

MUSIC WEEK



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Radio One in shake-up 'to champion new artists'

RADIO ONE is setting itself up as a champion of new music as part of a series of changes to its evening line-up.

A new mid-evening show presented by Mark Goodier will include sessions from new bands recorded in the BBC studios. "We're going to be looking for the bright young acts on a broad range of current styles," states Goodier.

The weekday evening In Concert slot also promises newly recorded bands as well as classic concerts from the station's archive. There will be more documentaries on the history of rock and pop, "not just looking back but examining current trends, like rap and hip-hop, as well," says Radio One spokesman Jeff Simpson.

Simpson says the changes reflect Radio One's commitment to encouraging the development of innovative young musicians. He adds that daytime playlist policy already

allows for a broad range of new music.

The station's autumn reshuffle, which comes into effect at the end of September, includes a move for Jaki Brambles to the teatime slot; an earlier start time for Simon Bates' Golden Hour and new three-hour weekend shows from John Peel, who moves from week-day evenings at his own request.

Goodier, who has already aired sessions from new bands such as Sugar Bullet and Flowered Up on his teatime show, will also present the flagship Top 40 show. Radio One is also moving into tour promotions. Details on p4.

● The BBC's new national radio channel Radio Five has also expressed a commitment to new music. The station, which goes on air on August 27, will be a speech-based network but new pop artists from around the UK feature on its children's and youth programmes.

INSIDE

PUBLISH AND BE SURVEYED

The latest music publishing market share figures

CLASSICAL PERFORMANCE

More market share details — from the classical sector

SELLING A TOUR

Can merchandising make or break a tour across the UK?



STEVE MASON: empire building

Mason moves into retailing

STEVE MASON, whose business empire covers everything from recording to distribution, is this week a retailer for the first time.

BPI council member Mason already has distributor Pinnacle, presser Lambourne Productions, importer/exporter Wandsong and several labels including Music For Nations. Now he has bought the first of what he intends will be a number of specialist record stores.

Mason has acquired the Red Record shop in the West End of London. The deal follows the eleventh-hour breakdown of negotiations to buy the whole of the four-shop Red group in June. He declines to go into detail about why the original proposal fell through.

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EMI buy-in is no sell-out, says IRS

EMI AND IRS have gone into partnership, finally fulfilling speculation of a trading relationship beyond their current distribution and licensing agreements.

In return for a cash injection into IRS, EMI Music Worldwide is now one of the joint owners of IRS along with founders Miles Copeland and Jay Boberg.

Both companies insist that IRS will remain autonomous under the deal and say that Copeland and Boberg will remain in the post of chairman and president respectively. EMI adds that it "will provide substantial funding for future talent development and expansion of the company's operations".

Copeland comments: "IRS has always been known as an innovative and unconventional label. That will not change. However, we will now have significant backing to help make our acts happen."

EMI Music Worldwide president Jim Field adds: "We've established an excellent international relationship with IRS over the last 15



JIM FIELD (left) and Miles Copeland: partners in IRS

months. We are pleased that it's now progressed to a closer association."

EMI and IRS are known to have been talking about a closer trading liaison since the beginning of the year, a fact which the companies initially denied but lately were open about.

Their deal means that IRS,

founded in 1979, will no longer be under the financial pressure which led to redundancies last year.

The company currently has a roster which includes Black Sabbath, Dread Zeppelin, Timbuk 3, Concrete Blonde and The Alarm. Much of its initial success was based on its discovery of REM and the Fine Young Cannibals.

New year plan for royalties tribunal hearing

THE COPYRIGHT Tribunal is indicating that it will hear the mechanical royalties case by the end of January — six months earlier than originally anticipated.

The BPI says it has been told the hearing will take place shortly before or after New Year if both sides are ready. The record companies' organisation has already presented its arguments over the proposed new mechanical rates and the Mechanical Copyright Protection Society has been given until September 30 to deliver its response to the tribunal.

The tribunal is to consider the new scheme introduced by the MCPS — whereby record companies pay 9.504 per cent of published dealer price — after being asked by the BPI to offer the new

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Another major axes jobs

EMI HAS axed nine sales force jobs as part of a restructuring of the department.

Director of sales Keith Staton says the operation will now have a better focus and will be better able to address specialist areas. To this end, Malcolm Grainger

has been appointed video sales manager and a classical sales division is to be set up.

Staton comments: "The sales department will now be totally focused on its primary function of selling EMI's new releases and extensive back catalogue."



junior giscombe

STEP OFF

7 12 CD 103

available from august 6th

Royalties

▶ FROM PAGE ONE

schedule.
BPI legal adviser Sara John comments: "We are very pleased that the tribunal has recognised the deep concern among record companies and has been able to act swiftly in response."

The MCPS is, meanwhile, continuing its discussions with other industry bodies, including the Scottish Record Industry Association. SRIA chairman Robin Morton says the sticking point in the talks is the level of the mechanical rate.

Morton says he is pleased by concessions agreed on such items as promotional allowances but does not want his organisation to enter into a commitment on mechanical rates before the tribunal hearing.

"We don't want an interim agreement," he states. "We have always said that royalty rates are something that will be put in place for use by major record companies and the Copyright Tribunal."

BPI must pay tribunal costs

THE BPI has been ordered to pay the cost of the first Copyright Tribunal hearing it instigated.

The organisation referred the old scheme for mechanical payments as a means of gaining more negotiating time. However, tribunal chairman Michael Bowers ruled in favour of the MCPS and has now awarded costs against the record companies trade body.

CBS attributes staff losses to natural turnover

CBS IS insisting that a spate of staff departures is natural turnover and is not part of an overall reduction in numbers.

Latest to announce their leaving are Epic product manager Mark Blaych and head of promotion Richard Evans. A company spokesman states: "It's just unfortunate that there have been as many as there have in the past few weeks. But they all will be replaced."

At a time when many record companies are feeling the effects of a subdued market, CBS says it has to plan for job losses. "We will be keeping the staffing levels we have got", the spokesman states.

Now shop takes on CBS over name

CBS COULD end up in court again in another legal battle over the use of a name.

Eastern Bloc, an independent record shop in Manchester that also runs two labels, a mail order service and distribution operation, says it is being asked to give up the use of the name for a band on the company's dance roster.

Mike Kirwin, at the shop, says when he was initially told about the band four weeks ago he advised CBS not to go ahead with the name.

"We told them but they have been so condescending. They think no one has heard of us but we

Rough Trade takes legal advice after Sleeping Bag's defection

ROUGH TRADE is taking legal advice over the decision by Sleeping Bag Records to switch its distribution to Spartan.

The company believes that the dance label is still under contract and cannot take its business elsewhere until its account is fully paid.

Last week, Sleeping Bag UK label manager Mervyn Anthony Lynn said the label had signed a new distribution agreement with Spartan following "a torrid and disappointing first 18 months with Rough Trade".

Lynn claims the label had not

been given the support it had expected from Rough Trade and that as a result certain singles were not the big hits they could have been.

Rough Trade Distribution managing director George Kimpton-Howe says the company has consulted its lawyers on the situation. "We believe that Sleeping Bag has acted outside of its rights in entering into an agreement with Spartan," he says.

"We have a valid and binding exclusive distribution and manufacturing agreement with them and we are considering any tie-up with

Spartan to be a breach of this agreement."

Lynn declines to comment on Rough Trade's claims. Sleeping Bag originates from the US and set up a UK office two years ago. Over the past year, it has achieved club hits with singles by Tafari and Koryna.

The latest additions to the Rough Trade Distribution label roster are: Communique; Trojan, including Receiver, Clay and Manic Ears; Paperless (a new BMG soul label) and Fire Records, including the Timepouse and Roughneck labels.

Hit Factory case ends up a draw

BOTH SIDES in the Hit Factory dispute are staying light-lipped about the value of a \$300,000 court case which achieved little more than retaining the status quo.

Pete Waterman and PWL lost the High Court battle for the exclusive right to use the name The Hit Factory for its London recording studios. From now on, both PWL and CBS can use the title.

PWL had asked the court to ban CBS UK from colling its refurbished Whitfield Street studios The Hit Factory. CBS wanted to use the name in the UK just as it does at present for its New York-based studios.

Waterman claimed that his studio had been generally known as The Hit Factory since mid-1987. But the judge Sir Nicolas Browne-Wilkinson ruled that Waterman had failed to show that the descriptive name was identified in the public mind as distinctively referring to his work.

