URB10
<b>18</b>	<b>THE FREE STYLE MEGA-MIX</b> Bobby Brown MCA MCA1714E
<b>19</b>	<b>VENUS</b> Don Peabody's Animals Ranmore RUMM12 (18)
<b>20</b>	<b>TREAT ME GOOD</b> Tazz Big Life B12 2011 (18)
<b>21</b>	<b>ANOTHER NIGHT</b> Jason Donovan PWL PW112 (18)

<b>41</b>	<b>ALMOST HEAR YOU SIGH</b> The Rolling Stones CBS 456667 (12-456666) (C)
<b>42</b>	<b>YAAAH/TECHNO TRANCE</b> D-Shake Columbia/Claycools COOL02 213 (C)
<b>43</b>	<b>MESSAGE IN THE BOX</b> World Party Empire/Claycools EMPY02 151 (C)
<b>44</b>	<b>NOBODY'S CHILD</b> The Travelling Wilburys Wbury/Warner Brothers W97201 (W)
<b>45</b>	<b>PSYKO FUNK</b> Boo-Yaa T.R.I.B.E. 4th + B Wimp/Blond 12 (88W 178) (P)
<b>46</b>	<b>THE MASTERPLAN</b> Diana Brown & Barrie K. Sharpe Imm/Islander FPO 120 (P)
<b>47</b>	<b>DON'T WANNA FALL IN LOVE</b> Jane Child Warner Brothers W91010 (W)



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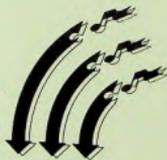
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*Jeff Clark-Meads on  
the logistical  
implications of the  
largest concert since  
Live Aid*



*Andrew Miller:  
People constantly  
surprise me with the  
things they are  
prepared to do'*

## INVASION KNEBWORTH (HERTS CONQUERED)

**I**N LOGISTICAL terms, Knebworth 1990 isn't so much a big gig as a small war. Every concert promoter, indoors or out, needs to consider issues such as traffic management, artist facilities and crowd safety — but few need also to construct their own airport, hire helicopters from the North Sea and accommodate the needs of an army of 5,000 on-site staff.

Such, though, are the challenges surrounding the

largest concert anywhere in the world since Live Aid, the kind of difficulties engendered when every act on the bill is a headliner in its own right.

Promoter Andrew Miller says: "OK, it's been a bit of a nightmare to organise what's a mini-town in the middle of a grass field, but I have to say I have enjoyed it."

The pleasure Miller has gained so far has been assisted by two factors: first, his complete commitment to

Nordoff-Robbins Music Therapy and the knowledge that all efforts put into Knebworth will result in tangible benefits for the Nordoff-Robbins centre, and, second, the fact that the planning for it began in 1988.

"There aren't too many distressing things about organising Knebworth because we've had the time to do it — nearly two years now," he says. Those two years, though, are almost up and

TO PAGE FOUR ►



# KNEBWORTH 90

► FROM PAGE THREE  
the feverish level of activity around Miller's office in the last couple of weeks is evidence of just how close is the day of reckoning.

Of that run-up, he comments: "The thing I have found most remarkable is the co-operation of the police, the Department of Transport, the two local authorities — Stevenage Borough Council

and North Hertfordshire County Council — the Knebworth Estate, Radio One, the record companies and, most importantly, the artists and

their managers. Without the help of all of them, we simply wouldn't be doing this."

The sharp end of the Knebworth operation is the way all those expressions of support are translated into the mechanics of the show, and when the practicalities of the event are analysed they produce some awesome numbers.

On the day, that grass field

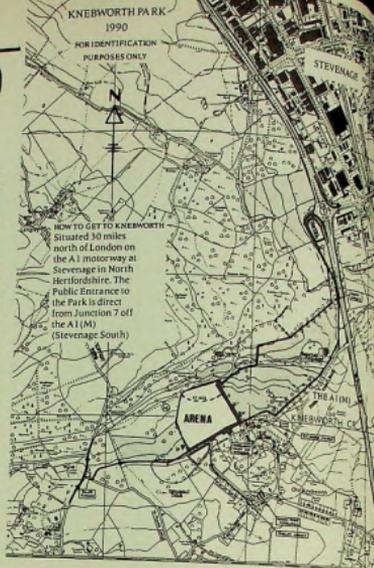
in Knebworth will not only be filled with some 120,000 music fans but also 120 doctors, 300 nurses, 800 policemen, 350 security staff and innumerable technicians, engineers and roadies (one artist alone is bringing 200 crew for his 45-minute set). Miller reckons that once the concert is under way, some 5,000 people will be actively employed in ensuring its smooth running.

The demanding conditions the operation will involve on site could be enough to upset even the strongest of characters and might be seen by some as sufficient to spark a tantrum from one of the acts involved. Miller does not believe so.

"The attitude of the artists has been great. They have obviously taken charity to heart and they are all bending over backwards.

"They've tried to help us any way they can and they've been great with broadcast rights. Obviously there are some restrictions because people already have contracts in place and we have to abide by the terms of those."

Miller also has praise for



the broadcasters who will be taking the show to the world — Radio One, Central TV and MTV — and for Bill Curbishley who negotiated the coverage.

Such coverage, while bringing in a very large part revenue, also adds to the event's most problematic area: the contracts.

"We've got 300 contracts involved with Knebworth and I have to read and sign them all," says Miller. "I wouldn't claim, though, to be able to remember the details of every one of them.

"We've had some great lawyers helping us because

the legal side has been the hardest part. The incremental rights are the most important part of our fund-raising.

Ticket sales will raise £1m but it's cost us £2m to stage the event. Eventually, we hope to make £5m or £6m and the balance of that will come from television, radio, the record of the show and home video."

With those figures being banded about and the pre-show pace rising from a run to a sprint, Miller has occasionally reflected on the scale of the undertaking. "What on me is simply the enormity of this event. It's not like putting on Queen or Status Quo at Knebworth — all these acts are headliners in their own right.

"Just to accommodate the number of helicopter movements we're going to have on

the day we had to build our own airport with a landing strip and apply for a licence from the Civil Aviation Authority. We're even having to bring in helicopters from the North Sea because there just aren't enough locally."

Because of the scale of Knebworth, Miller has had to make requests of music industry friends, colleagues and acquaintances which would never have occurred to him had it not been for the need to produce funds for a cause which fires him. Asked whether that has thrown a new light on relationships, he says: "I like to think that you learn something new every

day in this business. I've learned a lot in the last 18 months and what I've learned about people has

been mostly good things. People constantly surprise me with the things they are prepared to do."

While Miller may be the public face of the Knebworth organisation, behind him is an army of accountants, lawyers, artist liaison staff and general movers and shakers whose part in the Knebworth spectacular may never be fully and publicly recognised.

If you ask him to pick out a few who have been most valuable, he will pick out several dozen — then add to the list over a number of minutes as new names occur to him.

Beyond question is the fact that each has played their part, and, but for the smallest cog, the whole Knebworth machine would have ground to a halt long ago.

*When the practicalities of the event are analysed they produce some awesome numbers. Miller reckons that once the concert is under way, some 5,000 people will be employed to ensure its smooth running*

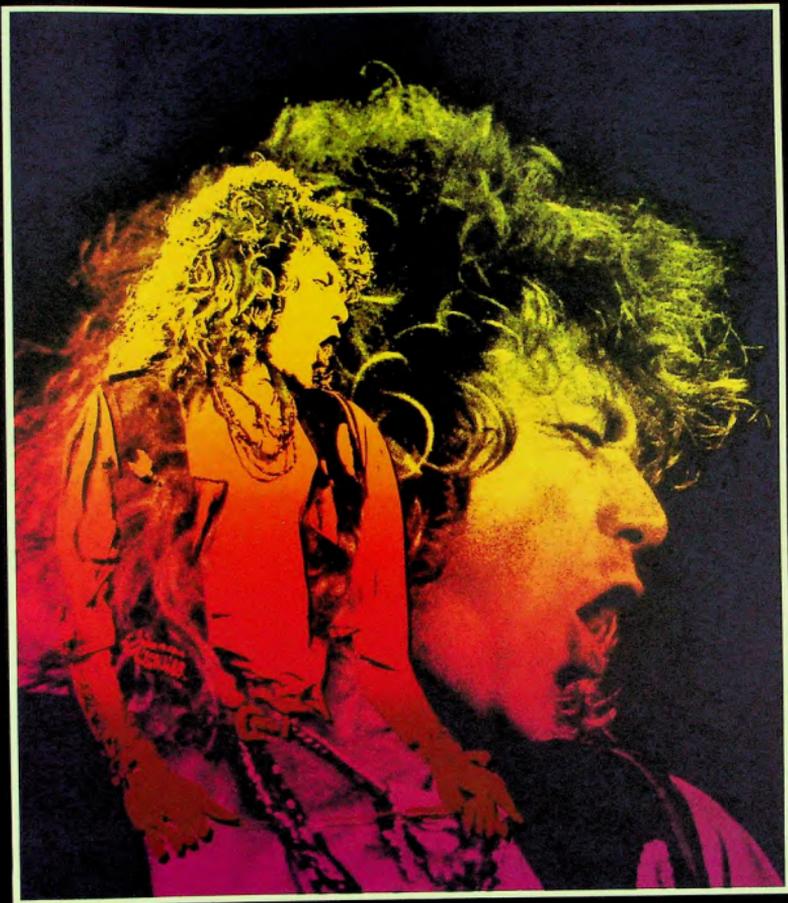


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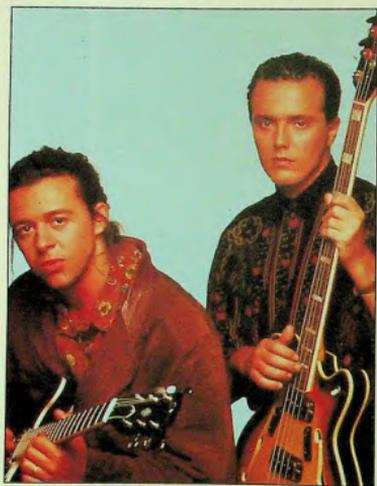


# KNEBWORTH 90

## THE ARTISTS

*'Curt just jumped up and said, "We'll do it, we'd love to open" . . . and so solved Andrew Miller's problem of who — among the all-star, Silver Clef Award winning names in the show — would open the event. Matthew Cole profiles Tears For Fears and the other artists taking part*

### Tears For Fears



**T**EARS FOR FEARS, the only Knebworth 90 act not to have won the Silver Clef award, solved promoter Andrew Miller's biggest problem — who should open the show.

Miller explains: "The only reason they are playing at all, because they are not a Silver Clef award winner, is that I was moaning when I had got a lot of acts together that my biggest problem was who should I ask to open it."

"Curt just jumped up and said, 'We'll do it, we'd love to open.' None of the committee members could believe he had said it, that there was someone who was such an established musician willing to take all that pressure."

"I was more than happy to agree and I'm sure they'll do a marvellous job of it."

As a member of the Nordoff-Robbins fund raising committee for the past five years, Curt Smith's commitment to Music Therapy is rooted in his vision of music as expression: "Any musician knows that the need to create comes from a deep desire to express emotions which are otherwise inexpressible."

"Imagine what it must be like to be a kid so handicapped that you are locked in a private world with so many emotions and so much fear and anger."

"The only release available for these children is banging on a drum, the only way they can express love is by softly playing a piano."

Four years on from their last album *Songs From The Big Chair*, the partnership between Smith and Roland Orzabal began 1990 by releasing their third album *The Seeds of Love*. Hi-tech gadgetry and computer composing were thrown out in favour of a more soulful, looser, sound — a formula Smith describes as "performances rather than perfection".

The band that gave Sport Aid its anthem, *Run The World*, will be no strangers to charity gigs but for Curt this one is different. After all his work on the fund raising committee he will see Nordoff-Robbins raise more money in one afternoon than it has in the past decade.

### Status Quo



**S**TATUS QUO were awarded the Silver Clef in 1981, the year their seemingly non-stop boogie slowed down a pace, with *Never Too Late* reaching number two. Knebworth 90 will see them on an outdoor stage for the first time in three years, but they have never been reluctant to tour. After a small tour last December there will be more UK dates at the end of the year.

The main studio project is mixing the Phonogram "Best Of" package to mark the 25th anniversary of Rossi and Parfitt compositions. The plans first top five hit since 1988's *Burning Bridges*.

Francis Rossi and Rick Parfitt are among the few Knebworth 90 stars to have visited the Nordoff-Robbins Music Therapy Centre. Says Rossi: "The achievements with the children at the centre are nothing short of staggering. Without the charity many of these children would be trapped in their own world."

Adds Parfitt: "I firmly believe Knebworth could turn into the live event of the Nineties — however, it is essential to get across to the public why we are there in the first place."

# PHONOGRAM

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TEARS FOR FEARS

OLETA ADAMS

ELTON JOHN

STATUS QUO

OF DIRE STRAITS:

MARK KNOPFLER

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A GREAT EVENT FOR A VERY WORTHWHILE CAUSE



# KNEBWORTH 90

## Cliff Richard



**H**ONoured WITH the Silver Clef in 1978 after a series of get-together gigs with the Shadows, Cliff went to Buckingham Palace two years later to pick up an OBE from the Queen. There is little in music left to achieve for the former Harry Webb who became Cliff Richard in 1958.

This year he became the first UK artist to score top five hits in five consecutive decades and he is still singing live worldwide in a schedule that shows no signs of slackening.

Last summer Cliff Richard – The Event he and the Shadows played their biggest ever shows to a sell-out 72,000 at Wembley stadium. Knebworth's 120,000 audience will give him the chance to shatter that milestone in his 31st year in the business.

Since last June he has toured Japan, New Zealand and comes to Knebworth at the end of a European tour with British dates in the pipeline. With a work rate like that he could soon repeat the staggering success of 1988 when he scored the year's best selling single in Mistletoe And Wine and ended the year topping the single, album, video and CD charts.

In 1989 Music Therapy commemorated Cliff and The Shadows' 30th year in the business with a special charity lunch and just days later he collected an Ivor Novello award for Outstanding Achievement.

Although live dates are no rarity it is always a cherished moment for artist and fans when Cliff is re-united with Hank Marvin and The Shadows. As one of British music's most celebrated partnerships they are a fitting addition to the line-up on June 30.



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# KNEBworth 90

## Elton John



**E**LTON JOHN was a participant in the event that prompted the first Silver Clef award in 1976. The Who were the natural choice after Tommy, and Elton's flamboyant performance remains a stunning high point of director Ken Russell's kitsch glamathon to this day.

Elton won the award himself in 1979, the year he traded in the platforms and outrageous specs for the sombre suits and reflective mood of *A Single Man*. A similar move came in 1986, the year of *Reg Strikes Back* when Sotheby's auctioned off his Seventies glam rock paraphernalia.

When he turns out at Knebworth, just a stone's throw from the home of his beloved Watford FC, it is anyone's guess which version of Elton John it will be, glam or glum.

The only artist ever to have two albums to enter the *Billboard* chart at number one, who spent more of the Seventies in the UK chart than anyone, has more recently returned to his R&B beginnings.

His thirty-fourth album, *Sleeping With The Past*, harked back to his performing debut with *Bluesology*, and has sold 3m copies worldwide since its 1989 release. A recent issue of the double A-sided single *Sacrifice/Healing Hands* was released as a benefit for four different AIDS related charities.

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# KNEBORTH 90

## The Supergroup



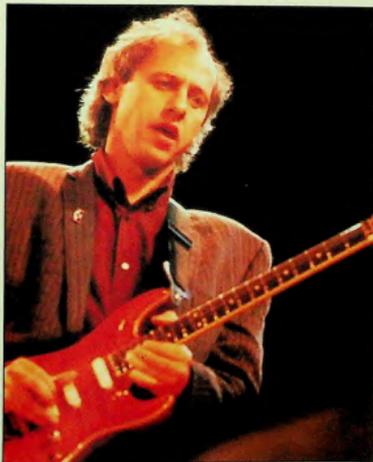
**I**N COMMON with previous charity extravaganzas, Knebworth 90 won't be without the spectacle of a stage full of stars working out on some old favourites. But there will be a difference. The supergroup slot won't be an excuse for a forest of swaying guitar necks. What promoter Andrew Miller has lined up is less of a shambolic jam than a rather fine conserve.

Three performers who could each have taken pride of place will come together to provide one of the event's star-studded highlights. Guitar gurus Eric Clapton and Mark Knopfler will be joined by Elton John to blend their three very different visions of British blues.

The way the work of Music Therapy has touched all Silver Clef winners is best expressed by Eric Clapton. "I was watching TV about 15 years ago when I saw an appeal for Music Therapy. They showed a little girl, an autistic girl who could not respond to anything. They showed her at different stages of treatment using music. The effect it had on her was extraordinary — from being completely depressed and despondent to being a responsive and smiling child. It had a very profound effect on me."

Clapton's appearance at Knebworth comes just after a string of sell-out shows at The Royal Albert Hall in April. His WEA album *Journeymen* has now topped UK sales of half a million. A new single, *Pretending*, follows *Bad Love* and *No Alibis*.

## Mark Knopfler



**M**ARK KNOPFLER was awarded the Silver Clef in 1985, the year that Dire Straits were unstoppable. *Brothers In Arms* was unleashed and the band appeared at Live Aid. On that occasion Knopfler's most noteworthy collaboration was with Sting on *Money For Nothing*.

More recently, the spotlight has moved from Dire Straits to The Notting Hillbillies, a rootsy collaboration with Leeds-based bluesmen Brendan Croker and Steve Phillips. The album, *Missing ... Presumed Having A Good Time*, with its blend of blues, gospel and country has sold more than 2m worldwide.

The revivalist outfit has just wound up a 40-date UK tour and now Knopfler says his energies will return to a refreshed, reborn Dire Straits, whose last performances together were in 1986 on the *Brothers In Arms* tour.

At Knebworth the band comes close to a reunion as Knopfler is joined by bassist John Illsley and guitarist Alan Clark. Dire Straits will return to the business of making records together when they go into the studio later this year.

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# KNEBWORTH 90

## Phil Collins



**P**HIL COLLINS and Genesis will be playing together at Knebworth for the first time since their 1988 world tour. Collins' solo set will cover his work from *Face/Value*, which stayed in the UK chart for a year from its release in 1981, through to the most recent... *But Seriously*, released at the end of last year. The album has scored another resounding success, selling 6m copies in Europe and 0.4m in the UK and Eire.

The drummer and vocalist, once a part-time member of jazz fusion outfit Brand X, has always had several cards up his sleeve. He has developed a career in film alongside his musical "day job". The soundtrack for *Against All Odds* in 1984 hit big with the single *Take A Look At Me Now* and his role in *Buster* went hand-in-hand with the 1988 hit *Two Hearts*.

His *Silver Clef* came in 1986, on the heels of the number one album *No Jacket Required* and in the same year he was awarded the BPI's best male artist prize.

A familiar voice on the *Band Aid* single and so many recent chart successes of his own, Collins' presence at Knebworth 90 should be sure to boost the income through sales of video and an album of the show.

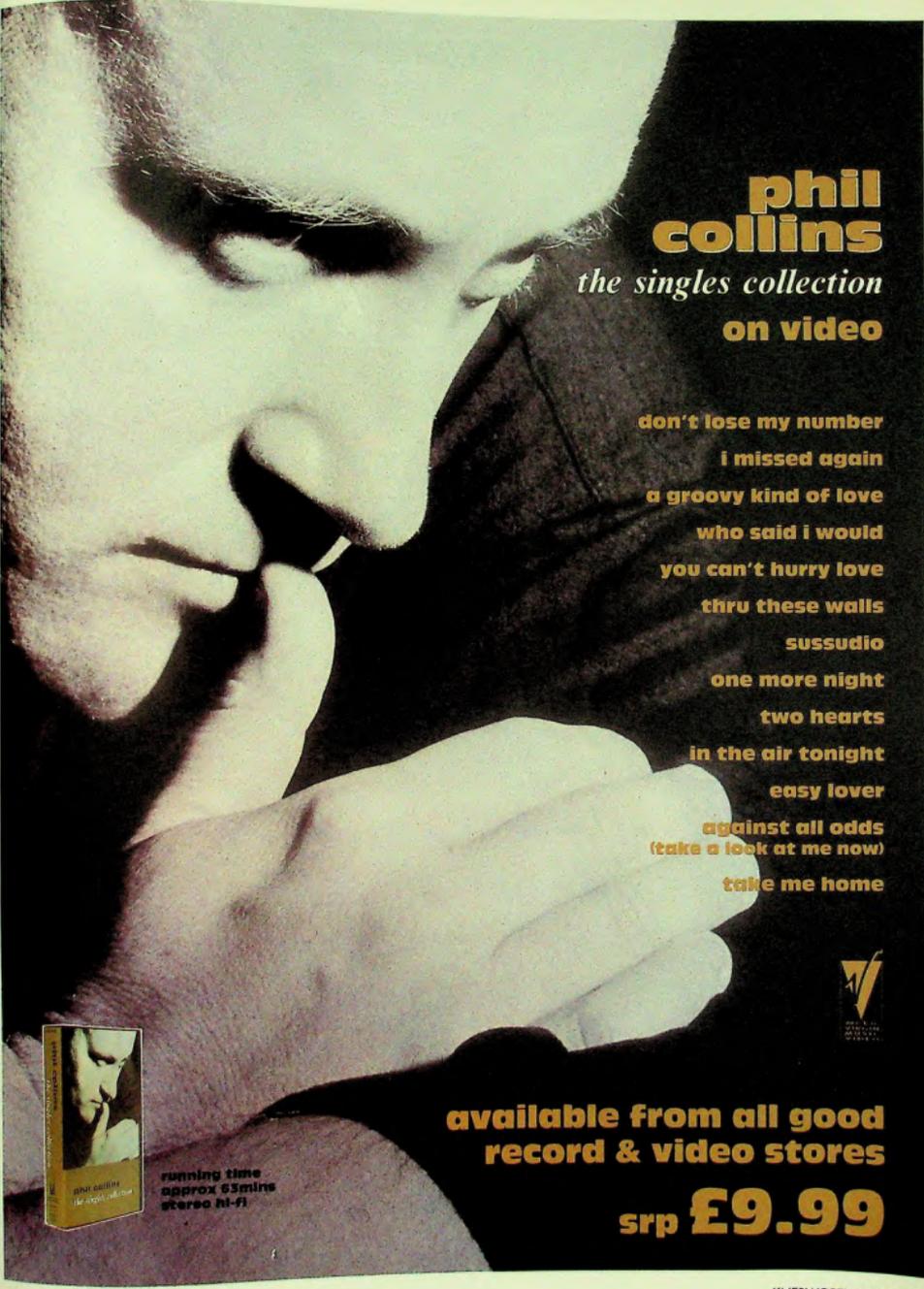
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**don't lose my number**

**i missed again**

**a groovy kind of love**

**who said i would**

**you can't hurry love**

**thru these walls**

**sussudio**

**one more night**

**two hearts**

**in the air tonight**

**easy lover**

**against all odds**

**(take a look at me now)**

**take me home**



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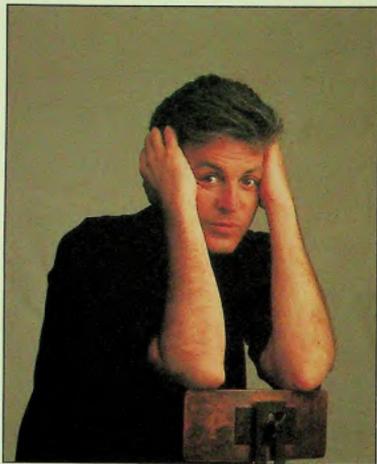
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# KNEBWORTH 90

## Paul McCartney



**I**F ONE artist qualifies as a figurehead for the show it is Paul McCartney. Press coverage for the show has centred on Merseyside's most famous son's association with Nordoff-Robbins. His visit to the Music Therapy Centre provided pictures that illustrate the close bond so many musicians have felt with the work it does, and McCartney's earthy reflections on the healing power of music are gems of scouse philosophy.

Recounting his failed 14-year-old attempts to convince girls of his charms he says: "I would go home and put on an Elvis record and instantly feel better. For some reason music has the power to give you a tremendous lift."

This year he has been continuing to prove just that, with a massive 100-date world tour that began in Oslo last September and will end in Chicago on July 29. The Knebworth appearance comes in the middle of a second batch of British dates this year and just two days after the date he may cherish most — in Liverpool.

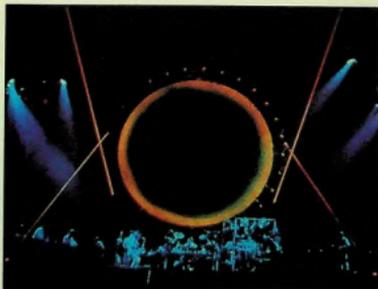
The tour has already won an entry in the Guinness Book Of Records with the largest ever audience for any solo artist flooding in to Brazil's Maracana Stadium on April 21 — all 184,000 of them. But McCartney is convinced that Knebworth 90 will be no less special.

"With its 120,000-strong audience it's not only going to be one of the biggest dates I've played, but also because of the cause behind it one of the most powerful," he says.

One record McCartney no longer holds is the best selling UK single. Mull Of Kintyre was knocked off that top spot by Band Aid's Do They Know It's Christmas?

His last Parlophone/EMI album, *Flowers In The Dirt*, entered the UK chart at the very top and has produced four singles, including the chart hits *My Brave Face* and *This One*.

The seventeenth McCartney album since leaving the Beatles will be a live project taken from the current tour, due in November. There is also a feature film of the tour in the can, directed by Richard Lester who made *Help!* with The Fab Four.



**P**INK FLOYD's name has become synonymous with spectacular outdoor shows and it is no surprise they have been nominated to provide the finale of Knebworth 90. Something special is reported to be up the sleeves of the trio who have dug into their own pockets to meet the extra expense.

The three-piece that has clung to the name of the band that began its career with *Piper At The Gates Of Dawn* in 1967, Pink Floyd scored their first number one album three years later with *Atom Heart Mother*.

The *Final Cut* from 1983 turned out to be far from the last word from have led most recently to a revival of *The Wall* for a show in Berlin later this year.

The current line-up's last live dates came at the end of the mammoth *Momentary Lapse Of Reason* tour which included the infamous Venice show.

Each of the band is known for their interests in other directions, Nick Mason's being mechanical, while Dave Gilmour has spent a lot of time latest Kate Bush album.

But there is no lack of enthusiasm for the Knebworth event. Says Nick Mason: "June 30 is going to be a very special occasion for very special causes. We are delighted to take part and help both charities with their work, helping disabled children and young artists."

# Best Wishes to a super group.

We wish all the therapists and staff continued success  
at the Nordoff-Robbins Centre.



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# KNEBWORTH 90



*The skill and science of therapy, as pioneered by Paul Nordoff and Clive Robbins, lies in the use of music to encourage handicapped youngsters to communicate with the outside world*

## NORDOFF-ROBBINS

**M**USIC THERAPY is rooted in the mystery of music. It relies on it. Therapists don't know why a severely disabled child feels compelled to bang a drum at a certain time or sway to a given tempo any more than Paul McCartney knows why he can write a better tune than you or I.

The skill and science of therapy, as pioneered by composer Paul Nordoff and teacher Clive Robbins, lies in the use of that mystery to help and encourage handicapped and isolated youngsters to communicate with the outside world.

Today Nordoff-Robbins Music Therapy chairman Andrew Miller estimates that up to 10,000 children may have benefited from the work of therapists since the Nordoff-Robbins training course was

established in 1974.

Seven years later, in 1981, the Nordoff-Robbins music therapy centre opened in Kentish Town, North London. Says Miller: "We started the centre on a £6,000 overdraft. Now we have a centre in London and New York and train therapists in both cities. There is a funding centre in Los Angeles and another centre in Sydney. We are truly going global."

The North London centre, housed in a converted warehouse, sees about 75 children a week attend for sessions with expert therapists. The session is taped and recorded in order to monitor their progress.

David, an 11-year-old with cerebral palsy, epilepsy and severe learning difficulties, has been visiting two therapists at the centre for a year. He has just begun to use his voice to

musical cues and to move his arms to a set rhythm. Encouraged and delighted by music, he has been moved to bypass his disabilities and can finally begin to express himself.

In order that it can expand to reach hundreds of other boys and girls with similar difficulties, the centre, which runs on voluntary contributions of £175,000 a year, needs a huge cash boost. Says Miller: "We need £3m. The only way we can realise that is to turn to the people who love us best and ask them to appear in a benefit concert."

"The music industry sees us as its charity. There's nothing official in the link, but there is definitely the feeling that this is not just another charity event."

"Paul McCartney was the first to agree to appear for us at Knebworth and after that it's been relatively easy."



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**S**OMETIMES UNFAIRLY tagged the Fame school, the British Recording Industry Trust School For The Performing Arts And Technology will present a far more sober picture of a stage or musical career than the kids of the US television series would ever stand for. An extra long school day will be packed with a full curriculum of GCSE subjects as well as BTecs and A-levels, alongside the grounding in all aspects of the entertainments industry.

With funding by BRIT, the BPI's charity wing, the £7m building project is well under way, with the school on course to open the doors to its first pupils in September 1991. The backing BRIT has received has already been phenomenal, with six major labels putting up £1m.

Experts giving guidance and advice on the recording studios, editing suites and 500-seat auditorium include George Martin, Richard Branson, Dame Judi Dench, Richard Putnam and Mark Knopfler.

Once GCSEs are out of the way students will be able to pursue a specialist course with-

out having risked their basic education to get there. The school aims to make sure they are well placed and well informed, enabling them to make the right decisions at every stage.

The school's principal, Anne Rumney, says: "There is no other school that delivers the national curriculum through the vehicle of the performing arts and its associated technologies."

"Our students may choose to go directly into the industry or to pursue related studies in higher education. They will leave the school as rounded individuals with a highly marketable range of skills."

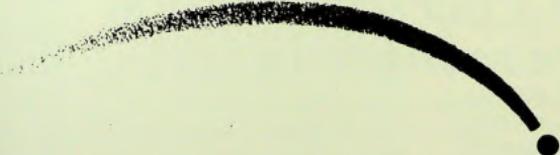
"We are delighted the project is under way and extremely grateful to all those involved in Knebworth 90 for their contribution and encouragement."

The school, at Croydon College, stands to benefit to the tune of £3m from the Knebworth event. Anyone who can appreciate the value of a real training in arts and technology will hope a very special performance there will lay the foundation for many more by future generations.