It was heard that PWL had not attempted to adopt the name The Hit Factory as a trading title and that the name was no more than an "accolade". The fact that there was no universally clear and exclusive identification of the words with PWL was vital to Waterman's claim.

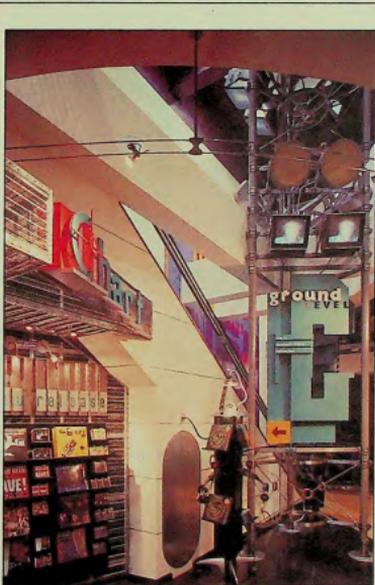
The judge said that while there was a risk of some confusion among artists and the record-buying public, he did not believe that the consequences of the two companies using the title would be damaging.

Sir Nicolas ruled that Waterman, who had sued through four of his companies, must pay 75 per cent

of CBS's legal costs. The liability was reduced because of CBS's allegation that Waterman had acted in bad faith in adopting the name.

The judge dismissed the claim as "quite unfounded" and described Waterman as "an honest, good and entertaining witness".

Waterman declined to comment on the outcome of the case and CBS director Jonathan Morrish said: "Naturally, we are very pleased with the result and we are looking forward to September when work on the studio is scheduled to be completed."



THIS IS the style which Virgin intends to bring to all its Megastores over the next 18 months.

The redesign has been unveiled at the new store in Princes Street, Edinburgh, and will be extended to cover the rest of the chain's stores before the end of next year.

Virgin Retail managing director Simon Burke comments: "Record retailing has never been at the forefront of retail design. We intend to change that."

"This is as good as anything else on the High Street — and I would challenge anyone to say it's inferior. That's the first time that's been capable of being said about record stores."

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No takers yet for troubled Soto Sound

BELEAGUED WHOLESALERS Soto Sound remains unsold despite inquiries from all the other main players in the market.

The company was put into receivership (MW, August 4) following the problems of its parent, Parkfield. Receivers Maurice Withall and Ian Allan are trying to sell it as a going concern.

Soto has made nearly 100 people redundant, and among those to leave are Clive Swan, the man who bought the company from founder Brad Aspass, and his successor as managing director, Steve Mandy. Swan has not been directly involved with Soto for three months but has now formalised his departure.

Mason

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but says: "I've bought their biggest store in the best position."

Mason goes on: "I think that retaining is little state of the moment and there's room for some aggressive marketing in specialist areas." His store will retain its dance specialisation and will be followed by a specialist also in the West End when suitable premises are available. The former Red Shop will be given a new name.

Asked about the philosophy of having an involvement in virtually every area of the music industry, he replies: "I don't see any point in expanding in a business you don't understand."

BRIEFS

Our Price joins Metal Hammer to push HM

OUR PRICE and *Metal Hammer* magazine are joining forces to promote heavy metal.

In each fortnightly issue of the magazine from this month, Our Price will take a full-page advertisement highlighting five new titles to be promoted in the chain's stores. The pages will carry a voucher discounting 50p off vinyl records and tapes and £1 off CDs of selected product.

- HMV'S NEW 10,000 square feet store in Croydon begins trading this week. The company says it is one of the largest record outlets in the UK outside London's West End.

- SP&S SALES is merging its operation with sister company Hermonex with effect from this month. The company says all existing trading terms will continue.

- HENDRING VIDEO product is being distributed by BMG from this month. First release under the deal include Viva Mandelal and the Prince's Trust 1989 Rock Gala.

Radio One breaks new ground with Emotional Fish promotion

RADIO ONE is taking its promotion of bands one step further by backing a tour by new artists An Emotional Fish.

But the station claims it is not showing favouritism to one band. "If it is favouritism then it is favouritism to new artists in general and to live music," says a spokesman.

The link-up with An Emotional Fish, who are signed to East West, will see Radio One promoting the group's UK tour on the Mark Goodier Show. There is no financial element to the deal, claims the station.

Ticket competitions and venue information will be broadcast

along with an In Concert performance in September.

"It is basically an extension of the sessions idea. It is something that we will probably do again and at the moment we are on the look out for other new bands that we can highlight at a grass roots level," says the spokesman.



TERRY BLOOD DISTRIBUTION marketing director Dave McWilliam receives the British Videogram Association's wholesaler of the year award from Dave Lee Travis. This is the second year running TBD has taken the honour.

Fish continues battle to escape EMI's net

FORMER MARILLION frontman Fish will continue his efforts to be released from his contract with EMI despite giving an undertaking to stay with the company for the time being.

EMI has begun a legal action against the singer to hold him to the terms of his recording deal. At a brief hearing before Mr Justice Mervyn Davies in the High Court, Fish's counsel, Kevin Garnett, said the singer wanted to join another company and would have his case heard as a matter of urgency before October. In the meantime, said Garnett, Fish would continue



FISH: Looking to leave EMI

recording for EMI.

Fish had considerable success as lead singer with Marillion and has since enjoyed hits as a solo artist.

World BRIEFING

NEW YORK: Music is providing the one bright spot in debt-ridden Time Warner's second quarter trading figures. Overall, the group made a \$189m loss from April to June; within that, the music publishing and recorded music division made a \$125m profit on a turnover of \$644m. Compared with last year, turnover is up 12.4 per cent and profit by 5.93 per cent.

MUNICH: Authors' society GEMA is being wracked by the biggest internal dispute in its 43-year history. It follows the revelation that former president and general director Erich Schulze last year authorised an advance of \$6.1m to assist the Rolf Budde publishing company in acquiring the catalogues of Giorgio Moroder and George Michael, thereby bringing the two writers into GEMA membership.

NEW YORK: Pizza Hut is sponsoring a 40-city tour by the Ninja Turtles. The restaurant chain, which has other Ninja Turtle tie-ins, will test Ninja Turtle menu items in its 6,000 outlets in October.

ROUGH
TRADE
GROUP

ROUGH TRADE's new address is :

**Rough Trade House,
339 Seven Sisters Road,
London
N15 6RD**

New Telephone Numbers are:

**Telesales 081 - 802 1155 (From Monday July 30th)
Switchboard: 081 - 802 8696 (From Monday August 13th)
Fax 081 - 809 4470 (From Monday August 13th)**

**This information is applicable to these departments
on the following dates:**

**Warehouse from Monday July 16th 1990
Telesales from Monday July 30th 1990
All other departments from Monday August 13th 1990**



STAGE HANDS: (from left) Andrew Lloyd Webber, Timothy Sutton, Vivian Ellis, Victoria Wilson, Tim Rice and Alistair Holland

Taking centre stage

The annual Vivian Ellis Prize has given a useful leg up to many a stage struck young hopeful looking to a career in writing for musicals. Gerald Mahlowe reports

WHILE EUROVISION is widely ridiculed and Opportunity Knocks is frequently knocked, you will not hear one word against The Vivian Ellis Prize.

A competition "to encourage young people to write for the musical stage", it was devised by the PRS and the Guildhall School of Music and Drama to celebrate the 80th birthday of the Society's President — in 1984. On July 26, the GSM&D's Barbican theatre housed the finals for the sixth time. The winners were the youngest yet — the under 18 trio of Timothy Sutton, Alistair Holland and Victoria Wilson for their Beauty And The Beast.

It is not hard to see why the event was a hit: the audience was star-crammed, the judges who assess the five new musicals could not be more prestigious (the likes of Andrew Lloyd Webber, Tim Rice, Cameron Mackintosh and Jonathan Simon), and Don Black was the perfect host.

Certainly, the competition could not be better named. Vivian Ellis, CBE, is the sole survivor of the triumvirate — completed by Novello and Coward — that was the backbone of English musical theatre.

Given that pedigree, how much does being a prize-winner help a composer or lyricist career? Charles Hart, a mere runner-up in the first year, provides the perfect example. His way with a lyric grabbed the attention of Messrs Mackintosh and Lloyd Webber, and within two years he had a Really Useful publishing pact and a stake in the Phantom Of The Opera.