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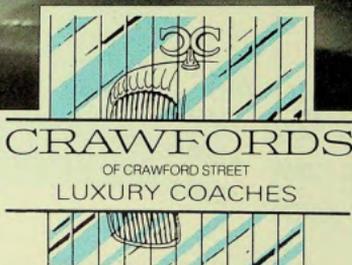
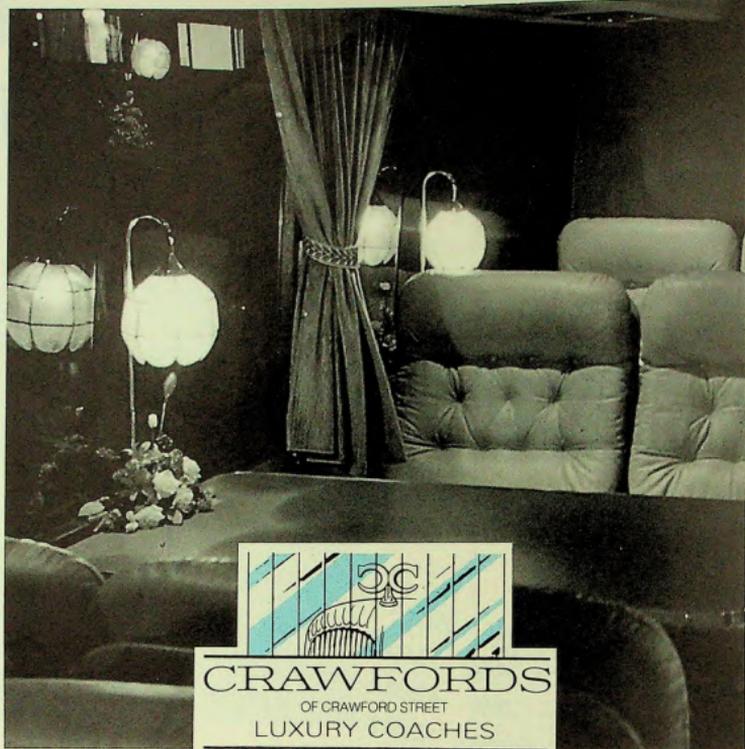
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FOR KNEBORTH  
AND THE NORDOFF-ROBBINS  
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**23 ALL THE YOUNG DUDES**

33 Bruce Dickinson  
EMI (TZ)EWG14

**24 UNSKINNY BOP**

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Enigma/Capitol (1)ZCL58

**25 THE GREAT SONG OF INDIFFERENCE**

43 Bob Geldof  
Mercury/Phonogram (8)B9118

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**27 ROCKIN' CHAIR**

Megumi  
Polygram (1)Z88112-928

**28 IT'S MY LIFE**

31 Talk Talk  
Polygram (1)Z88112-928

**29 LOVING YOU**

Moving  
Parlophone (1)Z88112-928

**30 PAPA WAS A ROLLING STONE**

22 Was Not Was  
Dolby/Pinnacle (DE)BT01097

**31 BETTER THE DEVIL YOU KNOW**

24 Kylie Minogue  
Parlophone (1)Z88112-928

**32 LOVE DON'T LIVE HERE ANYMORE**

Double Trouble  
Dunham/Pinnacle (DE)BT01097

**33 WHOSE LAW (IS IT ANYWAY?)**

36 Guru Josh  
H-Capitol/Capitol (1)Z88112-928

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23 En Vogue  
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Masterfile is your monthly guide to everything that's been released on record, tape, CD or music video...plus a full rundown on what's entered the charts.  
Masterfile builds, month by month, into a complete directory of the year's releases, all fully cross-referenced and indexed. Want to know the name of the album when you only know the name of one track?...look it up in Masterfile...it'll tell you the album name, the release date, the catalogue number, what format it's available in and what other tracks are on it...even if it's a compilation.

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  - ★ Album tracks in alphabetical order
  - ★ Singles chart - new entries for the year to date plus initial entry date, highest position, weeks on chart and producer, all fully cross referenced
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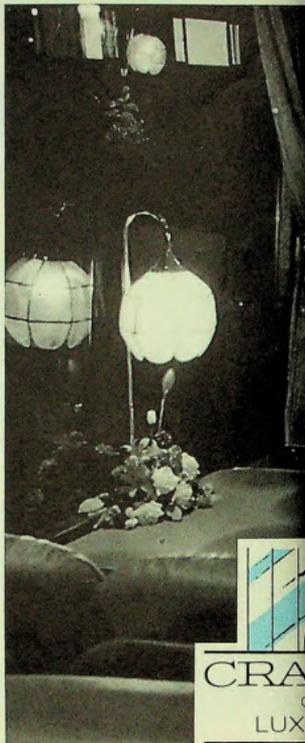
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**KOOL KAT**

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Year	Artist	Album	Year	Artist	Album
23	MASTERFILE	Various Artists	4	THE NOTIONS OF YOU	Mercury
24	THE GREAT SONG OF INDIFFERENCE	Bob Geldof	5	NEAR THE CRUMBLE (GAT WICKED)	Mercury
25	STAR	Enigma	6	THE ONLY THING THAT BITES	A.C. Brown
26	ROCKIN' CHAIR	Megumi	7	THE ONLY THING THAT BITES	The Chordons
27	IT'S MY LIFE	Talk Talk	8	THE ONLY ONE IN THE ROOM	Enigma New Order
28	LOVING YOU	Moving	9	SHE COMES IN THE FALL	Enigma
29	PAPA WAS A ROLLING STONE	Was Not Was	10	IF YOU HAVEN'T BEEN LOVE	Enigma
30	BETTER THE DEVIL YOU KNOW	Kylie Minogue	11	LOVE DON'T LIVE HERE ANYMORE	Enigma
31	LOVE DON'T LIVE HERE ANYMORE	Double Trouble	12	KILLER	Enigma
32	WHOSE LAW (IS IT ANYWAY?)	Guru Josh	13	FREE STYLE BEGA-MEX	Enigma
33	HOLD ON	En Vogue	14	VENUS	Enigma
34	SHE AIN'T WORTH IT	Glenn Medeiros feat Bobby Brown	15	THE ONLY ONE IN THE ROOM	Enigma
35	THE GREAT SONG OF INDIFFERENCE	Bob Geldof	16	DOING THE DO	Enigma
36	STAR	Enigma	17	HOLD ON	Enigma
37	ROCKIN' CHAIR	Megumi	18	ACTING UP SUCCESS	Enigma
38	IT'S MY LIFE	Talk Talk	19	SHALL WE TAKE THE THROAT PLACES	Enigma
39	LOVING YOU	Moving	20	THE ONLY THING THAT BITES	Enigma
40	PAPA WAS A ROLLING STONE	Was Not Was	21	THE ONLY ONE IN THE ROOM	Enigma
41	BETTER THE DEVIL YOU KNOW	Kylie Minogue	22	LOVE DON'T LIVE HERE ANYMORE	Enigma
42	LOVE DON'T LIVE HERE ANYMORE	Double Trouble	23	KILLER	Enigma
43	WHOSE LAW (IS IT ANYWAY?)	Guru Josh	24	FREE STYLE BEGA-MEX	Enigma
44	HOLD ON	En Vogue	25	VENUS	Enigma
45	SHE AIN'T WORTH IT	Glenn Medeiros feat Bobby Brown	26	THE ONLY ONE IN THE ROOM	Enigma
46	THE GREAT SONG OF INDIFFERENCE	Bob Geldof	27	DOING THE DO	Enigma
47	STAR	Enigma	28	HOLD ON	Enigma
48	ROCKIN' CHAIR	Megumi	29	ACTING UP SUCCESS	Enigma
49	IT'S MY LIFE	Talk Talk	30	SHALL WE TAKE THE THROAT PLACES	Enigma
50	LOVING YOU	Moving	31	THE ONLY THING THAT BITES	Enigma
51	PAPA WAS A ROLLING STONE	Was Not Was	32	THE ONLY ONE IN THE ROOM	Enigma
52	BETTER THE DEVIL YOU KNOW	Kylie Minogue	33	LOVE DON'T LIVE HERE ANYMORE	Enigma
53	LOVE DON'T LIVE HERE ANYMORE	Double Trouble	34	KILLER	Enigma
54	WHOSE LAW (IS IT ANYWAY?)	Guru Josh	35	FREE STYLE BEGA-MEX	Enigma
55	HOLD ON	En Vogue	36	VENUS	Enigma
56	SHE AIN'T WORTH IT	Glenn Medeiros feat Bobby Brown	37	THE ONLY ONE IN THE ROOM	Enigma
57	THE GREAT SONG OF INDIFFERENCE	Bob Geldof	38	DOING THE DO	Enigma
58	STAR	Enigma	39	HOLD ON	Enigma
59	ROCKIN' CHAIR	Megumi	40	ACTING UP SUCCESS	Enigma
60	IT'S MY LIFE	Talk Talk	41	SHALL WE TAKE THE THROAT PLACES	Enigma
61	LOVING YOU	Moving	42	THE ONLY THING THAT BITES	Enigma
62	PAPA WAS A ROLLING STONE	Was Not Was	43	THE ONLY ONE IN THE ROOM	Enigma
63	BETTER THE DEVIL YOU KNOW	Kylie Minogue	44	LOVE DON'T LIVE HERE ANYMORE	Enigma
64	LOVE DON'T LIVE HERE ANYMORE	Double Trouble	45	KILLER	Enigma
65	WHOSE LAW (IS IT ANYWAY?)	Guru Josh	46	FREE STYLE BEGA-MEX	Enigma
66	HOLD ON	En Vogue	47	VENUS	Enigma
67	SHE AIN'T WORTH IT	Glenn Medeiros feat Bobby Brown	48	THE ONLY ONE IN THE ROOM	Enigma
68	THE GREAT SONG OF INDIFFERENCE	Bob Geldof	49	DOING THE DO	Enigma
69	STAR	Enigma	50	HOLD ON	Enigma
70	ROCKIN' CHAIR	Megumi	51	ACTING UP SUCCESS	Enigma
71	IT'S MY LIFE	Talk Talk	52	SHALL WE TAKE THE THROAT PLACES	Enigma
72	LOVING YOU	Moving	53	THE ONLY THING THAT BITES	Enigma
73	PAPA WAS A ROLLING STONE	Was Not Was	54	THE ONLY ONE IN THE ROOM	Enigma
74	BETTER THE DEVIL YOU KNOW	Kylie Minogue	55	LOVE DON'T LIVE HERE ANYMORE	Enigma
75	LOVE DON'T LIVE HERE ANYMORE	Double Trouble	56	KILLER	Enigma
76	WHOSE LAW (IS IT ANYWAY?)	Guru Josh	57	FREE STYLE BEGA-MEX	Enigma
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82	IT'S MY LIFE	Talk Talk	63	SHALL WE TAKE THE THROAT PLACES	Enigma
83	LOVING YOU	Moving	64	THE ONLY THING THAT BITES	Enigma
84	PAPA WAS A ROLLING STONE	Was Not Was	65	THE ONLY ONE IN THE ROOM	Enigma
85	BETTER THE DEVIL YOU KNOW	Kylie Minogue	66	LOVE DON'T LIVE HERE ANYMORE	Enigma
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89	SHE AIN'T WORTH IT	Glenn Medeiros feat Bobby Brown	70	THE ONLY ONE IN THE ROOM	Enigma
90	THE GREAT SONG OF INDIFFERENCE	Bob Geldof	71	DOING THE DO	Enigma
91	STAR	Enigma	72	HOLD ON	Enigma
92	ROCKIN' CHAIR	Megumi	73	ACTING UP SUCCESS	Enigma
93	IT'S MY LIFE	Talk Talk	74	SHALL WE TAKE THE THROAT PLACES	Enigma
94	LOVING YOU	Moving	75	THE ONLY THING THAT BITES	Enigma
95	PAPA WAS A ROLLING STONE	Was Not Was	76	THE ONLY ONE IN THE ROOM	Enigma
96	BETTER THE DEVIL YOU KNOW	Kylie Minogue	77	LOVE DON'T LIVE HERE ANYMORE	Enigma
97	LOVE DON'T LIVE HERE ANYMORE	Double Trouble	78	KILLER	Enigma
98	WHOSE LAW (IS IT ANYWAY?)	Guru Josh	79	FREE STYLE BEGA-MEX	Enigma
99	HOLD ON	En Vogue	80	VENUS	Enigma
100	SHE AIN'T WORTH IT	Glenn Medeiros feat Bobby Brown	81	THE ONLY ONE IN THE ROOM	Enigma



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## SINGLES

1*	2	STEP BY STEP, New Kids On The Block	Columbia
2	1	IT MUST HAVE BEEN LOVE, Roxette	EMI
3	3	POISON, Bell Biv DeVoe	MCA
4*	5	DO YOU REMEMBER?, Phil Collins	Atlantic
5	4	HOLD ON, Wilson Phillips	SBK
6*	8	HOLD ON, Enigma	Atlantic
7	7	READY OR NOT, After 7	Virgin
8*	10	I'LL BE YOUR SHELTER, Taylor Dayne	Mercury
9*	12	SHINE AINT YOUR THING, Glenn Medeiros	MCA
10*	17	CRADLE OF LOVE, Billy Idol	Chryslis
11*	15	RUB YOU THE RIGHT WAY, Johnny Gill	Motown
12	9	U CAN'T TOUCH THIS, M.C. Hammer	Capitol
13*	19	ENOUGH THE SILENCE, Depeche Mode	Sire
14	6	VOGUE, Madonna	Sire
15	13	CHILDREN OF THE NIGHT, Richard Marx	EMI
16*	21	THE POWER, Snap	Arista
17*	22	GIRLS NITE OUT, Tyler Collins	RECA
18	16	BABY IT'S TONIGHT, Judy Cole	Capitol
19	14	THE HUMPTY DANCE, Digital Underground	Tommy Boy
20	23	SITTING IN THE LAP OF LUXURY, Louie Louie	WTF
21	11	ALL I WANNA DO IS MAKE LOVE TO YOU, Boyz II Men	Capitol
22*	20	WHEN I'M BACK ON MY FEET AGAIN, Michael Bolton	Columbia
23*	24	NOTICE ME PLEASANT, Goffin	Geffen
24*	29	MENTROSA, Melvoin	Capitol
25*	31	VISION OF LOVE, Mariah Carey	Columbia
26	18	SENDING ALL MY LOVE, Lingerie	Arista
27*	32	YOU CAN'T DENY IT, Lisa Stansfield	Arista
28	27	UP ALL NIGHT, Slaughter	Chryslis
29	20	ALRIGHT, Janet Jackson	A&M
30	35	CLUB AT THE END OF THE STREET, Elton John	MCA
31*	38	KING OF WISHPFUL THINKING, Go West	EMI
32*	40	BAD OF THE HEART, George LeMond	Columbia
33	24	THE BALLAD OF JAYNE, L.A. Guns	Vertigo
34*	37	MAKE YOURSWEAT, Keith Sweat	Chryslis
35	23	NOTHING COMPARES 2 U, Sinead O'Connor	Virgin
36	39	LOVE'S A SLAMM'N' AFFAIR, Sinead O'Connor	Chryslis
37*	30	DO YOU GO AWAY MAD, Muffy Cruz	Arista
38*	36	KISS THIS THING GOODBYE, DJ Amiri	A&M
39	26	TURTLE POWER, Partners In Kryme	SBK
40*	—	HANKY PANKY, Madonna	Sire

## ALBUMS

1*	14	STEP BY STEP, New Kids On The Block	Columbia
2	1	PLEASE HAMMER DON'T HURT EM, M.C. Hammer	Sire
3	2	Y M BLESSED, Madonna	Sire
4	3	DO NOT WANT WHAT HAVEN'T GOT, Sinead O'Connor	Chryslis/EMI
5	5	POISON, Bell Biv DeVoe	MCA
6	4	PRETTY WOMAN, Original Soundtrack	SBK
7	8	WILSON PHILLIPS, Wilson Phillips	Sire
8*	9	VIOLATOR, Depeche Mode	Capitol
9	6	BRIGADE, Heart	Virgin
10	7	SHUT UP AND DANCE, Paula Abdul	Columbia
11	10	SOUL PROVIDER, Michael Bolton	Arista
12	—	BUT SERIOUSLY, Phil Collins	Motown
13	12	JOHNNY G, Johnny Gill	A&M
14	11	CHARMED LIFE, B'z	A&M
15	15	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	Capitol
16	17	NICK OF TIME, Bonnie Raitt	Arista
17	18	AFFECTION, Lisa Stansfield	Relativity
18	19	PASSION AND WARFARE, Steve Vai	Def Jam
19	16	FEAR OF A BLACK PLANET, Public Enemy	Geffen
20	—	PUMP, Aerosmith	Capitol
21*	24	VOL. II - 1990 A NEW DECADE, Soul 2 Soul	Virgin
22	23	THE END OF THE INNOCENCE, Don Henley	Chryslis
23	22	STICK TO IT YA, Slaughter	Priority
24*	26	AMERIKKA'S MOST WANTED, Ice Cube	Arista
25	27	SOIN TO THE TOP, Baby Face	Tommy Boy
26	27	SEX PACKETS, Digital Underground	SBK
27	20	TEENAGE MUTANT NINJA... Original Soundtrack	Elektra
28*	29	DR FEELGOOD, Mafkey Cruz	Arista
29	30	CANT FIGHT FATE, Taylor Dayne	Virgin
30	28	FOREVER YOUR GIRL, Paula Abdul	Arista
31	36	HELL TO PAY, Jell Healey Band	Arista
32	32	THE REMIX ALBUM, Milli Vanilli	Arista
33	—	I'LL GIVE ALL MY LOVE TO YOU, Keith Sweat	Virgin
34	—	THE REVIVAL, Tony Toni Toné	Wing
35	31	BEHIND THE MASK, Fleetwood Mac	Warner Bros/ren
36	35	LIVIN' IT UP, George Strait	MCA
37	—	ALANNAH MYLES, Alananna Myles	Arista
38	—	KILLIN' TIME, Ice Cube	RCA
39	33	CRY LIKE A RAINSTORM, Linda Ronstadt	Elektra
40	33	TENDER LOVER, Babyface	Solar

Charts courtesy Billboard, 30 June, 1990 \*Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

## ALBUM OF THE WEEK

**DUSTY SPRINGFIELD: Reputation.** Parlophone (TC/CD) PCSD 111. Dusty rises to prominence as the ultimate female vocal interlender of the great songwriters of her earlier career. Appropriately then, half of this long-awaited recording has been produced and written by Neil Tennant and Chris Lowe, as prolific and consistent a duo one could find. Side One is a fairly mixed bag, but the title track, Allie Willis' Send It To Me, and the aching ballad Arrested By The Firm, that voice: it's still in a different class. **GT**

**ERIC B & RAKIM: Let The Rhythm Hit 'Em.** MCA, MCG 6097. Two of the original rappers get the pace for the masses of hopefuls, Eric B and Rakim remain a powerful creative force. This one grooves with a mellow feel that's 1988's Follow The Leader, but it's just as compulsive with gripping rhythms and cool vocals that weave a mesmeristic spell. A slow burner. **NR**

## STOCK IT

**JERRY HARRISON/CASUAL GALS: Walk.** Water, Fontana 846 321-1. Harrison can lay claim to be the true architect of Talking Heads quirky sound and the Trust to their original manifesto. Contributions come from the muscular dance master Don Hartman and Tom Bailey among others. It all adds up to a fine stop gap until Talking Heads return. **DH**

**IT'S IMMATERIAL: Song, Siren, SRNL2 27.** It's been a while since this Liverpool duo's colourful debut Life's Hard And Then You Die and they're return in a more reflective and sombre mood. Gone is the jollity of their past singles; instead they concentrate on building atmospheres a la Blue Nile and Talk Talk. It may be a little too downcast for some ears but musically and lyrically it brings to life the suburban scenery and characters it depicts. **NR**

**SONIC YOUTH: Goo.** Geffen, 7599 24297. A move to a major label and the contribution of coproducer Nor S-Gi remain certainly not named Sonic Youth's blistering guitar noise. Songs like Dirty Boots and Tunic (Song For Karen) are more controlled in their curial assault while others, such as Mote, are positively riotous fun. Slightly more upward than album guests Dinosaur Jr, Sonic Youth managed to impress in their own inimitable uncompromising way. **NR**

**CROSBY, STILLS, NASH: Live It Up.** Atlantic 7567 82107-1. It's only the harmonies which excite on this lugubrious affair. With production assistance from one time Joe Walsh sideman, Joe Vitale, the trio have aimed for a modern sound which tends to fall alarmingly flat when a spot more energy is required. It could have been required, but they've played to their strengths and produced a more acoustic sound. Just because there's a synth in the studio doesn't mean you have to use it. US potential huge, UK minimal. **DH**

## STOCK IT

**STEVE EARLE AND THE DUKES: The Hard Way.** MCA, NOG 6095. Steve Earle continues in his journey from clean-cut country boy to full-on rock grebo with gusto. Mellencamp in approach and Springsteen in spirit, this trenchant collection is as rugged and torn as a biker's leather. Earle's concerns with American justice (Billy Austin and Justice In Ontario) stem from his own brush with the law, adding funkier duels. Expect this to outsell Coppehead Rock; expect Steve Earle to eclipse Springsteen in the Nineties. **AM**

**THE ROLLING STONES: The Greatest Hits 1964-1971.** London, 820 140. A well-timed reissue of 1985's Hot Rocks compilations that lies in neatly with the current Stones backlist. The 2 track catalogue the group's mastery of pop and rock genres (from Satisfaction to Sympathy For The Devil) that made them such an influential group. Recorded before individual egos shined into their work, this captures the Stones growing majestically from their rock and roll roots. **NR**

**FAIRGROUND ATTRACTION: Ay Fond Kiss.** RCA, PL74596. Having made such an impact with their one and only album, it's not surprising that RCA should release this compilation of B-sides following the group's split. It's a fascinating collection with traditional Scottish folk songs alongside a range of impressive covers of Sam Cooke, The Beatles and Elvis classics. Once fans are made aware of this album, it should achieve respectable sales. **NR**

## STOCK IT

**STEPHEN SHEEHAN: Eyes Of The Wilderness.** New Rose ROSE 199CD. Distribution: Pinnacle. Stephen Sheehan has been kicking around the US scene for four or 30 years both solo, as part of Digital Sex and as DJ letting the US public in on the 4AD pop vinyl Division Factory scene. This solo set mixes all of his past diversions into an accessible, highly-intelligent set which's lyric led but ambient, echoey and quite eerie. Sheehan's assured delivery suggests that the Nineties could well be a time for wider exposure. **DH**

**DIRTY WHITE BOY: Bad Reputation.** Polydor 841958-1. Interest is assured thanks to the presence of acclaimed session guitarist Earl Slick (who's flouted his talents with Bowie, AC/DC and Lemmon) and ex-Digital Sex vocalist David Joy. Division Factory vocalist David Joy's Bad Reputation sees the quartet hitting the hard rock trail in dynamic fashion. Showing plenty of authority in the songwriting department too, this is bound to fly in the US, while firing reasonably here too. **KB**

**YOUNG FRESH FLESHES: Includes A Helmet.** Utility UTL11D. This release will do wonders for both label and band. Utility, so far, has been seen as "worthy but boring" and The Fellows, despite being hailed as the US's mostlgn group, have never had a UK record. This collection, from the 1983-

89 period, shows why the similarly strong The Might Be Giants chose to immortalise them in song, and of £3.99 for eight songs, it's a snip. Autumn dates are expected, so expect a flood of sales then, and more than passing interest now. **LF**

**NO SMOKE: International Smoke Signals.** Warriors Dance A Soul II Soul subsidiary, and Jazzie B helps out on bass and the mix, but No Smoke does a much harder dance force than their more recent work. The mesh of pounding House beats and African chanting and their panoramic range of influences has already found an informative, if not the single, Koré Koro. Could see them gaining a substantial following off the dance floor. **LF**

**URIAH HEPP: Two Decades In Rock.** Essential Records ESBLP 022. Hot on the heels of the Legacy Still Easy, Still Proud collection, this five album, boxed set is a thoughtful celebration of Uriah Hepp's 20 year career. Classy packaging and an informative, illustrated booklet complement an extensive selection of classic tracks, providing a thorough grounding in Hepp history for new fans and a collector's item for stalwart followers. **VP**

**WESTBAM: The Cabinet.** Swanvay SYRPL 2. Westbam's DJ reputation in Germany led to some interest in remapping the electronic body music last year after a string of huge parties in tents through Europe. This album is a stream of incessant dance rhythms infiltrated by soul effects, charmed slugs and acidic pacing. It's a little more as Adamski, but less psychedelic and with a nod to Kraftwerk, The Cabinet is a veritable box of snatched moments set to a pulsing rhythm. Effervescent but never quite essential. **DH**

**TIM BUCKLEY: Dream Letter: Live In London 1968.** Demon Records DFDNC CD 200. Recorded seven years before his death, this finds Buckley in clear voice, almost painfully so, with the emphasis more on the folk and of his career with a few hints of the extraordinary jazz-inflected music he really wanted. Some unfamiliar with his work should try to imagine the folk jazz of John Martyn, coincidental long time Marjory, aide Donny Thompson playing guitar and only go with Buckley on this, pinned to a soaring vocal as Happy/Sad as his third LP suggested. An excellent addition to Buckley's cruelly curtailed canon, and essential for his many fans. **DH**

**DAVY SPILLANE: Shadow Hunter.** Cooking Vinyl 030. Glorious album from Lillieputt peerie Spillane weaving in his own Celtic folk roots into more courteous jazz. Spillane, as an instrumentalist, Spillane's touch knows few boundaries, but it is here, in a band context that he really shines with the help of a cast of similarly gifted Irish musicians. An absolute must for folk fans, with the potential to crossover to more adventurous ears. **DH**

**DUSTED DUND: Ken Blow, Lou Finkley, Dave E. Henderson, Duncan Holland, Andrew Martin, Valerie Potter, Nick Robertson and Gareth Thompson.**

Reviewed by David Giles

## SINGLE OF THE WEEK

**JAMES: Come Home.** (Fontana 12/CD) JIM 612.) A remixed version of their last Rough Trade single before signing to Fontana, and the opening track from the current LP. A classic song that always deserved to be a huge hit, this time round there should be no problem. The presence of a previously unreleased track on the B-side should guarantee a high chart entry.



STOCKIT

**FAITH OVER REASON: Faith Over Reason EP.** (Big Cat 12) ABB 17.) This young London band's demo caused quite a stir before Christmas, and there are many major labels who would have been delighted to put out as splendid a debut release as this. Four songs, including the brilliant 'Believing In Me', demonstrate the band's ability to switch from pop to folk to thrash without ever losing their powerful melodic grip.



STOCKIT

**THE STONE ROSES: One Love (Silverstone 12/7/CD).** Although the Roses' enormous fan base will probably ensure that this enters the charts at number one, musically it is a major disappointment. The Fools Gold drum rhythm swamps everything the guitar is all over the place, and the late-Bellefleur-ish song is well below the glorious anthems of the first album. Where now?



STOCKIT

**GILBERT O'SULLIVAN: At The Very Mention Of Your Name.** (Dover/Chrysalis 12) ROJ 6.) A wonderfully slushy and sentimental ballad that only O'Sullivan could get away with, the song, the best from the recent LP, has been re-recorded using producer David Foster, and the result is a bit hollow and echoey, but strong enough to get him a comeback hit.

**BOO-YA! T.R.I.B.E.: Pysko Funk** (4th & Broadway/Island 12) BRW 179.) Nowhere near the best track on their debut LP, and once they've let Nomad Soul and Coldcut get their hands on it, the funky delights of the Boo-Yas have been extinguished. This remains their safest method of working over UK clubbers.

**AZTEC CAMERA: The Crying Scene.** (WEA 12) YZ492.) The long-awaited return of Roddy Frame turns out to be something of a let-down. Far too rock 'n' roll for its own good, Frame's strength is as a melodic ballader, and after a pleasing chiming guitar intro this develops into a lumpy dirge.

**ANITA BAKER: Talk To Me.** (Elektra 12/CD) EKR 111.) As the recent writer of gushing press pointed out, Baker is probably the only current performer keeping classic soul music alive, and this is a lovely jazzy track from the forth-



PARIS ANGELS: impressive debut with Perfume

coming Compositions LP that should sell well.

**COURTNEY PINE FEATURING CARROLL THOMPSON: I'm Still Waiting.** (Mango 12) MNG 749.) Bizarre offering that couples Thompson's vocal with a reggae version of the classic Diana Ross song and the occasional odour from Pine's sax. An exercise that announces Pine's imminent foray into reggae but does little else. Still a possible hit, however.

**THE CARETAKER RACE: Man Overboard.** (Foundation 12) TFL 006.) Andy Slackland and friends keep the spirit of jangly guitar pop alive with their second single for the Foundation label. Not a barnstormer, but pleasantly melodic and fresh enough to win a few new fans.



STOCKIT

**PARIS ANGELS: Perfume.** (Sheer Joy 12/CD) SHEER 002.) Impressive debut from this Manchester seven-piece and the first single release for the label that produced the recent Home compilation of local bands. The track blends along on a spry rhythm, taking in a mournful New Order-ish guitar in a motif, some wah-wah, and alternating male and female vocals, building to an exciting climax.

**AN EMOTIONAL FISH: Celebrate.** (East West 12/CD) YZ489.) First UK release for an Irish act who have built up a large following at home, after two releases for the U2-backed MCA label. Whether their fairly run-of-the-mill guitar rock will be as successful here remains to be seen, though the fan base has already nudged it into the top 75.



STOCKIT

**CRITICAL RHYTHM: It Could Not Happen.** (Network 12) NWK179.) While most of the current reggae collaborations this year have compromised by smoothing down the dance side, this keeps a Nu Groove techno

rhythm bubbling away despite the rich melodic reggae vocal, and it still works a treat. A club smash, and possibly crossing over too.

**LIGHT OF THE WORLD: One Destination.** (Cooltempo/Chrysalis 12/7/CD) COOL 209.) Outstanding comeback for a band who had a string of minor hits around 1980, and return at a time when their original Brit-funk sound has gained more popularity. Hoop-ally all the right ingredients, this should do well.

**FIVE STAR: Hot Love.** (Tent/Epic 12) FIVE 2.) After a brief flirtation with heavy metal a couple of years back, the impecunious Pearson family revert to their unique brand of squeaky-clean soul. The stodgy production and weak song look like hampering their chart chances again.

**IGGY POP: Home.** (Virgin America 12/CD) VVS 22.) Another updated variant on old Stooges material from their former vocalist accompanied by the most 'outrageous' musicians available (on this occasion, a couple of Guns 'n' Roses). Possibly a small hit.

**THE NIVENS: Play Blue.** (Danceteria 12) DAN 034.) Encouraging release from this Norfolk-based guitar band signed to the French independent label. A powerful chorus gives this record enough impetus to pick up airplay.

**MC BUZZ B: The Last Tree.** (Polygram 12/7/CD) PO 89.) First major label release for the rapper who has risen to eminance along with the Madchester boom. A gentle and positive track over a distinctly ambient backing track creates interest.