"But I was pecuniarily lucky," he says. "The time and place were

exactly right and Andrew took a remarkable risk."

Hart is wise to sound cautious, for the following year's winner enjoyed nothing like the same success. "But it was still good for me," insists Steven Markwick, "Everyone in the business says, 'We get 100 tapes a day', and this competition helps you to the top of the pile. Right now, I'm working for a jingle company and they were interested in me because I'd won."

For a while, it looked as though 1987's winning entry, Orlando, by James McConnel and Kit Hesketh-Harvey, might go places — then it floundered over copyright problems. Nevertheless, it got composer McConnel a powerful agent and helped the pair land a studentship with Stephen Sondheim at Oxford University.

Like Hart, 1988 winner Jason Carr picked up a commission from a leading theatrical figure — ex-National Theatre supremo Peter Hall. The result, Born Again, opens in Chichester in September with a world-class cast, "and I'd say the VEP speeded up my career by around five years," he says. "The prize money was useful, too. I used it as down-payment on a piano."

Last summer's £3,000 first-place cheque helped Neil Brand and Alison Gray get their House Of Dreams staged for a week in a 900-seat theatre in their home town. "It played to record houses," says Brand, "and now other theatres are interested. It also got me into the PRS and BASCA, and we've even had a call from BMI." What's more, publishers Josef Weinberger have snapped up the team's previous effort, Wildcat On Safari.

But perhaps the best VEP story belongs to George Siles and Anthony Drews, winners in the very first final of 1985. Their Just So, based on Kipling, charmed both Warner Brothers Music Publishing (as it was then) and the ubiquitous Cameron Mackintosh. Then the long business of getting the show exactly right began.

Says Drews: "Warners banked us for two years, due to a man named Johnny Shiring who loved musicals, and Cameron provided continual encouragement — including financial encouragement."

And the result? Just So finally gets to London in November, at Kilburn, and could just transfer to the West End next year.

Warner Chappell back in vogue as EMI slips

A NEW name enters the publishing market share list this month as Italy's top indie Ricordi scores 2.3 per cent thanks to the World Cup and Nesson Dormo. This is not courtesy of Puccini (died 1924, therefore out of copyright) but through Franco Alfano, who completed Turandot after Puccini's death and hung on himself until 1954.

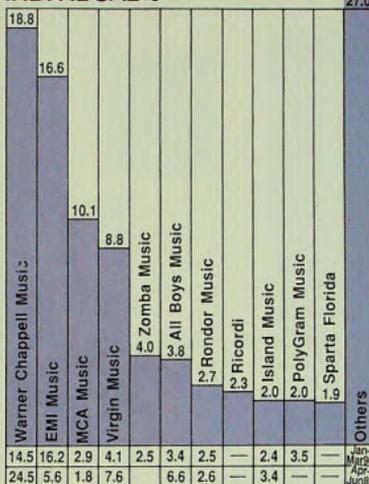
However, the big news this quarter is that in *MW's* survey of the best-selling singles, Warner Chappell has returned to the top after being surpassed by EMI at the beginning of the year. Both those companies shared in the publishing of that other Italia '90 song, *World In Motion*, but Warner's biggest successes came with Madonna's *Vogue*, *The Power by Snap* and *Dirty*

Cash by The Adventures Of Steve V.

That last copyright was shared with MCA Music which wins the quarter's award for most-improved publisher. From last quarter's sixth place and only 1.8 per cent a year ago, the company has surged to third with April-June's biggest song, *Killer by Adamski*.

Things look set for a close battle throughout the summer between EMI and Warner Chappell. EMI's hits for last quarter included songs from Maurice Starr (for *New Kids On The Block*) and *Black Velvet* (a shared copyright with Zomba) but already in July the company is notching up sales through *Turtle Power* and *U Can't Touch This*. **DL**

PUBLISHING INDIVIDUAL %



PUBLISHING CORPORATE %

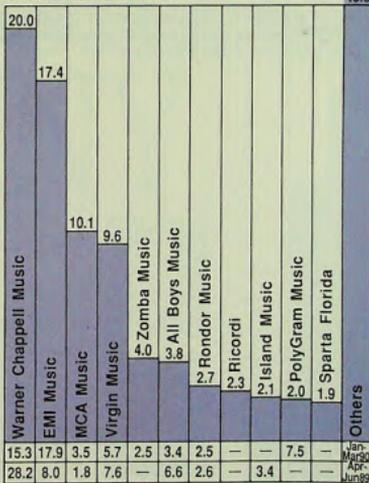


CHART PERFORMANCE

WRITERS

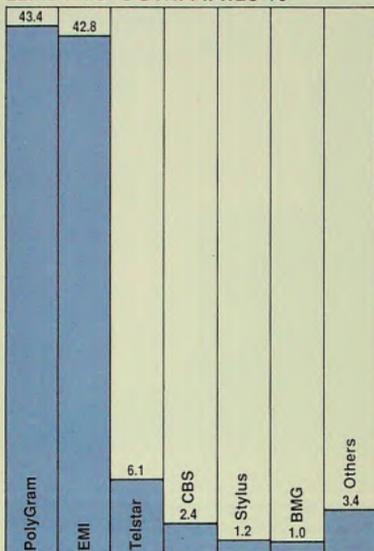
- 1 Adamski/Seal
- 2 Stock Aitken Waterman
- 3 Madonna/Shep Pettibone
- 4 Elton John/Bernie Taupin
- 5 New Order/Keith Allen
- 6 Maurice Starr
- 7 Snap
- 8 Vincent/Wahsh
- 9 Oliver Leiber
- 10 Puccini

MW's quarterly survey is based on chart panel sales from the A-sides of the top 200 singles of APR-JUN 1990 as supplied by Gofun.

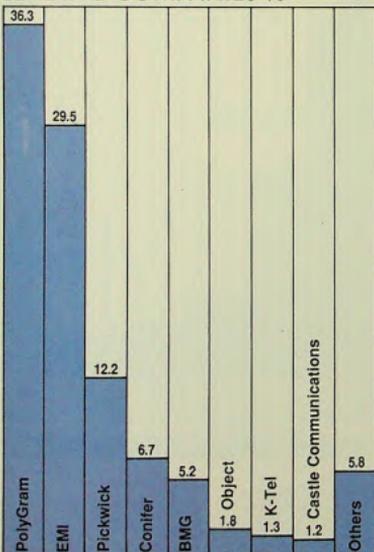
MARKET SURVEY

APR-JUNE 1990

CLASSICAL FULL-PRICE/CROSS-OVER LEADING COMPANIES %



CLASSICAL BUDGET/MID-PRICE LEADING COMPANIES %



The graphs on these pages were prepared from statistics supplied by Gallup based on a weekly sample of sales through 900 record shops in the UK. Full price/crossover albums are those at a dealer price of £2.80 or over.

CLASSICAL

PolyGram regains top slot — and aims to keep it

By Nicolas Soames
POLYGRAM CLASSICS has regained its position at the top of the full-price/cross-over classical market share chart following the extraordinary success of The Essential Pavarotti.

The margin is not great — less than one per cent separates it from EMI — but Peter Russell, PolyGram Classics divisional director, says the new position is significant, especially as PolyGram also topped the mid-price/budget chart by a considerably wider margin.

"The Pavarotti effect has been a major factor for us in the same way that Kennedy was for EMI, and as long as it continues to occupy a high place in the charts, the sales will keep rolling in and we will maintain our position," he says.

But Russell is confident that PolyGram will remain the market share leader for the rest of the year, without the company relying on The Essential Pavarotti. "We have some very strong product waiting in the wings, among them The Three Tenors Concert," he says. "The demand from the trade has been

very good and I am sure it will go straight into the pop charts on its release in a couple of weeks."

The Decca/Pavarotti success means that Decca has become the top classical label in PolyGram Classics for the first time in over five years, overtaking Deutsche Grammophon. DG — the famous Yellow Label — originally moved into the lead with another pop-style success, West Side Story, and succeeded to maintain it with a series of other popular campaigns.

"But at the moment, a lot is happening in Decca, with 100 Best Tunes doing well, and The World Of, and we are anticipating further good sales in the autumn with developments such as the relaunch of Argo. 1990 is proving an extremely successful year for Decca," says Russell.

EMI still offered a strong challenge, with most share charts, with two Kennedy albums — Vivaldi and Mendelssohn — topping the sales returns in the full-price. Pavarotti topped the cross-over chart with Classic Experience II coming second.