**DOUBLE TROUBLE: Love Don't Live Here Anymore.** (Desire 12/7/CD) WANT 32./FRESH CONNECTION: Love Don't Live Here Anymore. (Reachin' 12/CD) FCC 01.) Two simultaneously released cover versions of the Rose Royce classic. Double Trouble plump for the straightforward, no-fills-attached copy (although with the inevitable dancey rhythm track) while Fresh Connection add some squiggly noises and a few bursts of rapping. The original, of course, lowers above both.

DISTRIBUTION  
TOP INDIE  
TOP 40 SINGLES

1	2	WORLD IN MOTION. England New Order	Factory/WCA FAC 2931 (P)
2	4	THE ONLY ONE I KNOW Savoyan Two-Ton 2971 (S)	Savoyan Two-Ton 2971 (S)
3	4	DOWN: THE DO Rhythm King 1973 (S)	Rhythm King 1973 (S)
4	3	VENUS Kinnaman-Burnett/Kinnaman	Kinnaman-BURNETT 28 (PAC)
5	4	STAR Mute 121 (MUTE 11) (S)	Mute 121 (MUTE 11) (S)
6	NEW	TREAT ME GOOD Tina Turner	Big Life BLR 2417 (S)
7	5	LOVING YOU Musica Italiana/Decca	Decca/Decca DOL 12897 (PAC)
8	3	SHALL WE TAKE A TRIP New Musical Experiments	Factory/FAC 232 (P)
9	6	BETTER THE DEVIL YOU KNOW The Jam	PWS 1971 (S)
10	3	AND THAT'S BEFORE ME Tanglewood	Tanglewood TGB 85 (S)
11	9	LAZZYBITS - ONE ARMED BOXER Huggo Marlowe/Real Demer	Factory/FAC 2221 (FAC 2221) (P)
12	6	POLICY OF TRUTH Duglas Wade	Mute 121 (BONG 19) (S)
13	12	STEP ON Rage	Factory/FAC 2221 (P)
14	NEW	NAKED IN THE RAIN The Real	W.A.U. BWR 32 (S)
15	25	PROFESSING STONE/FAMILY OF MAN The Real	Profession (SMK) 1612 (P)
16	NEW	ONE THING LEADS TO ANOTHER Futaba	Futaba 12 (FAN 28) (P)
17	NEW	LET'S GET BUSY (PUMP IT UP) Chadler and Coates	Soprano (SOPR) 23 (P)
18	39	PROJECT J Gary Anderson/Project	In To The SPIN 1 (I) (P)
19	NEW	VICTORY Lemmon	Decca (DECCA) 284 (P)
20	13	REBEL MUSIC Kinnaman	Decca (WARR) 21 (PAC)
21	17	30 MADCHERRY RAVE ON E.P. Huggo Marlowe	Factory/FAC 2427 (FAC 2427) (P)
22	5	ACID ROCK Darius D	F.R.G. - (HND 311) (MCA)
23	14	30 A LEVEL CRITICAL MUSIC FOR MATHS (12) (MUT 134) (P)	MUSIC FOR MATHS (12) (MUT 134) (P)
24	18	2 RUBBISH Guns 'n' Roses	Big Cat (A&R) 128 (S)
25	1	ONLY LOVE CAN BREAK YOUR HEART New Musical Experiments	Heavenly 10 (NME) 2009 (2) (S)
26	NEW	YOU'LL NEVER GET TO HEAVEN The Real	Beats (BET) 3216 (P)
27	NEW	IT'S A RAP THING Professor Q	Mute (MUTE) 16 (MUTE 16) (S)
28	7	TAKE ME BACK Balderson	Nature's Real (NAT) 10 (NAT) 2 (P)
29	3	CELANO Eric S. Edwards/Grim	Top Tone 712 (T) (PAC)
30	24	17 EPHANTO The Clean	Shiraz (SHIRAZ) 2 (PAC)
31	3	CAN'T STOP LOVING YOU The Real	KCM (KCM) 15 (P)
32	27	17 LOADED Creation	Creation CRE 190 (P)
33	2	7 THE PREL SESSIONS Huggo Marlowe	Creation CRE 190 (P)
34	35	3 MADE OF STONE Silverstone	Silverstone (SILV) 2 (P)
35	4	2 SHE BANGS THE DRUMS The Real	Silverstone (SILV) 2 (P)
36	NEW	BLUE SAVANNAH Mute 121 (MUTE 19) (S)	Mute 121 (MUTE 19) (S)
37	NEW	LAY ME DOWN Impedimenta	Impedimenta (IMAG) 0170 (P)
38	36	7 THE INGREDIENTS EP Charger 23 (C) (MCA) 23 (P)	Charger 23 (C) (MCA) 23 (P)
39	23	5 FIND A WAY About Of Our Time (C) (S) 11 (P)	About Of Our Time (C) (S) 11 (P)
40	NEW	GOALL Heath Group	Viryl Solutions (SOL) 11 (S)

## TOP 20 ALBUMS

1	1	4 BETWEEN THE LINES The Real	PWS 197 (S)
2	NEW	LEATHER & LACE Violent	Dino DINTY 9 (P)
3	2	5 FASSION AND WARFARE The Real	Ford For THUMB 17 (P)
4	3	14 VIOLATOR The Real	Mute (MUTE) 64 (S)
5	4	59 THE STONE ROSES Stone Roses	Silverstone (SILV) 162 (P)
6	6	9 LIFE Impedimenta	Cam/Mute (SING) 10 (S)
7	34	7 WILD Eraser	Mute (MUTE) 75 (S)
8	9	3 THE VERY BEST OF IVAN BROWNE The Real	Mute (MUTE) 778 (P)
9	5	4 POD HAD	HAD (HAD) 106 (S)
10	34	8 BUMMED Huggo Marlowe	Factory/FAC 226 (P)
11	10	32 THE HEALER John Le Hooker & Friends	Mute (MUTE) 508 (P)
12	14	13 BEZEL Bezels	Shiraz For Nations (MNF) 3 (P)
13	3	3 ONLY A WOUND CAN CURE Western 2 Reggae	REC 521 279 (P)
14	15	36 ENJOY YOURSELF The Real	PWS 197 (S)
15	NEW	UPFRONT 1 The Real	Solo (SOLO) 101 (S)
16	19	4 FLYING IN A BLUE DREAM The Real	Ford For THUMB 18 (P)
17	6	3 BACK BY DOPE DEMAND (12) The Real	First Base (FB) 4 (P)
18	1	8 THE INTERNATIONAL The Real	UO (UO) 11 (S)
19	12	10 REBEL MUSIC Decca	Decca (WARR) 21 (PAC)
20	14	4 ONCE The Real	Amnesia (AM) 1018 (S)

Compiled by Music Week from Gallup Data

# TOP • 20 • COMPILATIONS

15	12	11	10	9	8	7	6	5	4	3	2	1
WIVALDI FOUR SEASONS ★ CD	WINDY	CLASSIC EXPERIENCE II ● CD	PRETTY WOMAN (OST) CD	LEATHER & LACE CD	NOW 171 ★ CD	A NIGHT AT THE OPERA ● CD	THE NORTHERN BEAT ○ CD	REGGAE HITS 8 CD	NINE FLITE 3 - BEING WITH YOU CD	JUST THE TWO OF US ★ CD	SIXTIES MIX 3 CD	GET ON THIS! - 30 DANCE HITS VOL. 1 ● CD
EMI NIGF2	EMI NIGF2	EMI EMTO 50	EMI USA WTT 1052	Dea DINT/9	EMI Virgin PolyGram NOW 77	Tablo 5782 3114	London B49N81	Janine 412 108	CBS WOOD 14	epi MOOD 11	Spina 584 021	Hansa 5748 728
16	15	14	13	12	11	10	9	8	7	6	5	4
COSMIC THING ● CD	CHIMES ○ CD	WAITING FOR COUSTEAU CD	SOUL PROVIDER ● CD	OTHER VOICES ● CD	CUTS BOTH WAYS ★★★ CD	HOME CD	A NIGHT ON THE TOWN CD	STILL GOT THE BLUES ● CD	ALANNAH MYLES ● CD	I DO NOT WANT WHAT I HAVEN'T GOT ★ CD	WILD! ★ CD	FOREVER YOUR GIRL ★ CD
Keynote/Warner Bros/WB 23	CBS 644811	Dynafix/PolyGram B34141	CBS 645313	CBS 646171	epi 451451	London B28171	KCA R 83041	Virgin V2312	Atlantic/Fear/War 3119541	Sireny/Capitol C18N14	Mus. STUMW 75	Sirey/Virgin 89UD 19
17	16	15	14	13	12	11	10	9	8	7	6	5
HANGIN' TOUGH ★ CD	WORLD POWER CD	FOREIGN AFFAIR ★ ★ ★ ★ CD	HEART OF STONE ★ CD	LET THEM EAT BINGO ● CD	THE NORTH BROTHERS (OST) ★ CD	TEENAGE MUTANT NINJA TURTLES (OST) CD	HOOKED ON COUNTRY CD	DIRTY DANCING (OST) ★ ★ ★ ★ CD	THE CLASSIC EXPERIENCE ★ CD	DEEP HEAT 6 - THE SIXTH SENSE ● CD	MOTOWN DANCE PARTY 2 CD	PURE SOFT METAL ★ CD
Mus. STUMW 44	CBS 646811	Atlantic/Fear/War 4 50714	Various	epi 58107 6	Atlantic/Fear/War 4 50714	SIX 58107 6	Various	Various	KCA R 8408	Hansa 5748 3112	Warner 57 27201	Spina 584 055
18	17	16	15	14	13	12	11	10	9	8	7	6
AT FOND KISS CD	TATTLED MILLIONAIRE ○ CD	HEARTS AND FLOWERS CD	ABSOLUTELY ● CD	DOOWATCH/ALIKE/PACKET MAN CD	THE SAME SKY CD	LOOK SHARPI! CD	THE BEST OF ROD STEWART ★ ★ CD	AFFECTATION ★ ★ ★ CD	THE VERY BEST OF IVAN REBROFF CD	A POCKETFUL OF DREAMS ● CD	THE BEST OF UB40 VOL. 1 ★ ★ CD	CLASSICS BY MOONLIGHT ● CD
KCA R 74584	EMI BMC 5514	AAI 312581	Norton/Phonogram B45821	BMG/Atlantic/EMI 4034	Edo Chamber/Capitol E37 2123	EMI BMC 3557	Warner Bros/War 19 214	Arise 210379	BRCB 278	epi 64N 1	Virgin UB7V1	PolyGram 462181
55	56	57	58	59	60	61	62	63	64	65	66	67
FLOOD ○ CD	HAPPINESS ○ CD	STORM FRONT ★ CD	LIVEANDBRECT ○ CD	FEAR OF A BLACK PLANET ○ CD	HELLO, I MUST BE GOING! ★ ★ CD	APRIL MOON CD	JOURNEMAN ★ CD	AT FOND KISS CD	TATTLED MILLIONAIRE ○ CD	HEARTS AND FLOWERS CD	ABSOLUTELY ● CD	DOOWATCH/ALIKE/PACKET MAN CD
Emilo 487 68	Emilo 487 68	Emilo 487 68	Emilo 487 68	Emilo 487 68	Emilo 487 68	Emilo 487 68	Emilo 487 68	Emilo 487 68	Emilo 487 68	Emilo 487 68	Emilo 487 68	Emilo 487 68

19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1
THIRD & FIFTH AUM	COURTES FIFTH AUM	PLATINUM	THIRD & FIFTH AUM	COURTES FIFTH AUM	PLATINUM	THIRD & FIFTH AUM	COURTES FIFTH AUM	PLATINUM	THIRD & FIFTH AUM	COURTES FIFTH AUM	PLATINUM	THIRD & FIFTH AUM	COURTES FIFTH AUM	PLATINUM	THIRD & FIFTH AUM	COURTES FIFTH AUM	PLATINUM	THIRD & FIFTH AUM
190,000 units	190,000 units	190,000 units	190,000 units	190,000 units	190,000 units	190,000 units	190,000 units	190,000 units	190,000 units	190,000 units	190,000 units	190,000 units	190,000 units	190,000 units	190,000 units	190,000 units	190,000 units	190,000 units

70	71	72	73	74	75
STORM FRONT ★ CD	LIVEANDBRECT ○ CD	FEAR OF A BLACK PLANET ○ CD	HELLO, I MUST BE GOING! ★ ★ CD	APRIL MOON CD	JOURNEMAN ★ CD
Emilo 487 68	Emilo 487 68	Emilo 487 68	Emilo 487 68	Emilo 487 68	Emilo 487 68

CD: Released on Compact Disc  
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# PLAY

# AIRWAVES

# Melody set for July debut

by Bob Tyler

LONDON'S NEWEST incremental radio station, Melody Radio, is set for a July 9 launch just eight months after winning the contract.

The station, owned by Lord Hanson, is operating from Crampton Road premises with Radio Clyde's James Gordon providing management consultancy. Station manager Sheila Puritt is promising an easy listening music-led format. "a station where music will be the personality, not DJs," she says.

Aimed at a 35-plus audience, with a core range of 40-50-year-olds, Melody will be formatted by computer selection and

will be semi-automated. Music will be familiar and melodic, reflecting the station's name.

Melody has yet to sign an agreement with PPL but Puritt says: "as a member of the AIRC, we are anticipating the current ILR deal." However, this view is not shared by PPL's Pete Rogers. "Membership of the AIRC alone does not allow access to the experimental scheme. What we are talking about expires at the end of September, anyway," he says.

Rogers would prefer to see a scheme of variable charges introduced across independent radio, reflecting different formats and

usage of music. "Not all stations have similar circumstances," says Rogers. "Some stations rely on music, while some local stations are community-based, with a high speech content."

"The current agreement was introduced when radio stations had a public service obligation imposed on them by the IBA. In future, some stations will not wish to follow these ideals," he concludes.

With the future still unclear, Melody will most likely open with an interim agreement, pending a final deal which will have implications for the whole industry, rather than just individual radio stations.