TOP 20 FULL-PRICE

Classical			
1	VIVALDI FOUR SEASONS	EMI	NIGE2/TCNIG2 (E)
2	MENDELSSOHN/BRUCH/SCHUBERT	HMV	
	Nigel Kennedy/Jeffrey Tate/ECO	EL749663/EL749663 (A)	
3	ELGAR CELLO CONCERTO/SEA PICTURES	EMI	
	Barbirolli/LSO/Baker/Du Pre	ASD655/TCASD655 (E)	
4	BERNSTEIN IN BERLIN: BEETHOVEN...	Deutsche Grammophon	
	Leonard Bernstein	4298511/4298514 (F)	
5	SIBELIUS SYMPH. NO. 5/VIOLIN CONCERTO	HMV	Rufabe
	Nigel Kennedy/Simon Rattle/CBSO	EL497171/EL497174 (E)	
6	MAHLER RESURRECTION	Imp Classics	
	Gilbert Kaplan	DPCD910/CIMP910 (PK)	
7	HOLST THE PLANETS	Deutsche Grammophon	
	Herbert Von Karajan/BPO	253201/93302019 (F)	
8	ELGAR CELLO CONCERTO/ENIGMA...	CBS Masterworks	
	D Barenboim/PDO/J Du Pre	CBS74529/4076529 (C)	
9	ESSENTIAL HIGHLIGHTS OF SWAN...	Royal Opera House	
	Mark Ermler/ROHO	ROHPO01/ROHMC001 (CON)	
10	BIZET CARMEN HIGHLIGHTS	Philips	
	Jessye Norman/Seija Ozawa/OND	4260401/4260404 (F)	
11	CHOPIN PIANO CONCERTOS NOS 1 & 2	Sony Classical	
	Zubin Mehta/PI/Murray Perahia	544922/5144922 (C)	
12	PUCCINI MADAME BUTTERFLY HIGH...	Decca Opera Gola	
	Herbert Von Karajan/VPO	4212427 (E)	
13	BIZET CARMEN (HIGHLIGHTS)	Deutsche Grammophon	
	Herbert Von Karajan/BPO	4133221/4133224 (F)	
14	RACHMANINOV PIANO CONCERTOS NO 2	Decca	
	Vladimir Ashkenazy/Haitink/COA	4144751/4144754 (A)	
15	VIVALDI CELLO CONCERTOS	RCA Red Seal	
	Paul Robinson/TCO/Harnay	RD60155/RK60155 (BMG)	
16	VIVALDI 4 SEASONS	Philips	
	Federico Agostini/Musici	4268471/4268474 (F)	
17	TCHAIKOVSKY ARIAS	Philips	
	Dimriti Hvosroskyan/BPO	4267402/4267404 (F)	
18	MAHLER SYMPHONY NO. 5	Deutsche Grammophon	
	Leonard Bernstein/VPO	4236081/4236084 (E)	
19	ESSENTIAL HIGHLIGHTS OF NYU...	Royal Opera House	
	Mark Ermler/ROHO	ROHLP002/ROHMC002 (CON)	
20	VAUGHAN-WILLIAMS SEA SYMPHONY	EMI	
	Bernard Haitink/LPO	CDC749911/CDC7499112 (E)	

© CIN. Compiled by Gallup for Music Week and BBC

BRIEFES

● PROFESSOR Howard Chandler Robbins Landon has been appointed music adviser to Nimbus. This follows the release of the world premiere recording of the new Robbins Landon edition of Mozart's Requiem. Robbins Landon, a specialist in the classical period, will oversee the recording project of all Haydn's Symphonies by the Austro-Hungarian Haydn Orchestra under Adam Fischer.

● DESPITE The recent announcement by Nimbus of its plans to record many of Parry's major works, Chandos has now announced its recording of a similar major Parry undertaking, with the LPO conducted by Matthias Bamert. The Chandos series, prepared in conjunction with the Ralph Vaughan Williams Trust, will include the symphonies, orchestral and choral music, Symphonies Nos 3 and 4 in the series have already been recorded. "Chandos welcomes the competition and is content to let the reviewers and the buying public decide the merits of the various recordings," says Trisha Garrard, Chandos press officer.

● THE PREMIERE recording of Schubert's opera Fierabras, with Protschka, Matloia and Studer in the leading roles conducted by Claudio Abbado is released by Deutsche Grammophon on a two CD set (427 441-2) this month. The opera, which was not performed in the composer's lifetime, was dismissed by critics throughout the nineteenth century, but was welcomed at its modern premiere in Vienna two years ago conducted by Abbado.

● OPERA SPECTACULAR, with popular arias including Nestun Dorma and the duet from Lakme (used in the British Airways ad) are included on a new selection of four-records, sung by the soprano Valerie Masterson and other soloists from the English National Opera on IMP Masters, the new full-price label from Pickwick Classics. It is available on all three formats. MCD/MCL/MCC/15.

CROSSOVER CLASSICS

1	THE ESSENTIAL PAVAROTTI	Decca	
	Lusiano Pavarotti	4302101/4302104 (F)	
2	CLASSIC EXPERIENCE II	EMI	
	VARADIS	EMF0502/EMF0500 (E)	
3	A NIGHT AT THE OPERA	Decca	
	VARADIS	EMF0514/EMF0514 (E)	
4	THE CLASSIC EXPERIENCE	EMI	
	Vision	EMF0503/EMF0504 (E)	
5	CLASSICS BY MOONLIGHT	Philips	
	JAMES LAST	8432181/8432194 (F)	
6	SING ANDREW LLOYD WEBBER	East West	
	JOE CARRIERS	SW235/SW232 (E)	
7	THE ESSENTIAL DOMINGO	Deutsche Grammophon	
	Piacci-Damaggio	POV1/PDNC1 (F)	
8	TUO PAVAROTTI	Decca	
	Lusiano Pavarotti	4256811/4256814 (F)	
9	JOE CARRIERS COLLECTION	Stylus	
	JOE CARRIERS	SNR860/SNR860 (E)	
10	GRANDISTO LOVE SONGS	CBS	
	ORFEO TEATRO	CS844701/MS44701 (E)	

DECCA

Vladimir Ashkenazy
 Cecilia Bartoli
 Joshua Bell
 Herbert Blomstedt
 Jörges Bolet
 Richard Bonynge
 Riccardo Chailly
 Kyung Wha Chung



Claudio Abbado
 Martha Argerich
 Kathleen Battle
 Arino Benedetti Michelangeli
 Leonard Bernstein
 Plácido Domingo
 Emerson Quartet
 John Eliot Gardiner

PHILIPS

Claudio Arrau
 Beaux Arts Trio
 Alfred Brendel
 Frans Brüggen
 Semyon Bychkov
 José Carreras
 Colin Davis
 John Eliot Gardiner
 Guarneri Quartet
 Bernard Haitink
 Heinz Holliger



POLYGRAM CLASSICS

Nº1 CLASSICAL COMPANY

Christoph von Dohnányi
 Charles Dutoit
 Eduardo Fernández
 Lynn Harrell
 Christopher Hogwood



Dmitri Hvorostovsky
 Zoltán Kocsis
 Johan Llapaj Webber
 Sir Neville Martinson
 Kurt Masur
 Viktoria Mullova
 I Musici
 Riccardo Muti
 Jessye Norman
 Saja Ozawa
 Heinrich Schiff
 Jeffrey Tate
 Mitsuko Uchida



Peter Hofner
 Dame Kiri Te Kanawa
 Alicia de Larrocha
 Ute Lemper
 Radu Lupu
 Sir Charles Mackerras
 Zubin Mehta
 Lea Nucci
 Luciano Pavarotti
 Philip Pickett
 Pascal Rogé
 Andrés Schiffré
 Sir Georg Solti
 Dame Jean Sutherland
 Takács String Quartet
 Jean-Yves Thibaudet



Carlo Maria Giulini
 Hagen Quartet
 Matt Haimovitz
 Vladimir Horowitz
 Herbert von Karajan
 Carlos Kleiber
 Gidon Kremer
 James Levine
 Mischa Maisky
 Anne-Sophie Mutter
 Trevor Pinnock
 Ivo Pogorelich
 Maurizio Pollini
 Gil Shaham
 Giuseppe Sinopoli
 Kristian Zimmern



TOP INDIE TOP 40 SINGLES

1	7	NAKED IN THE RAIN Blue Front	W.A.U. Mr. Model Big (LA) B3277 (R)
2	4	I'M FREE The Soap Strippers	New TV (LA) RTV 311 (R)
3	4	LO Wings/Ocean Blue (LA) F3131 (R)	
4	6	TRICKY DISCO Body One	Wings/Ocean Blue (LA) F3131 (R)
5	3	ONE LOVE The Jesus Men	Shantara (CH) 11 (R)
6	5	VELOURIA A&R	ABC (AD) 3009 (R)
7	7	WORLD IN MOTION... England Jane O'Brien	Factory/WCA (AC) 3137 (R)
8	10	LAMBORGHINI Shorty And Doree	Shot Up (LA) DANCE (LA) A (P)
9	13	IT'S ON Honeydew	Honeydew (LA) H1943 (R)
10	9	SHE COMES IN THE FALL Laguna Cactus	Cow-Music (LA) 101 (R)
11	8	LOVE DON'T LIVE HERE ANYMORE The Waitresses	Dance WANT (LA) 22 (PAC)
12	14	THIS CAN BE REAL Debut/Sevens	Debut/Sevens (DE) 701 (R)
13	15	BITING MY NAILS Empire State	Mega (LA) MUTE 117 (R)
14	11	LOVING YOU Manhattan Transfer	Debut/Pinnacle (DE) 701 (PAC)
15	12	DOIN' THE DO Branigan	Rhythm King (LA) 3107 (R)
16	17	SWING Earl Slick And Terry Bell	Shantara (CH) 11 (R)
17	16	THE ONLY ONE I KNOW The Waitresses	Shantara (CH) 11 (R)
18	19	KILL YOUR TELEVISION The Waitresses	Chapter 12 (LA) CHA18 (R)
19	20	STEP ON Mystery Machine	Factory (AC) 3137 (R)
20	21	A HUGE EVER PULSATING W.A.U. Mr. Model Big	W.A.U. Mr. Model Big (LA) B3277 (R)
21	8	ANOTHER NIGHT James Brown	PWI (PH) 3138 (R)
22	NEW	GOTTA TURN THE MUSIC UP MC Hammer	1st Run (PH) 913 (R)
23	22	SHALL WE TAKE A TRIP The Waitresses	Factory (AC) 3137 (R)
24	26	PERFUME From Angels	Shan Jay (DE) 417 (SH) 0001 (ART)
25	36	MADCHESTER RAVE ON E.P. Happy Mondays	Factory (AC) 3137 (AC)
26	NEW	COME INTO MY HOUSE Green Day	Cow Street (DE) 12 (R)
27	34	ELPHANT STONE The Jesus Men	Shantara (CH) 11 (R)
28	23	VENUS The Waitresses	Bonus (RUM) 17 (R)
29	32	STEPPING STONE/FAMILY OF MAN Packets	Debut (SM) 1331 (P)
30	29	PACKET MAN Debut/Underground	Tammy (LA) BOM (LA) 333 (R)
31	30	STAR Mega	Mega (LA) MUTE 117 (R)
32	27	TREAT ME GOOD Dynamite	Big Life (LA) 747 (R)
33	37	POLICY OF TRUTH Dynamite	Mega (LA) MUTE 117 (R)
34	39	LAZIYITS - ONE ARMED BOXER Happy Mondays And Jesus	Factory (AC) 3137 (AC)
35	NEW	MADE OF STONE The Jesus Men	Shantara (CH) 11 (R)
36	33	SHE BATHS THE DRUMS The Jesus Men	Shantara (CH) 11 (R)
37	NEW	ACID ROCK The Jesus Men	F.A.O. (LA) 101 (LA) 51 (R)
38	31	THE WARNING The Warning	Honeydew (LA) 101 (R)
39	35	DON'T YOU FORGET ABOUT ME The Waitresses	Empire A (PH) 101 (R)
40	2	ONLY FOR THE HEADSTRONG Frostpunk	New Wave (LA) CW (LA) 188A15 (R)

TOP 20 ALBUMS

1	1	65 THE STONE ROSES The Stone Roses	Shantara (CH) 502 (R)
2	3	15 LIFE James Brown	Cow-Music (LA) 101 (R)
3	2	BETWEEN THE LINES John Mellencamp	PWI (PH) 3138 (R)
4	5	20 WOLAN Dynamite	Mega (LA) MUTE 117 (R)
5	4	7 LEATHER & LACE Tina Turner	Dance (SM) 64 (R)
6	6	4 WILD! Eagles	Mega (LA) MUTE 117 (R)
7	10	PASSION AND WARFARE Food For Thought	Food For Thought (LA) 717 (R)
8	7	4 THERE'S NOTHING LIKE THIS Kanye Dances	Kanye Dances (R) 21 (LA) 66 (R)
9	NEW	AS ONE Debut/Thrills	Dance (LA) 117 (R)
10	9	38 THE HEALER Mekonsa/Debut/Thrills	Shantara (CH) 502 (R)
11	NEW	11 FREEDOM AND RAIN John Mellencamp & Bryce Bordie	Cowling Wood (CO) 631 (R)
12	10	40 BUMMED Happy Mondays	Factory (AC) 3137 (R)
13	8	2 CLOPATA GRIP The Healer	One Little Indian (LA) 717 (R)
14	6	7 FEET HIGH AND RISING On Ya Sack	Big Life (LA) 747 (R)
15	11	2 INDIE TOP 20 VOL IX Various	Backstreet 11 (R) 001 (R)
16	15	5 CIRKUS Front	Mega (LA) MUTE 117 (R)
17	15	42 ENJOY YOURSELF Front	PWI (PH) 3138 (R)
18	16	5 READING, WRITING & ERASING The Waitresses	Rough Trade (RUM) 148 (R)
19	13	3 'QUIREL & P MAN Happy Mondays	Factory (AC) 3137 (R)
20	18	10 PGD Arrogance	ABC (AD) 3009 (R)

Compiled by Music Week from Gallup Data

A & R INDIES

by Dave E Henderson

THE DARKSIDE release a new single, called "Waiting For Angels, on Sluotion Two, through Rough Trade while at In Topa. **SIRCH** release a new single, called "Business Pollution" through APT. The newest release from Shimmy Disc Europe is **The Boredoms'** Soul Discharge, which centres on the classic event of Wigan Casino's Northern Soul all-nighters.

AMERICAN COMPOSER Jon Hassell has a new album on Long Records through Rough Trade. Hassell, who's worked with Brian Eno and Talking Heads among others, leaves his series of Fourth World Music to unleash City — Works Of Fiction. New Rose releases the debut from **Bent Back Tulips** called "Looking Through". The group comprises people who were previously Dramarama. **Jive Turkey** release their debut album/CD "Perfume Experiment" on Doncasteria through Revolver and Northern Ireland's **The Divine Comedy** release their debut album/CD, "Fanfare For The Comic Music, on the Setanta label which has tracks from **HP Lovecraft's Shadows Of Knight**.

REVOLVER has taken on the Special Delivery catalogue and items now available include albums from **Gregson And Colister**, **The Balham Alligators**, **Commander Cody, Blowzabella**, **Jonathan Richman**, **Santiago Jiminez Junior**, **The Mighty Flyers** and many others. Also through Revolver, the latest from Cooking Vinyl is the teaming up of **The Oyster Band** and **June Tabor** for Freedom And Rabor. Another new partnership sees **Maddy Prior** and **Rick Kemp** team up for the single **Happy Families** on Park Records through Pinnacle. **Gry Sisco!** return with some sweet, sex beats on Hipstastic.

THERE'S a high-powered compilation album titled **Veru Groningen** — Beauty In The Underworld on the Vera label, featuring 14 tracks on the CD version. It's packed with live recordings from the Netherlands Vera venue in Groningen with a cost list that includes **Sonic Youth**, **The Levying Trains**, **Dinosaur Jr**, **The Feelies**, **Alex Chilton** and a whole host more. Psi Records launches with a couple of interesting items. First up is **Rektum**, a thrash noise on Sakredum — the group are a thinly disguised Gay Byker on Acid and the label sets out its stall musically with a compilation album called **The Hellfire Club**, featuring tracks by **US:UK**, **Chumk**, **Junior Mammals**, **Slimy**, **King Conehead**, **Trash County**, **Domitors** and numerous others.