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

	RADIO 1 TOP 10 LAST WEEK 14 or more	RADIO 1 2-13 LAST WEEK 14 or more	REGIONAL LAST WEEK 14 or more	LIT LAST WEEK	
A CERTAIN RATIO When's Your Loving You	A.M.	5	8	13	55
AN EMOTIONAL FISH Catching	East West	6	9	—	17
AZTEC CAMERA The Crazy Scene	WEA	9	—	21	—
BAKER, ANITA La Tu Me	Elektra	8	—	27	16
BIG FISH/NOBODY'S THE HERO	Mer	19	—	28	19
BLUE PEARL Nobody's The Hero	Big Life	8	8	15	—
BROWN, BOB The Magnolia	MCA	—	—	31	29
CALLAWAY I Wanna Be Rich	Elektra	—	—	30	26
CHARLHARTS, THE The Only One I Know	Situation Two	13	16	4	28
CLAPTON, ERIC Pretending	Duck	—	—	14	—
COOL DOWN ZONE Heisen Knows	—	10	—	12	12
DAVEN, BEVERLY From My Heart	Elektra	—	—	28	—
DANCEWIZ, CLARK Crown Of Thorns	Virgin	4	—	8	28
DE LAHENTE, MARY Awww Young Blue	A.M.	11	7	—	26
DICKINSON, BRUCE All The Young Dudes	EMI	17	12	4	30
DOGS D'AMOUR Victim Of Success	China	6	4	—	9
DONOVAN, JASON Another Night	PWL	12	7	8	33
DOUBIE TROUBLE I See Another Line Here	Decca	6	—	12	—
DOUGLAS, NEW ORDER World Is A Mystery	Factory/MCA	13	23	4	39
E.A.B. HEI THE PARKER Thunderbird And Co.	Telstar	7	—	—	—
FATH, ROBEY & CHARITY Battle Of The Sexes	WEA	6	—	11	—
FORDHAM, JULIA Girlfriend	Virgin	4	—	21	19
FUZZBUZZ Tour Like My Gun	WEA	8	8	13	13
GELDOS, BOB The Great Song Of Inheritance	Mercury	13	11	—	22
GURU, JOSH Whose Joy Is It Anyway/My Construction	—	—	—	—	25
HARRIS, JOHN Babylon Of The 70s	Capitol	11	—	—	—
HIS LATEST FLAME Average Joe	London	4	—	11	13
HONEYBY, BRUCE & THE RANGE A Night On	ICA	4	—	—	—
INDIA Edging Into Blue	East West	—	—	14	—
INSPIRAL CARPETS She Comes In The Fall	Mute	10	4	—	—
JACKSON, CHAD How The Drivener	Big Wave	11	12	8	25
JACKSON, JANET Alright	A.M.	5	—	9	—
JOHN, B.Y.O.B. Swimsuit/Healing Hands	Reckart	22	22	4	46
LAWE, JOANNA First Time Ever	Beggars Banquet	4	—	6	—
LOUIE LOUIE Sater In The Top Of Your	—	—	—	14	16
LYNNE, JEFF Every Little Thing	Reprise	14	5	31	25
MAGNUM Kickin' Chair	Polydor	4	4	—	16
MAKI, RICHARD Orchids Of The Night	EMI USA	—	—	26	—
MASSTO, I See Traces/Leaving You	Debut	12	7	8	20
MC HAMMER I Can't Touch This	Capitol	15	11	6	24
MC LACHLAN, CRAIG Home	Capitol	11	6	—	12
MC TUNES VS BOB STATE The Only Rhytm	ZTT	6	6	—	37
MEDLOS/BROWN She Ain't Worth It	London	—	—	31	20
NEVILLE BROTHERS Had A Can Of Worms	A.M.	9	—	15	—
NEW KIDS ON THE BLOCK Spicy	CBS	4	4	31	5
OSULLIVAN, GABRIEL The Very Best Of...	Cosmoquest	11	9	—	12
PARKYOTT, LUCIANO Head On	MCA	5	5	8	17
PATTY, TOM 'You So Soft'	MCA	5	—	21	15
POLSON Scavengers Road Of	Capitol	9	—	7	—
PREST, MIMI Close To You	10	15	7	41	33
PROMISED LAND Something In The Air	Big World	6	—	—	—
RIVER CITY PEOPLE California Dreamin'	EMI	—	—	35	31
ROLLING STONES Almost Hear You Sing	CBS	13	10	4	24
RONALD, TERRY Tears Like A Razor	MCA	—	—	13	14
ROXETTE Must Have Been Love	Capitol	17	12	4	46
RUBY TUBE Precious Mail	Fonitone	4	6	—	13
SANTANA Coppy Wozner	CBS	—	—	25	20
SNAP Oogies Up	Asiatic	10	6	—	31
STONE ROSES, The One Love	Silverline	—	—	8	—
TAKARAKA, TANITA Nobody's Child	MCA	8	11	3	29
TOMMY TONITONED Oakland Garden	Wing	9	5	7	—
TRAVELLING WILBURYS Nabobs Of Now	Wanzer Brothers	7	—	12	—
URLICH, MARGARET Escapist	CBS	—	—	12	—
VAN-KOOL, MARINA Sky One	De Construction	5	8	3	—
WALSH, MAUREEN Thinking Of You	Urban	12	6	—	33
WENDY & LISA Strong Out	Virgin	5	—	20	16
WILD, DAVE Don't Stop Believin'	MCA	8	11	3	29
WILSON, PHILIPS Must Be Real	SBK	18	18	4	47
WOOD, PATTY Let The Message In The Box	Esige	11	10	6	32
YAZZ, TINA No Good	Big Life	19	16	4	39
YOUNG, PAUL On Grl	CBS	—	—	26	—

A ranked detailed playlist breakdown, tracking specific records, is available from the British Record Company. For details of this weekly service call Lyn Fonroy on 01-583 9199 ext. 263. Records are eligible for the grid if they sit on the current Radio 1 playlist or if they are more plays on Radio 1 last week as monitored by Radio 1's computer or if a disc featured on 11 or more current ILR playlists (A & B lists).

# Rapido gets trial run on MTV US

by Dave Laing

THE HIT TV show Rapido is to debut on MTV in the US next month, while Channel 4 has bought a new-style documentary series from NbcU, the French-owned production company which created Rapido.

The announcements were made by Rapido producer Tim Newman at a London conference. Newman says that the MTV showings are for

an initial trial period of six weeks and will feature composer Antoine de Caunes speaking slightly slower and presenting different items from the European edition. Rapido is now shown in 10 countries including Japan, although it failed in Germany and Italy where local presenters were used instead of de Caunes.

The documentary series is called Generation YO and will be com-

pered by de Caunes. According to Newman its aim is "to guess what in the year 2000, young people will say about the Nineties." The three partners in NbcU have recently formed a joint venture with Virgin Television to develop UK projects, while in France, NbcU is to sell some 30 per cent of its equity in order to raise cash for new projects which will include a fantasy drama series created by Antoine de Caunes.

Newman says that at least one ITV company is eager to invest but he expects that the new partner will be a French financial institution.

# R E V I E W

The Greenhouse with Chris Evans. Broadcast: GLR June 18. THE GREENHOUSE catches the 12-17 age group's speed of life and sense of humour more accurately than any radio show in London. It's a raw, giggling mix-up of excitable chatter from Chris Evans and his zoo, with catcalls, phrasal exs, streamlines and ragged jingles. Listen to it for a taste of how the people who do it

watch soaps in the evening think — but not what they think about music. This is the sharp end of the chart market and these are the buyers who have tormented the cos sets single format to play on their portables.

Skateboards, bubblegum, dance and rap, not Prefab Spout, Tanita Tikaram, Phil Collins and Aztec Camera. Sometimes they get it right, playing Black Box, MC Hammer, Bobby Brown with Glenn Medeiros and the well-received new Thunderbirds-sampled single, but the target group might appreciate more of some interesting mixes, imports or acid tracks. This show could be gigantic if it hotted-up the turntable action.

STU LAMBERT

# Jazz FM to go for national franchise?

JAZZ FM is rumoured to be chasing a new national radio franchise. "We have to look at future opportunities," says new managing director John Bradford. "Anyone would be crazy not to explore what they might be. We haven't taken a firm view of whether we do it, what we do or who we do it with. Our name has been linked with ITN but nothing's definite. We'll wait until the Broadcasting Act and see what interpretation the Radio Authority puts on it."

He continues: "Nobody knows what the rules are going to be. My gut feeling is there's a market. Jazz FM has demonstrated beyond all shadow of a doubt there's a market in London. Our market research showed us that. But we haven't done any research in other cities."

Bradford's views are similar to those of Trans World Communications, which has also expressed an interest in a national radio franchise, depending on the outcome of the Bill.

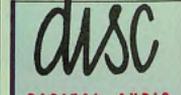
# BRIEFS

● CHANNEL Four's new series Beyond The Groove, "a rock 'n' roll journey to the heart of America," broadcasts from July 8. The series stars kd Lang, George Clinton, Barry White, Jimmy Cliff, Little Richard, Hathouse Flowers, and Earthykins among others.

● RADIO Two will be broadcasting on FM only from August 27. BBC Radio is re-allocating its frequencies because of government requirements and Radio Two will be between 88 and 91 on the FM dial. Radio Five, the BBC's new national network, also launches on August 27, on Radio Two's existing MW frequencies of 693 and 909kHz.

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

# COMPACT disc



## DIGITAL AUDIO

- 1 THE ESSENTIAL PAVAROTTI, Luciano Pavarotti Decca
- 2 SUMMER DREAMS, The Beach Boys Capitol
- 3 THE CLASSIC EXPERIENCE It Values SMI
- 4 A NATURAL HISTORY: BEST OF THE TALE, CBS
- 5 GREATEST HITS, Beatles Polygram
- 6 VOIL! 1990 & A NEW DECADE, Seal S&W
- 7 A WAITING FOR CUSTARD, Michael James Dreyfus/Parade
- 8 WILSON PHILLIPS, Wilson Phillips S&W
- 9 PRETTY WOMAN (OST), Various A&M
- 10 W... BUT SERIOUSLY, Phil Collins Virgin
- 11 THROUGH A BIG COUNTRY, Big Country Mercury/Phonogram
- 12 STEP BY STEP, New Kids On The Block CBS
- 13 A NIGHT ON THE TOWN, Tina Turner & The Emu RCA
- 14 THE SONS AND DAUGHTERS OF AMERICA, Various Real Gone Music
- 15 PRETTY WOMAN (OST), Various EMI/USA
- 16 12 WILDLY FOUR SEASONS, Kenny Rogers/Delta
- 17 LEATHER & LACE, Various EMI
- 18 LARSON OF LOVE, It's About Time/Virgin
- 19 11 SONS AND DAUGHTERS OF AMERICA, David Byrne
- 20 13 OTHER VOICES, Paul Young CBS

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**Seasoned musician and jockey bass player for 35 years, Danny Thompson is to be featured in a special 90-minute TV documentary. Dave Laing reports on how the project came to fruition**

# The bass man cometh

**I**MAGINE A TV documentary featuring Paul Simon and Rod Stewart, Marianne Faithfull and Richard Thompson, Ronnie Scott and Julian Cope, Lionel Bart and David Sylvian. The connection is bass player, composer and bandleader Danny Thompson whose 35 years in music will be celebrated in a 90-minute programme which begins shooting this autumn.

Although his credits include spells with Pentangle and John Martyn, Thompson has come into his own in the last few years with a series of highly acclaimed small group albums combining elements of jazz, folk and rock with collaborations with African and Asian instrumentalists. His next album, *Elemental*, is set for release by Antilles in September.

Danny Thompson is also no stranger to the TV medium, having worked in the Seventies with zoo-keeper John Aspinall on a wildlife series. More recently, he composed the music for Channel Four's *Moving Stills*, 10 short films made up of still photographs, as well as the signature tune for *Continents*, the channel's third world movie series.

The producer of the new



DANNY THOMPSON: celebrating 35 years in music

Thompson documentary is Richard Newman who says that of the numerous musicians he has approached to take part, "nobody has yet said no".

The programme's format will follow that of Newman's *Living With The Blues*, which drew critical praise after its recent showing on Channel Four. That show told the story of blues and rock in the UK through a mixture of small-group playing and reminiscences.

Some of the central sequences of the Danny Thompson film will re-create the double-bass player's partnerships with Bert Jansch and John Renbourn in Pentangle and with the explosive John Martyn. Comments Newman "It will be a series of musical encounters presented in such a way to show Danny's versatility but also the continuity of the relationship between him and his double bass which he has affectionately named Victoria." One of the film's anecdotes will explain how the 15-year-old Thompson bought the instrument for £5 without realising it was a classic made in the 1860s.

Newman is now finalising production details, but Mike Alexander of the Glasgow-based Pellicula Productions is pencilled in to direct. His credits include TV music programmes with Aly Bain and Winton Marsalis. Negotiations are also in hand with Channel Four's head of music Avril McKroy.

The TV biography is intended as a stepping stone to a more ambitious film project built around Thompson, which Newman compares to *The Last Waltz*, the movie featuring The Band directed by Martin Scorsese and widely regarded as among the best music films ever made. With finance of £2m already being assembled, Newman and his partners Loren Auerbach and George

**'I kept having people in film companies telling me why it couldn't be done. But I ignored them and kept going through the door'**

Kwatkiewicz have lined up veteran UK film producer Andrew Donnelly (Conduct Unbecoming, *The Marlon Brando*) and state-of-the-art Saho studio Magmesters in support.

The movie, says Newman, will display "the development of the British rock art form" through numerous performers with whom Danny Thompson has worked. Among those being approached to appear are master guitarists Jimmy Page and Eric Clapton plus leading jazz players Stan Tracey and Alan Skidmore.

To get both projects off the ground has taken nine months of persistence by the aggressive Newman, whom Thompson has nicknamed "Spike the Rothweiler". A skilful blues guitarist himself, Newman's own career stretches back to the early days of Capital Radio when he pioneered all-right on-air jam sessions, through recording projects with Black Lion and PRT (the Turko instrumental album with Tubular Bells producer Simon Heyworth).

"I kept having people in film companies telling me why it couldn't be done," says Newman. "But I ignored them and kept going through the door."

## STATION PROFILE



THE GOLD AM is the medium wave oldest station for the Portsmouth and Southampton area. It is one of four stations in the Ocean Sound group.

### MUSIC POLICY

"Chirpy" is programme controller Chris Carnegie's description of the Gold AM's policy. Its heartland, he says, is "friendly, familiar sounds — not all upbeat, but a sound which exploits the traditional strengths of medium wave broadcasting." The core tracks in the Selector system go up to 1985, though newer records may be included. No record is played more than once a month.

Specialist shows place oldies in context. Guy Hornsby selects Sweet Soul Music on Sundays, featuring Philly, Stax and Motown sounds of the Sixties. He's followed by the Goldmine Special, which often carries interviews with stars of the past — one-hit wonder Heinz was "discovered" working at British Rail's Eastleigh depot near Southampton.

### PRESENTERS

From 6 to 9am the presenter is Peter MacFarlane, followed by Kevin King until 1pm. Alex Dyke



CHRIS CARNEGIE: programme controller at The Gold AM

hosts from 1 till 5pm, then Steven Ryan takes over until 9pm. Adrian Scott carries the station through to 1am, when it joins the other stations in the group for the shared Nightline programme. The station takes the Network Chart.

### AUDIENCE

The target age range is 25-55, with 30-40 year olds being the largest group. "It isn't necessarily true that those people are only turned on by what was in the chart when they were 17 — there's plenty of newer music for them," Carnegie comments. Listeners show



PETER MACFARLANE: senior presenter, weekdays

unusual loyalty: "They don't tune away ever for anything." Split figures have not yet been published but group reach is 47 per cent.

### THE INDUSTRY

Group MD Michael Belton is confident that record companies underestimate the sales potential of back catalogues. "The range and quality is appalling," he says. Though material is coming through on CD, Belton complains that many tracks are remixed and don't sound like the originals, so The Gold AM is still playing a lot of vinyl.