THE BACKS label has the fifth album from **Venus In Furs** and that's called **The Speed Of A Fun**, while Backs distribute **It's A Wonderful Life** on **Pejmanes' LA** and CD Ghosts Of Love on Bomb and a second volume of **Jimmy Page's**

C K U N G



SOME HAVE FINS: DEB LP plus tour support to House Of Love

Session Man on AIP. On the Vox label through Backs there is a compilation of long lost US psychedelic underground items called **Beyond The Galica Walk** and a compilation of tracks from the Dunwich label called **The Dunwich Story**, which has tracks from **HP Lovecraft's Shadows Of Knight**.

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NEW FROM **Damon is David Halley's** Frog Day Talk debut album, plus the compilation **True Voices**, featuring songs by Pat Oche, Tim Buckley and other late artists, performed by **Gene Clark**, **PF Sloan** and several others. On the Zappa subsidiary there is a CD coupling of **Valley Of Rain** and **Ballad Of A Thin Man**, live by **Giant Sand** and on Edel there is a first time CD releases for **The Creation's** **How Does It Feel To Feel**, **Big Brother And The Holding Company's** **Cheaper Thins**, **The Beau Brummells'** **Autumn** in San Francisco and the Basin Street Blues of **Bob Willis** on the Tiffany Transcriptions Volume Three and Four. All Demon releases are available through Pinnacle.

MULTI-LAYERED guitars hold court on **Some Have Fins** by UK outfit Silverfish on the Childish label through Rough Trade. The group set out soon as support act for House Of

Love. More esoteric material waits in from the Doncasteria label, through Revolver. Releases include LP and CD items from **Johnny Thunders**, **Too Much Junkie Business** and **Stations Of The Cross**, **Skateflakes**, **Stretching Out** and **The Lounge Lizards'** **Live '79-'81**. All of these were originally out on the tape-only New York label ROIR. ROIR itself has a couple of new items through Pinnacle, they are cassette-only releases of **Judy Nylon's** **Adrian Sherwood**-produced album **Feel Your Love** along with **Front Line Assembly's** **State Of Mind** — which originally appeared some time back on the German Dossier label.

THE TOUCH And Go label, from Chicago, releases **Killdozer's** **For Ladies Only** through Southern. Originally out as a set of coloured vinyl seven-inches, it is now all crammed onto an album and it features covers of their favourite tunes. **Die Dreuzen** also get on the cover version bandwagon with a seven-inch single with their version of **Wired's** **Pink Flag** on the top side, backed with **The Germs'** **London**. **The Laughing Hyenas** have a seven-inch remix of their album track **Here We Go Again** scheduled and the label also releases an album by UK outfit **Silverfish** featuring their existing two EPs and that will be called **Cockeys** and also features an extra track which, they recorded for the Pathological compilation.

RECENT RELEASES: **Heart Throbs'** **Cleopatra** Grip on One Little Indian through Nine Mills and the Cartel; **Renegade Soundwave's** **Mixing My Nails** 12-inch on Bite through the Cartel; **Piles!** 12-inch EP Velouria on 4AD through Rough Trade and the Cartel; **Swerdverder's** **The EP** on Creation through the Cartel; **Where's The Beach's** **Suskin!** 12-inch on Mantra through Nine Mile and the Cartel; and **Langfield** **Crane's** debut anonymous mix album on Astragarda through Backs and the Cartel.

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 ON CHART		MUSIC WEEK	
1	TOM'S DINER DNA feat. Suzanne Vega	A&M AM(T) 592 (F)	
2	LFO	Warp/Outer Rhythm 7WAPS (WAPS) (RT)	
3	TRICKY DISCO Tricky Disco	Warp/Outer Rhythm -(WAP7) (RT)	
4	HARDCORE UPROAR	Hrv/London FX(X) 143 (F)	
5	LAMBORGHINI Slur Up & Dance	SU4D4A/SU4D4A (PAC)	
6	AND SILENCE YOU Innocence	Cooltempo/Chrislyis COOL(X)212 (E)	
7	NOBODY Tangie N' Cheek	Syncape (12) 57 (F)	
8	POISON Ball Brv Devae	MCA MCA(T) 1414 (F)	
9	PURE G TO	Cooltempo/Chrislyis COOL(X)212 (E)	
10	I'M FREE Scup Originals/Jamior Reid	Raw TV/Big Life RTV9(T) (RT)	
11	NAKED IN THE RAIN Blue Pearl	WAU/Mr. Modo/Big Life BLR 23(T) (RT)	
12	U CAN'T TOUCH THIS MC Hammer	Capitol (12) CL 578 (E)	
13	LIES 4 En Vogue	Atlantic/East West A2789Z (F)	
14	TURTLE POWER Partners In Crime	SBK (12) TURTLE 1 (E)	
15	TRUE LOVE The Chimes	CBS CHIM(T) 2 (C)	
16	WASH YOUR FACE IN MY SINK Dream Warriors	4th + B'way (12) BRW 183 (F)	
17	DOIN' OUR OWN DANCE Jungle Brothers	Eternal/WEA W975(T) 4 (F)	
18	ROCKIN' OVER THE BEAT Technobronic/Ya K Kid	Swoonyard SYR(T) 14 (BMG)	
19	WHAT TIME IS LOVE? (LIVE AT...) KLF	KLF Comm. KLF 004(X) (F)	
20	THIEVES IN THE TEMPLE France	Paisley Park W975(T) (RT)	

TOP 10 ALBUMS

1	NOW DANCE 902 Various	EMI/Virgin/P Gram Nods/TCNOD5 (E/F)
2	AMERIKKKA'S MOST WANTED Ice Cube	4th + B'way BRP55 (B)RCA55 (1)
3	THERE'S NOTHING LIKE THIS Omar	Kongo Dance KDLP2 (GAM) 5P
4	PLEASE HAMMER DON'T HURT 'EM MC Hammer	Capitol EST2120/TCES72 (12) (E)
5	COMPOSITIONS Anita Baker	Elektra/WEA EXT72/EXT72C (W)
6	VOL II (1990 A NEW DECADE) Soul II Soul	10/Virgin D1090/CD1090 (F)
7	CHIMES The Chimes	CBS 466481/1/4664814 (C)
8	MORE OF THE NIGHT Whispers	Capitol (USA) C192957 (Imp)
9	BORN TO SING En Vogue	Atlantic/East West 7567820941 (F)
10	TAKE A LOOK AROUND Master Ace	Warner Bros (USA) -1926191 (Imp)

21	LAST NIGHT A DJ SAVED MY LIFE Cold Jam feat Groce	Big Wave BWR(T)39 (BMG)
22	SWING Boyz n the Bay feat Tony Mac	Suprema SUPE(T)175 (P)
23	GOTTA TURN THE MUSIC UP M.C. Showbiz/Lup I Crew 1st Bass/Big One RUF(B) (RT)	
24	IT'S ON Flowered Up	Heavenly (12)HMV3 (RT)
25	I'M STILL WAITING (REMIX) Diana Ross	Motown ZB43781 (12)-25T(43782) (BMG)
26	BITING MY NAILS Reegadee Soundwave	Mute (12)MUTE12 (RT)
27	OUTSTANDING Keaty Thomas	Cooltempo/Chrislyis COOL(X)215 (E)
28	OOOPS UP Arista 112296 (12)-41299A (BMG)	
29	FREEDOM/SOMEBODY ELSE'S GUY Jacelyn Brown	Wam (12)WAM1 (BMG)

JET STAR P I C H O S		ADVERTISMENT	
REGGAE HITS VOLUME 8		REGGAE CHART	
REGGAE ALBUM CHART		REGGAE CHART	
1	(6) SPECIAL GUEST Anthony Bach	Sweet Heat 41 (E)	
2	(1) TRACI THOM PROPER Shabba Ranks	Hotwave HD 98	
3	(3) GALI YOU GOOD Shabba Ranks	Blue Mountain BMD 90	
4	(7) FERAL FUNK Vengaboons	Parade 98 1551	
5	(11) T.I. ZAWYA Deady for James (Shabba 200)		
6	(2) GIRL OF MY BEST FRIEND Peter Sarsar & Tego Ho	12 10486 Z53	
7	(4) HOUSE HUSBAND Shabba Ranks	Greenhouse GRD 277	
8	(5) PRIVATE PROPERTY Steve, Tony Gold, Shabba Ranks	GEOR 277	
9	(12) GONE SHE GONE Wendy Walker	50 GEORG 50 579	
10	(8) SCHWEMMER DOWN THE ROAD The Roots	W&A LAL 981 84	
11	(13) YOU CAN'T HURTY LOVE In-Di-Da & Cool Lady	Muth 5185 2052	
12	(15) I'N STEPHINE Sugar Bitch	Parade 98 2053	
13	(9) JUST BE GOOD TO ME Shabba & Ethel Frisco Coco T	GEOR 275	
14	(10) TICKET TO RIDE Tuba	SB Atlantic South T45 1	
15	(16) PUNNANY TEGREEE Linka Lenny	Shocking Vibes S112	
16	(26) STAMINA Rock, Tub	Parade 98 202	
17	(15) 30 MONTHS BREAK Peter Sarsar	Parade 98 2022	
18	(4) YOUR LOVE Michael Prophet & K'cho	Parade 98 8	
19	(28) SIENG TENG MAN Wynna Shab	W&A 10777 2	
20	(17) IT'S A SMALL WORLD Wynonna	Fine Taste FS 033	

REGGAE ALBUM CHART		
1	(1) REGGAE HITS VOLUME 8 Various	Justa 487 1008
2	(3) GREENBELLES SAMPLER 8 Various	Greenhouse GR2 4
3	(2) BONAFIDE JACQUES F	Justa 20
4	(4) LOVERS FOR LOVERS VOL 3 Various	Buenavista WBRP 903
5	(8) IN FINE STYLE Slickers	Chain CRP 3
6	(5) NATURAL SUN TAN Hala B	Arise ARIFP 2054
7	(7) PRAISES Ingal Vibration	BAS Records BAS 2054
8	(9) GREGORY MEETS THEM ALL Gregory Isaacs & Friends	Big Top BT 1
9	(10) MEK ME DWEEB Bunny Steep	JAMBOUNIA 1243
10	(13) SELFISH Love 2 Lodge	Greenhouse GR2 140
11	(6) WICKED EVERYWHERE Various	Supra Power SP 105
12	(12) MAFI-FUXY DANCEHALL COLLECTION VOL 1 Various	ARF201
13	(14) FIRE HOUSE CREW & FRIENDS Various	Tower TESP 2
14	(17) TAKE TWO Charles, Charles & Victor	East West EW 3048
15	(18) SUGGESTIVE MOVEMENTS Ananya B	Chain CRP 4
16	(-)	
17	(-)	
18	(-)	
19	(-)	
20	(-)	
21	(21) TWICE MY AGE SHOWCASE 90 Various	Greenhouse GR2 144
22	(23) DUB SYMPHONY Jai Shook	Mango MFP 1044
23	(16) GATHERING VIBES	Tower TESP 1
24	(15) PURE LOVERS VOL 1 Various	Chain CRP 105

30	THE FACTS OF LIFE Denny Medden	Eternal/WEA YZ472(T) (W)
31	FIRST TIME EVER Joanna Low	CityBeat CBE752 (CBE)252 (W)
32	LOVE DON'T LIVE HERE ANYMORE Double Trouble	Desire WANT(X)32 (PAC)
33	EVERYTHING Kicking Back with Teoman	10/Virgin TEN(2) 307 (F)
34	MONIE IN THE MIDDLE Monie Love	Cooltempo/Chris. COOL(X)210 (E)
35	HEAVEN KNOWS Cool Down Zone	10/Virgin TEN(X)309 (F)
36	ENGLISHMAN IN NEW YORK King	A&M AM(Y) 580 (F)
37	SILLY GAMES Lindy Layton/Janel Kaye	Arista 113452 (12) 613452 (E)
38	SAXUALITY Candy Dulfer	RCA BR43769 (12) PT43770 (BMG)
39	KNOCKED OUT (REMIX) Faded Abadi	Virgin America VUS(T)23 (F)
40	GROOVE IS IN THE HEART Dee-Lite	Elektra (USA) -066623 (Imp)
41	IN-SYNC Fade II Black	Network/Kool Kool -INWKT 12 (P)
42	FREEDOM TO PARTY/CONSTRUCTION Various	Big Wave BWR(T)38 (BMG)
43	WISH Ben Liebrand/Nasty Chaz	Epic 656157(12)-4561578 (C)
44	THINKING OF YOU Maureen	Urban/Polydor URB(X)55 (F)
45	COOL WITH NATURE Carlton	3 Stripes/London SNN(X)2 (F)
46	PORTRAIT OF A MASTERSPEICE O.D.C.	Atlantic/East West A9994(T) (W)
47	SHE AIN'T WORTH IT Gianni Madiorini/B Brown	London LON(X)245 (F)
48	WIDE LYING Reggae Philharmonic Orch	Mango MNG742 (12)MNG742 (BMG)
49	LOVE IS GONNA GETCHA Socgie Down Productions	Jive -JIVET 237 (4) (F)
50	A HUGE EVER GROWING PULSATING Orb	WAU/Mr. Modo/Big Life -BLR27T (RT)

TOP 10 BUBBLERS

1	SLOW DOWN Intrigue	(-)(11) T11 (SP)
2	MAKE YOU SWEAT Keith Sweat	Vintertainment EKR 113(T) (W)
3	SILK SMOOTH Monte Lux & DJ Rob	Music Of Life - (NOTE 39) (P)
4	SIMPLE RHYTHM Solo Rebellion	Cardiac/Virgin CNY(T)1 (F)
5	BEYOND YOUR WILDEST DREAMS Loonie Garden	Supreme SUPE(T)167 (P)
6	COME INTO MY HOUSE Queen Latifah	Grease Street GEE(T)2 (RT)
7	SILLY GAMES (MUSIC FACTORY...) Janet Kay	Music Factory Dance MFD(T)006 (BMG)
8	WIGGLE IT 2 In A Room	Cutting -CR227 (Imp)
9	DON'T YOU FORGET ABOUT ME Impendance	Jumpin' & Pumpin' -12(T)07 (P)
10	WE GOT OUR OWN THANG Heavy D & The Boyz	MCA MCA(X)1345 (F)

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Columns

C O L U M N

SINGLES SALES had a huge boost last week that the schools come out for summer, which emphasizes exactly where the singles market lies these days. However, examination of last week's Gallup chart (the one the disco affected) bears out much that I have been saying lately. The only "dance" hits to take a hike up the chart other than those plugged by **BBC Radio One**, were the bleep-filled electro instrumentals which have captured kids' imaginations to become a current rave craze, most notably those by **LFO**, **Tricky Disco** and **Together** (as repeatedly predicted in this column), whereas the other "dance" hits high in the Gallup chart do not in general have similarly high placings in the authoritative club charts based on actual dancefloor reaction and DJ sales, which again suggests that they are being bought by kids who are too young to go to clubs... or by clubgoers who do not necessarily get to hear their favorites, which could be true! Most disturbing of all, though, is that many of the biggest genuine club hits have failed totally to cross over into the pop chart—records like **Joanne Lawe's** First Time Ever, **Tammy Payne's** Free, and **Danny Madden's** Tracks Of Life (this latter selling so disappointingly that it has already been deleted). The trouble is, as I keep saying, that there are too many dance records flooding the market, so many that in fact they are now cancelling each other out. Where once there were just enough really hot releases in a week for a DJ to be able to afford them all, now there are so many that the DJs are more choosy in their selection, and with so much choice are no longer all selecting the same records. Distributors are carrying increasing numbers of titles but retailers are stocking fewer copies of each title as sales can no longer be accurately predicted, with the result that unsold vinyl mounts up on the shelves of both — it is only wonder the headlines are full of companies going under! Yes, there is a dance music boom at the moment, but now is **not** the time to release a dance record, unless you have powerful backing. Please, please, please, stop saturating the market, it is drowning in product already and could be killed completely.

Despite my pessimism making the following reviews seem possibly superfluous, life does go on, and with the above in mind, singles are still being bought. (Incidentally, ignore last week's **S Express** review, they seem to be testing the market with successive different promos.)

PICK OF THE WEEK

L.A. MIX Coming Back For More (A&M AW1 579). I have to declare some personal interest in that I am soon to be best man at **Les Adams & James Frickell's** wedding, but their lightly soulful guest vocalist **Francesca** so elegantly vocalises through a gentle **Soul II Soul**-ish rhythm, with lovely melodic biddies and fruitily farting sax in the 900 Number style, that initial DJ response to this is enthusiastic enough to make it a hit without any help from me!