STU LAMBERT

# MUSIC VIDEO

Description (tracks) Timing/ Dealer Price		
1	10	<b>NEW KIDS ON THE BLOCK: Hangin Tough</b> <small>Live/50min/£6.95</small> <b>CMV</b> 49030 2
2	<b>NEW</b>	<b>THE WONDER STUFF: Eleven...</b> <small>Compilation (11 tracks)/55min/£6.95</small> <b>PMV/Channel 5</b> CFW 2380
3	5	<b>THE BANGLES: Greatest Hits</b> <small>Compilation/1hr/£6.95</small> <b>CMV</b> 49053 2
4	5	<b>SIMPLE MINDS: Verona</b> <small>Live (4 tracks)/1hr 30min/£8.34</small> <b>Virgin</b> WD 610
5	4	<b>GLORIA ESTEFAN: Evolution</b> <small>Compilation (16 tracks)/55min/£6.95</small> <b>CMV</b> 49232 2
6	3	<b>MORRISEY: Hulmerist</b> <small>Compilation/40min/£6.95</small> <b>PMI</b> MWP 99 1218 3
7	34	<b>PHIL COLLINS: Singles Collection</b> <small>Compilation (14 tracks)/55min/£6.95</small> <b>Virgin</b> VVO 594
8	13	<b>THE CARPENTERS: Only Yesterday</b> <small>Compilation (11 tracks)/55min/£6.95</small> <b>Channel 5</b> 49232 2
9	10	<b>KYLIE MINOIGUE: On The Go...Live</b> <small>Live/56min/£6.95</small> <b>Video Collection</b> VC 4093
10	9	<b>LUCIANO PAVAROTTI</b> <small>Live/1hr 7min/£3.47</small> <b>Music Club/Video Col</b> MC 2003
11	12	<b>UB40: Labour Of Love II</b> <small>Compilation (14 tracks)/1hr/£6.95</small> <b>Virgin</b> VVO 647
12	14	<b>DANIEL O'DONNELL: TV Favourites</b> <small>Compilation (17 tracks)/52min/£6.95</small> <b>Ritz</b> RIT2002
13	6	<b>BARRY MANILOW: Barry In Britain</b> <small>Live (25 tracks)/1hr 55min/£6.95</small> <b>Pickwick</b> PGP 2137
14	16	<b>BIG COUNTRY: Greatest Hits</b> <small>Compilation (13 tracks)/52min/£6.95</small> <b>PMV/Channel 5</b> CV 10622
15	2	<b>ROLLING STONES: 25 x 5</b> <small>Compilation/2hr/£9.04</small> <b>CMV</b> 49027 2
16	5	<b>QUEEN: We Will Rock You</b> <small>Live (21 tracks)/1hr 30min/£3.47</small> <b>Music Club/Video Col</b> MC 2032
17	<b>NEW</b>	<b>HOTHOUSE FLOWERS: Take A Last...</b> <small>Compilation (14 tracks)/1hr/£6.95</small> <b>PMV/Channel 5</b> CFW 1186
18	9	<b>TALK TALK: Natural History</b> <small>Compilation/45min/£6.95</small> <b>PMI</b> MWP 99 1219 3
19	4	<b>DANIEL O'DONNELL: Thoughts Of Home</b> <small>Live (13 tracks)/52min/£6.95</small> <b>Telstar</b> TVE 1007
20	1	<b>TINA TURNER: Nice 'N' Rough</b> <small>Live (12 tracks)/55min/£4.99</small> <b>Music Club/Video Col</b> MC 2014

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# MUSIC VIDEO



PROJECT 90: based on footage valued at £1.2m.

## Gerry Anderson claims world's 'most expensive pop promo'

by Ian Watson

**PUPPET GENIUS** Gerry Anderson claims he has made the world's most expensive pop promo to accompany his new single, Project 90.

The clip has been compiled from footage worth £1.2m originally recorded for a pilot version of Space Police, Anderson's proposed new television series.

Although put together with the maestro's enthusiastic support, Project 90 is the brainchild of two Anderson fanatics, Charles and Jeremy Tyler. They have avoided the classic Barry Gray Thunderbirds theme in favour of a streetwise dance track, and new footage was used in the video to emphasise the freshness of the project. Anderson was also keen to avoid another novelty re-hash.

The new footage in the video gives a taste of the kind of work

Anderson intends to produce in the Nineties.

"It's a video which kids will accept," says Charles Tyler. "When you talk about Gerry Anderson you look for the high budget special effects and that's what they're going to get. Some would have wanted to look back at Thunderbirds, but I see little point in that. You have to go forward."

Project 90, which has been recorded by dance musicians Ron Elliston, Paul Wallor and Chris Jones with vocalist Venice, is not the only Thunderbirds-related record on release, however. Telstar is behind a remix of the TV theme, complete with a video featuring clips from the old series. Although the record capitalises on Gerry Anderson creations, Anderson himself was not involved, the Barry Gray theme being licensed by EMI, the clip material being licensed

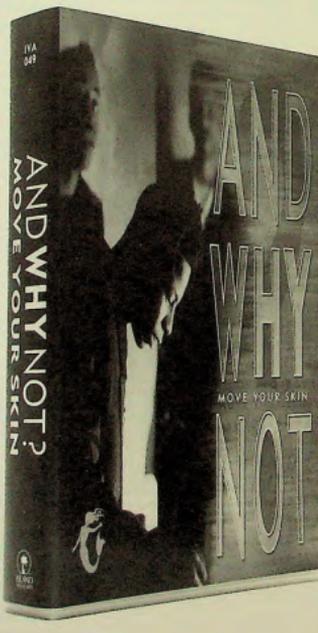
from what Telstar describes as "a management company". Anderson explains:

"When it comes to all my old shows I am an agent on behalf of the US company ITC for everything to do with advertising, publishing, broadcasting and merchandising, but when it comes to clip material that's another company entirely so Telstar didn't come to me, nor would they have to."

With one pop promo under his belt Anderson may go on and direct more videos, although he suspects that few record companies could afford his services.

"I wouldn't mind doing a video for very little, just for the fun of it," he says, "but the trouble is, you can't put on the front of the video this cost £13,000. You're just judged by it, so if it wasn't that good you'd get a bad name."

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REVIEWS



PRIMAL SCREAM: surreal feel

**VARIOUS:** Creation — The Creation Records Compilation, Virgin Vision, VVD 703. Running time: 60 minutes. Dealer price: £6.95.

**Comment:** Occasionally, like records, some of the most cheaply-produced videos can be the most effective. Simplicity can often be more enduring than costly, elaborate ideas. Unfortunately, the majority of the acts featured on Alan McEneaney's Creation label have yet to master this idea. All too often this 16-track compilation throes up predictable slow motion footage of miserable looking bands to accompany the guitar pop songs. The worst example is on the House Of Love's *Destroy The Heart* which is one long slow camera pan in black and white which completely deadens the song. Occasionally, it does work however. The blurred, almost dreamlike, video that accompanies Soon by My Bloody Valentine lends texture to the tune and the riot of colour and surreal feel of Primus' *Scream's* Loaded video also comes close. Otherwise, it is a rather lame collection of promos that add nothing to the music which, in itself, is excellent. **Sales forecast:** The Creation label may be notable for launching a string of five acts into the independent charts and garnering considerable critical acclaim, but its videos are hardly in the same league. But, like followers of the Factory label, the fans tend to collect whatever is released. Expect a lot of interest in this one from the indie sector.

NR

**JAZZ ON A SUMMER'S DAY:** Castle Hendring HEN 2 239. Running time: 86 minutes. Dealer price: £10.45. **Comment:** The appearance — at last — on video of this jazz-movie classic is almost certain to be rewarded by much over-the-counter activity. Best Stern's documentation of part of the proceedings of the 1958 Newport Jazz Festival, mixes on-stage action with subtle use of footage taken at the year's America's Cup race, which was taking place simultaneously. It also manages to convey, superbly and naturally, the instant creativity and bawdy excitement of live jazz in an outside-concert environment. He recaptures much superior music, from a variety of bands and artists. But not even these, and other leading jazz-buffs' artists, match the dignity and moving quality of Mahalia Jackson's *Lord's Prayer*. **Sales forecast:** Excellent, especially as its appearance co-

incides with a number of UK/Euro-Asian jazz festivals. In every way, a significant release. **SB**

**CALIFORNIA SCREAM'N' — The Best Of West Coast Rock, Castle Hendring. Dealer price: £6.95. Running time: 58 mins.**

**Comment:** The cover depicts a shining Japanese superbike of the type that sooths highways and sends pulses racing. Yet there is little in this rather lurid collection to set the adrenalin pumping. Cobbled together from US TV shows, a stream of hippy types from the late Sixties and early Seventies display a penchant for gargantuan flares and Belshia beacon-sized afros. The high spots are a menacingly psych-out Steppenwolf performing *Sookie Sue* in a junked-out WWII liberator bomber, Santana — with a youthful Neil Schon — going through an ominous Black Magic Woman, and Linda Ronstadt singing *Desperado* with the Eagles. The rest verges on the embarrassing.

**Sales forecast:** Flares may have made a resurgence but their initiators have little if any popular appeal today.

AM

**VARIOUS: Hard 'N' Heavy Volume 7. Virgin Video VVD 700. Dealer price: £6.95. Running time: 45 minutes.**

**Comment:** The producers of this series have found a successful formula and are sticking to it. The format doesn't change, only the contents. In this volume there are interviews with Judas Priest's Glenn Tipton, Blackie Lawless, Bruce Dickinson and Alice Cooper, some mixing with Great White and an introductory item on highly-promising new bands Sons Of Angels and Thunder. In an otherwise thoroughly enjoyable series, though, the 'uncensored' segment is desperately tame and — while it may be an undesirable concept per se — anybody who buys the video on the strength of it is in for a massive letdown, and, once again, there are grotesque scenes of onomatopoeia and mutilation. Rock 'n' roll doesn't need this kind of obscenity and, indeed, is theatrical enough in itself without them. **Sales forecast:** Hard 'N' Heavy has been going long enough for each dealer to know exactly how many of these will go out the door. The appeal to headbangers is undiminished. **J-CM**

by Phil Hardy

**THE FLYING Burrito Brothers** feature in three reissues this month. Best is the aptly titled *Dim Light, Thick Smoke and And Loud, Loud Music* (Edsel CD 197) which collects together previously unreleased material recorded when Gram Parsons was at the helm. Parsons' singing is as rough as it is fragile and the band's playing often ragged but the intensity of the performances remain as powerful as ever, particularly on the impassioned *Sing Me Back Home*.

Also from Edsel there's the group's second album, the intriguing *Burrito Deluxe* (ED CD 194), on which the group (still with Parsons) essay a tougher and more produced sound. By the time of *Hollywood Nights 1975-82* (Sundown SLDL 067) the Burritos were a group in name only and the result is a pleasant workable, low-key collection of the laid-back country-rock songs of writer John Beland. Parsons wasn't the first Byrd to either fly the coop or record in a country vein. That was **Gene Clark**.

His second country-rock release, *The Fantastic Expedition Of Dillard And Clark* (ED CD 192), recorded with Donny Dillard, features a brooding romanticism that, though less influential and intense than Parsons work, on recordings like *Out On The Line* and *She Drives My Sun* is equally affecting. Even better (for the hideous macho title track) is *Roadmaster* (ED CD 198), which features the late Byrd's never released under their name (*She's The Kind Of Girl*). With the spare backing of a floating collection of Byrds and Burritos, Clark pleads his way through a set of melancholic love songs given bite by their quirky observation (In *A Masty Morning*).

Equally fine and a wonderful historical curio is *Live At The Monterey Festival* (Thunderbolt THBL 074) which is just that from **Jefferson Airplane** in their early days. While not as good as *The Rabbit and Somebody To Love* but the standout tracks are the extended versions of *The Other Side Of This Life* and *The Ballad Of John and Marie* and *Panama*.

It was once said of Johnny Cash that Merle Haggard had the background sound loved to have had. The same could be said of Bruce Springsteen's *v*is **Dion**. Dion (like Haggard) has been through it all but, more importantly, that authenticity comes through his best work from doo-wop through folksinger to wonder post Return Of The Wanderer Fire In The Night (Ace CDCHD 934), a two-for-the-price-of-one's Dion's last special album and the unspooled sequel before he turned to gospel is a street album full of songs about prostitution in blue collar America approached with a verve which approaches the celebratory stance of Springsteen. A revelation.

The pleasures of **Franki Valli and The Four Seasons** are both better known and wonderfully collected on *Sequel's* three CD set *40th Anniversary Collection* (NXT CD 116). If occasionally the 54 track set is as perplexing —

why do men want to sing so high and why do we like it so much — it is a thrill to hear the hits and more it should do big business.

For collectors there is the eponymous album from **The Chocolate Watch Band** (Bluebird CD DCKW 25), a slice of Sixties socio-cultural US punk — in Stone clones with a US backbeat — that is both silly and fun. More fun is guaranteed by **Specialty Rock 'n' Roll** (Ace CDCH 291), annotated tracks featuring the likes of **Larry Williams**, **Little Richard**, **Don & Dewey** and of course **Jerry Byrne** whose little *Out* perfectly sets the raucous tone of the offering. Similarly engaging is **Home** (Blax CD SXSE 029) from **Delaney and Bonnie**. Too often overshadowed by their illustrious Friends, Home is a pleasing slice of blue-eyed soul with a dash of Southern funk and style courtesy the likes of **Willie Nelson**, **Isaac Hayes** and **Eddie Blue**. Surprisingly disappointing is the 18-track *The Best Of The Grates* (Ace CDCHD 297) which demonstrates that, like the really 16 Candles is that, and the 26-track *Play It Loud* (Charley CD 222) which similarly demonstrates that *Goodnight Sweetheart*, *Goodnight* is the best (but what a best!) of **The Spaniels**. Both are for collectors only.

*Gospel* is well served this month with a various artists collection from **Coca-Cola 20 Gospel Greats** (CDROPI017), a set from **The Staple Singers**, *Pray On* (Charley CD220), from their *Very Joy* days of the late Fifties, and best of all **The Swan Silvertones** and *Get Your Soul Right*, **Charly CD 211** another collection of *Very Joy* sides on which **Claude Jeter** and company simply lay it on the secular front from *Chess* — but *Very Charly* not MCA — there's a trio of London Sessions — in blues legend served by UK session men — from **Chuck Berry** (CD RED 20), **Muddy Waters** (CD RED 22) and **Bo Diddley** (CD RED 21). The **Chuck Berry** features *My Ding-A-Ling*, his only chart hopper but remains a minor release. However, the **Bo Diddley** and especially **Muddy Waters** sets, though short (only nine tracks each) are superior offerings.

And so to soul. The most intriguing offering is **Shrine**, the **Rare Soul Label** Horace's *HRH 104*. Put out by regular Ace

compiler **Adrian Cross**ed on his own label it collects together 14 cuts soul, outgunning from the first Mrs **Berry Gordy's** label which fountained under mysterious circumstances. A must, for soul (especially Motown) collectors. More — and more — of these equally collectible is **Crossed's** compilation of rare (mostly early Seventies), *Stax sides*, **Trippin' On Your Soul** (Kand 094) featuring the likes of **Paul Thompson**, **The Mad lads** and **The Newcomers**. Rather good is a new **Swamp Dog** produced album from **Ruth Brown**, *Black Brown & Beautiful* (J-D-E-G SDE 4023) that demonstrates that "Miss Rhythm", as she was billed in the Fifties, is still a potent force. From *Sequel* there's a quartet of Best Of **Norman Connors** NEX CD 118), **Michael Henderson** (NEX CD 117), **Barbara Mason** (NEX CD 115) and **The 5 Stearints** (NEX CD 116).

From **Dancetera** comes a trio of reissues. **Lupskit Killers** (DANCD 038) raptures the innocent rawness of **The New York Dolls** of 1972 before they signed to Mercury, while **Rick Richard Hell** (DANCD 040), a set from **Richard Hell**, includes such diverse elements of his work as the classic *Love Comes In Spurts* and the surprisingly faithful (in interpretation if not performance) version of **Allen Toussaint's** compassionate *Creole Way To Go*. **Down Blast Off** (DANCD 039) features the straight edged wickedly funny rock 'n' roll of **The Fleshtones**.

On the nostalgia front **Knight Records** has beefed up its *Portrait Of A Song Stylist* series with CDs by **Tony Bennett** (HARCCD 105), **Guy Mitchell** (106), **Doris Day** (101), **Martina Warren** (9113), **Cleo Laine** (9107), **Al Martino** (115) and **Peggy Lee** (116). All are solid collections which, though they don't include all the hits, offer representative recordings by the artist in question. The **Peggy Lee** and **Cleo Laine** albums are particularly good. Also from **Knight**, there's a further trio in its budget *The Collection* series, from **Crystal Gayle** (KNCD 13052), **George Jones** (13051) and **Glen Campbell** (13050). All 14 track compilations of Capitol/Liberty recordings, they feature enough of the hits to be worthwhile catalogue items. **Reissues marked** are vinyl only.



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# LCO pump up the volume

by Nicolas Soames

DESIGNER CLASSICAL band LCO (London Chamber Orchestra) play Hammersmith Odeon on Saturday (June 26) promising well-played Elgar, Tchaikovsky and Vivaldi — through a powerful PA system. With computer lighting, stage set and back projected film it will present classical favourites in a new form.

The LCO's record company, Virgin Classics, is issuing a fresh compilation of old and new LCO recordings called Power to coincide with the event.

It is part of a new recording/live concert campaign designed to extend through to the autumn when the LCO go on a UK tour.

Power contains Tchaikovsky's Serenade, Mozart's Eine Kleine Nachtmusik and Vivaldi's Concerto For Two Trumpets, taken from albums Nos 5, 6, 7 which will come out in the late summer. Also, it has Facades by Philip Glass (also from a future release) and works by Albini and Britten from post-releases.

Under The Eye Of Heaven by film composer Nic Bicat played by the LCO is also still available, though it will be repackaged and labelled LCO10 for the coming tour.

LCO, run by the Warren-Green brothers, are trying to break through to a wider classical audience — like Kennedy and Pavarotti but it has yet to score a similar commercial success.

● **THE SOVIET** pianist Mikhail Plehnev, who now records for Virgin Classics, was chosen to ease the tensions of superpower talks between Bush and Gorbachev at the recent White House summit. He travelled with the Gorbachev entourage and played a Steinway Grand situated in The White House.

● **THE PHILLIPS'** recording of John Eliot Gardiner's Magnificat by Bach was this week's Radio Three Building A Library choice.

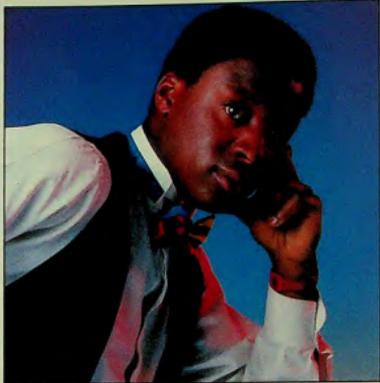
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3	PUCCINI TURKANT (HIGHLIGHTS) Zubin Mehta/LPO	DECCA 4213202/4213204	DECCA
4	PUCCINI ARIAS AND DUETS VARIOUS	EMI CDZ 7625202/LZ7625204	EMI (Cass)
5	PUCCINI'S GREATEST HITS VARIOUS	Maestro GL89788/GK89788 (BMG)	BMG
6	HOLST THE PLANETS James Loughran/HO	CFP CFP40243/TCCFP40243	CFP
7	ELGAR VIOLIN CONCERTO Nigel Kennedy/Handley/LPO	EMX EMX4120581/EMX4120584	EMX
8	TCHAIKOVSKY 1812 OVERTURE Charles Mackerras/LPO	CFP CFP1101/TCCFP1101	CFP
9	PUCCINI MADAMA BUTTERFLY Gabrielle Santini/Cochi	CFP CFP4144463/CFP4144465	CFP
10	PUCCINI ARIAS VARIOUS	CFP CDCFP4569/TCCFP4569	CFP
11	BIZET/PUCCINI/VERDI DUETS Merrill/Milano/Albanese/Tebal	RCA Victor GL87799/GK87799 (BMG)	BMG
12	MOZART REGUIEM New Philharmonia Orch.	CFP CFP4399/TCCFP4399	CFP
13	ALBINONI/PACHELBEL Herbert Von Karajan/BPO	DG Galleria 4190461/4190464	DG
14	BETHOVEN SYMPHONY NO. 9 Herbert Von Karajan/BPO	DG Galleria 4158321/4158324	DG
15	MOZART'S GREATEST HITS VARIOUS	Maestro GL85291/GK85291 (BMG)	BMG
16	HANDEL WATER MUSIC Viuetsi Of England	CFP CFP40092/TCCFP40092	CFP
17	ITALIAN OPERATIC ARIAS Various	CFP CFP4560/TCCFP4560	CFP
18	MOZART REGUIEM IN D MINOR Franz Welser-Moos/LPO	EMINENCE EMX2150/TCCEMX2150	EMX
19	WARSAW CONCERTO Kenneth Albin/BOSCO/Adri	CFP CFP4144931/CFP4144934	CFP
20	RACHMANINOV PIANO CONCERTO 2 Martino Tirimo/PO	CFP CFP4383/TCCFP4383	CFP

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WAYNE MARSHALL: "I regard the organ as a symphonic instrument — that's one reason why it can be so exciting"

## Marshall keyed-up for Virtuoso collection

WAYNE MARSHALL is nothing if not versatile. He made a considerable impact at Jobo Brown, the jazz pianist in the Glyndebourne Opera production of Porgy And Bess conducted by Simon Rattle three years ago. And he followed it up by being assistant chorus master at Glyndebourne the following season.

He is also the conductor of W11 Opera Group, the children's opera company, is shortly to conduct the premiere of Alfred Joseph's opera Alice In Wonderland in the Harrogate Festival; and was the pianist in Gershwin's Rhapsody In Blue on Virgin Classics.

But his primary commitment is to the organ, which is why he is pleased with his latest product. The Virtuoso Organist, a collection of favourites and arrangements for EMI (CDM 763490-2).

"I really want to be classified as a musician rather than an organist, but over half of my work is on the organ," admits Marshall. "I think about the organ orchestraly, which is the way I think it should sound. I regard the organ as a symphonic instrument — that's one reason why it can be so exciting."

Though Marshall does not veer

quite so much towards straight entertainment as the flamboyant American Carlo Curley (Marshall says he admires Virgil Fox more than anyone), he does have a penchant for the big works from nineteenth century France and the twentieth century.

This is shown partly by his recital of Widor's Toccata and Vierne's Canon de Westminster. But it also shows the organist's particular love of opera, for it features his own transcription of the Prelude to Verdi's Un Ballo in Maschera. "I want to do more arrangements — Strauss's Don Juan is one of my ambitions."

Marshall has clearly received the active support of Simon Rattle — he is with the conductor's agent, Harold Holt, and record company EMI, though no final decisions have been made for a second recital disc.

He was recently appointed assistant musical director of a new project, Carmen Jones, which is likely to be staged at the London Palladium next year. "But my main aim, at the moment, is to do more organ records and more organ recitals, especially in North America, Germany and Scandinavia." **NS**

## R E V I E W S

Requiem Mozart. Gundula Janowitz, Julia Bernheimer, Martyn Hill, David Thomas, The Honover Band and Chorus, Roy Goodman. Nimbus NI 5241. This new recording on the authentic instruments of The Honover Band premieres the new edition by the scholar Robbins Landon. Unlike an earlier authentic recording on Decca which omitted some established sections because they were too much the work of Mozart's pupil Susmayer, Robbins Landon balances scholastic authenticity with contemporary musical commonsense, and offers a far more preferable version. It is performed more with vigour than untram-

melled solemnity and distinguished more by the orchestra and chorus than the soloists (sounding quite fresh on this recording) though Martyn Hill is in good voice. ● Specialist

Octet, Schubert. The Academy of Ancient Music, Chamber Ensemble. Decca Florilegium 425 519-2. The first recording of the sunny Octet on authentic instruments, with the stars of the AAM. Particularly fine playing from Anthony Samsay, Robins Landon balances their soloistic characters. Particularly fine playing from Anthony Pay, clarinet, Monica Huggatt, violin and Anthony Holstead, horn. A delight ● General interest

## BRIEFS

● **THE FAMOUS** mid-Seventies recordings of Scott Joplin's Piano Rags by Joshua Rifkin which created the ragtime revival, are being reissued by WEA/Nonesuch. The best tracks from the three best-selling recordings have been put onto a single CD, including The Entertainer, Maple Leaf Rag and Magnetic Rag (7559 79159-2). It runs for 71 minutes.

● **BENNY BALL**, the lighting designer for Return From The Forbidden Planet has joined producer Alison Taylor and recording engineer Mike Duffon to start a small classical label. Called Back Catalogue, it has begun with a harp recital by the Welsh soloist Iwan Jones called in the French Style (CSCD001). The entertaining programme comprises arrangements (Fauré's Apres un Reve) to original works by Salzedo Tailleferre and others. Back Catalogue is currently being sold by mail order only (through Direct), but Ball is considering wider distribution. He can be contacted on: 0836 275330.

● **HYPERION'S** widely-praised cycle of Schubert's songs features one of its most accomplished artists for the next volume. The soprano Ely Ameling sings 23 songs all from 1815, some of which have never been recorded. As usual, Graham Jonson accompanies, and the disc (CDV 33007 and on tape) should prove one of the series' best-sellers.

Also this month, Hyperion releases Boyce's Solomon, a Serenade, with Bronwen Mills, soprano, Howard Crook, tenor and the Paey of Instruments conducted by Roy Goodman. This rare work — popular at the end of the eighteenth century, but too erotic to survive the prim nineteenth century, receives its premiere recording (CDA 66378 and on tape). And the Australian pianist Leslie Howard continues his Liszt cycle with Liszt at the Opera Volume 1, a double album of Liszt's piano versions of Don Giovanni, Aida, Norma, Tristan and others (CDA 66371/2).

● **CLASSICAL** SPECIALISTS should note that buried in the American jazz label Gramavision is an interesting recording by the leading contemporary music string ensemble, the Arditi String Quartet, in a typically challenging programme, the players begin with Beethoven's Grosses Fugue, Op 133, often regarded as a precursor of the twentieth century quartet; and follows it with works by Conté, Nanorow, (No. 3), Ruth Crawford-Seeger (Quartet 1931), Roger Reynolds (Concorno... a shattered landscape) and Iannis Xenakis (Telros).

The 75-minute CD is numbered GQ 794402 and is available from New Note.

● **MARTINO TIRIMO**, whose recording of Rachmaninov's Piano Concerto No 2 is one of CIP's best sellers, has moved to Pickwick to record his Piano Concerto No. 3. He begins with the 12 Etudes, Estampes and L'Isle Joyeuse, a 71-minute programme released on the company's full-price label IMP Masters (WACD 14).

The full Debussy cycle will be contained on four discs.

## DIARY

HELLUVA TIME for US giant Musicland to be looking to move into the UK [p.1]. OK, retail rents are at a 10-year low and its negative premiums can be had, but in product terms, it's going to be a long, cold summer. One experienced industry hand reckons the current lull is the quietest time he's known in 20 years while others are predicting closures among both record companies and retailers. Let's hope for a bit of greenhouse effect to warm up the autumn... Dudley's quotes of the week: Rough Trade MD **George Kimpton-Howe** on his company's operating philosophy: "We haven't got any policies and we're adhering to them." Former Record Bar owner **Barry Bergman** on the financial backing for his new record label: "We've been given an unlimited budget and we've already exceeded it." Expect more news of Bergman, the man who sold 200 stores in the US to Belgian company Super Club, very soon... Talking of new labels, is BPI chairman and Chrysalis co-founder **Terry Ellis** about to start a joint venture with CBS? "No comment on that," said the form-following one from a payphone at Alcol... Sad but true: the demise of *ZigZag* (p.4) is the third time the magazine has gone down, following resurrections in the Seventies and Eighties. Does this mean that it has finally drowned? ... Delightful to see Music Therapy's **Sybil Baresford-Pierce** getting a going in the birthday honours list, but shouldn't the Government be looking a little more closely at the other members of an industry which is the UK's *only world leader*...

ONE OF the few things in this life more certain than Scotland going out in the first round of the World Cup is Factory founder **Anthony Wilson** having a go at the majors when he makes his speech. In his keynote address to last week's Umbrella seminar, he said of the UK's big boys: "99.9 per cent is shit." That was followed by a comparison of international and UK attitudes: "The ashholes outside England are not as bad as the ashholes in England." Come on, Tony, get off the fence. Tell us what you really think... WEA assesses attending the company's international conference in Madrid last week were given a demonstration of the hush-hush Philips combi-cassette machine that plays both analogue and digital tapes. However, the event consisted of an out-of-focus slide-show and the posing from hand to hand of the insiders of a prototype. Some delegates were as mystified at the end as at the beginning... CBS is evidently on the verge of the much-mooted name switch to Columbia... In an industry noted for its rapid turnover of staff, it's splendid to note that **Frank Pearce** has now notched up 52 years in the business. He retires this week as commercial director at Damont after beginning his career in the HMV shop on Oxford Street in 1938... Cheek of the week award goes to **Alkal** for its advertising based on the Simple Minds Veranda video. Alkal says *MW* described it as "the video of the Nineties". Perhaps it should be noted that those words appeared only in Virgin Vision's *MW* ad for the video.

On July 1st 1989 Discopol was opened in Warsaw. This was the first CD only shop in Eastern Europe, exclusively supplied by MUM MUSIC. Today we operate through 14 retail outlets within PEWEX Network and this summer we will launch the sale of videos, more shops, and our own label.

On such an anniversary we would like to express our thanks to all those who made it possible:

**David Main**, Peter Bond and Roger Green of CBS; Ken Butcher, Ron Harris, Neil Sarsfield, Kay Brice, Gordon McKenzie, Rob Bennison and Elton Lattar from EMI; Phil Paterson from Chrysalis; Ivo and Colin from 4AD; Alexander Naum, Brigitte Dehnke and Lothar Steyer from PolyGram; Freddie Cannan and Miller Williams from FWL; Peter Walsley and Gareth from Rough Trade; Brian and Seymour from Dynamite Records Ltd; Andrzej Gorski from PEWEX; Marek Pogonowski from BRH London and David Dalton of MW.

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SO THIS is success: They Might Be Giants (left and third right) get to pose with Jonathan King.



A STUDY in contrasts: CBS Music Publishing managing director Richard Rowe (right) shows new signing Halo James' Christian James how to dress for success.



AT LEAST the manager's smiling: Energy Orchard, shortly after a live appearance at HMV's Henry Street branch in Belfast.



THAT SHOULD pay for a Porsche: Mott and Luke Goss try Mosonic handshakes with Warner Chappell Music managing director Robin Godfrey-Cox after signing a worldwide publishing deal.

## Backtracking

## Record Retailer, 1 July 1985

In response to widespread rumours, EMI issues statement announcing exclusive self-distribution of all EMI group and licensed labels from July 1986, ceasing arrangements with indies... *RR* reviews Jonathan King's *Everyone's Gone To The Moon*. "A new singer who combines a ballad style with allegorical Dylan type lyrics that don't quite click"... Mixed reactions from dealers in *RR* poll about need for EPs... CBS mounts biggest-ever promo campaign for a single artist with national newsy product advertising for **Andy Williams**.

## Music Week, 28 June 1975

Trojan Records and B&C Records go into liquidation, owning £294,453... Precision Tapes celebrates fifth birthday... Kenny Everett hits Capital breakfast

show and is replaced by former Radio City DJ  **Graham Dene**...

First-quarter 1975 figures show eight-track cartridge sales down more than a third over the same period in 1974.

## Music Week, 29 June 1985

Mr Justice Whitford rules that Armstrong was encouraging home-taping with the marketing of its twin-cassette system, describing its copyright warning as "insignificant"... Less than one year after disposing of Chappell, PolyGram re-enters music publishing...

**Maurice Oberstein** quits CBS in style, with a party at the In On The Park... MCA Records' UK MD Don Ellis given added responsibility of MCA Music in the wake of Caryl Simons' retirement... Pinnacle moves into new Origination Trading Estate premises.

MARK LEWISOHN

## MUSIC WEEK



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