Other significant UK releases (limited as used by special) include **DEE-LITE** Groove Is In The Heart (Elektra EKRR 114), one of those magical grooves that just explodes on the floor, this sweet girl wailed and muffled jazz-funkly patterning episodic scavenger is an imaginatively different as were **De La Soul** originally but may not have enough actual songs for the radio play needed to make it the hit it deserves to be (radio may indeed prefer its sparsely strolling more European flavoured **Rip, What Is Lovin', VARIOUS** Freedom To Party (Construction Mix) (Big Wave BWRT 38), rawless and exciting though possibly considered corny by some, this excellent megamix by **Chad Jackson** of previous dance from the label's compilation album of the same name should be a wow for kids; **BEAT SYSTEM** Don't Hold Back On Love (4th & 8way 12BRW 187), beautifully worked by a girl called **Joe Nya**, this extremely classily **British Baseline Productions** remixed clearly striking production by **Ball**; **Derek Plencz** is out this week and could hopefully take people by surprise as it appears to be following the details of my recently disclosed "secret key to success" release schedule almost to the letter; **ELAINE HUDSON** featuring **Sonye Youngblood** No More The Fool (RCA PT 43440), this **Soul II Soul**-ish jiggled and **Love Unlimited Orchestra** Love's Theme (strictly purchased gorgeous scorchingly wailed swayer owes much of its initial club success to being twin-packed on promo with the **Betty Box**-ish **Wow Wow** and other tracks created primarily to **B.S.O.G.**, due for release in the imminent future); **LONNIE GORDON** Beyond Your Wilder Dreams (Supreme Records RSC1167), created by **Ball**; **African Watermen** in classily sophisticated mood this superbly soulful attractive gentle jiggler is hopefully not too good for the schoolkids.

Committed to the music

by Martin Aston

OMAR'S DEBUT album *There's Nothing Like This* entered the Gallup chart at 54 without any visible marketing support from its independent West London label **Kongo Dance**.

"We didn't have the money to employ the usual marketing pluggers, like employing radio jockeys or remixing a single to promote it," says **Kongo's** publicity manager **Lance Williamson**. "We just did it on total commitment. That's the way to push music."

Besides **Kongo's** professed commitment to block music, the success of the **OMar LP** stems from its remarkably sophisticated and effortlessly commercial style. It embraces a number of sounds — soul, funk, a touch of love, jazz, jazz, swingbeat and hip-hop — all enhanced by **Omar's** classical/jazz training.

A further bonus has been **Jazz FM's** decision to playlist the album for a month.

"Despite last year's single *I Don't Mind The Waiting*, some DJs at **Jazz FM** hadn't heard of **Omar** but they played the album, and constantly, because it was good. But without them, I don't think the album would have done half as well," says **Williamson**.

As with the single, **Kongo Dance** initially distributed the album itself, motoring around London's specialist dance outlets and the multiples with 2,000 white labels, building up the buzz and attracting potential distributors.

But **Kongo Dance** wouldn't sign an exclusive distribution deal, "because it could hinder us in the future if we want to license any records and we're tied to a deal."

Q&M and **Spartan** eventually picked up the album. "They saw the record was happening, which is why they compromised, and worked on a record they saw was selling by itself without any marketing." Sales were 5,000 in the first week, "on a London streetbuzz alone," says **Williamson**, who adds that cassettes and CDs have only just hit the shops.

Kongo is now looking at licensing offers for *There's Nothing Like This* — "but only if a record company is ready to commit fully."

Kongo Dance is run by the team



THERE'S NOTHING like Omar

behind West London's **Black Music Association**, whose first priority is the sale of music, not sales and marketing. The **BMA** encourages groups to organise tours rather than stick to PA appearances and to be individual.

"Too many are jumping on the musicians' bandwagon with that heavy bassline and 120bpm and playing safe," says **Williamson**.

"Omar proves there's room for different music, block music with a stronger, more traditional soul base that can draw on both jazz and the streetscene."

Sugarhill: new kings of Castle

by Barry Lazell

CASTLE COMMUNICATIONS is not the place one would look first for the latest efforts from **Ben Liebrand**, **Richie Rich** and **GJ MacIntosh**, some of the dance scene's hottest remix DJs.

However, on the just-released compilation, **Sugarhill: The 12** Remixes, on **Castle's** Essential label, this is exactly what is an offer. Those mixers, plus **Paul Waller**, **Ultimatium** and **Steve Anderson**, each stamped their mark on a notable track or two from the **Sugarhill** label's reign as a pioneering and hugely influential source of rap and hip-hop.

Castle has held the UK rights to the **Sugarhill** catalogue for three years, and has put some previous reissues into the market. But for Lee

Haynes, who handles promotion for the label, this was to be a different sort of project, bringing classics of the early Eighties dance scene right into the 1990 idiom.

"When we spoke to the DJs concerned, we knew we were taking a calculated risk, and made it clear to them that we regarded this as acceptable," says **Haynes**. "We are dealing with real classics here — **Rapper's Delight**, **The Message**, **White Lines** and so on. You can either be reverential to them as they originally were, or you can take a radical attitude to them from a 1990 standpoint."

"The remixers had carte blanche to go for either extreme or somewhere between, but simply to be honest to what they considered to be the essence of the track. The risk paid off, because the results are excellent," he says.

In the end, there was a little bit of radicalism and quite a lot of reverence — the latter echoed in the remixers' comments on the pivotal roles of **Sugarhill** and its acts, quoted on the inner sleeves. The mixes certainly sound contemporary, but they also highlight the essential timelessness of the **Sugarhill** sound.

The sleeve notes again take this point, with the dedication: "We give new life, with respect, to these classics to ensure they live on."

Castle's "calculated risk" has done nothing to mar the legacy of a batch of records which virtually sired a whole genre of dance music. Because it has been well done, the compilation should also give the company a sizeable seller, which will then presumably open the lid on further **Sugarhill** material.

RECORDS GIVE YOU UP TO THE PINNACLE

MAKX: BCM/477 X



DISTRIBUTED BY PINNACLE

TOP 75

ARTIST ALBUMS

MUSIC WEEK



INCORPORATING LP, CASSETTE & CD SALES

1 SLEEPING WITH THE... ★ CD
 1 Eton John
 Rockwell/Monogram (38)931

2 I'M BREATHELESS ★ CD
 3 Madonna
 Sire/WX 331

3 SUMMER DREAMS ○ CD
 4 Beatbox Boys
 Capitol/Euro/D/51

4 THE ESSENTIAL PAVAROTTI ★★ CD
 2 Luciano Pavarotti
 Decca 43021 (01)

5 BUT SERIOUSLY ★★★★★★ CD
 5 Patti LaBelle
 Virgin/V2850

6 HOT ROCKS 1964-1971 CD
 6 Rolling Stones
 London 8201 401

7 STEP BY STEP ● CD
 10 New Kids on the Block
 CBS 464661

8 PLEASE HAMMER DONT HURT 'EM CD
 9 M/C Hammer
 Capitol EST 2120

9 GREATEST HITS ● CD
 8 Erigayes
 CBS 464761

10 CRAIG McCLACHLAN & CHECK 1-2 CD
 11 Craig McLaughlan & Check 1-2
 Epic 4663471

11 FLESH AND BLOOD ○ CD
 7 P.O.S.S.
 Engine/Capitol EST 2126

12 FOREIGN AFFAIR ★★★★★ CD
 22 Tina Turner
 Capitol EST U2103

13 LABOUR OF LOVE II ★★ CD
 12 UB40
 OEP/Manly/CRP/14

14 I DO NOT WANT WHAT I HAVEN'T GOT ★ CD
 14 Sheryl D Connor
 Engine/Chrislan CHEN 14

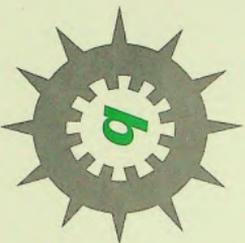
15 VOL. II (1990 A NEW DECADE) ★ CD
 17 Soul II Soul
 10/Virgin/DK 90

16 ONLY YESTERDAY ★★ CD
 15 Compenters
 A&M/AMA 190

17 PUMP UP THE JAM ★ CD
 25 Techninotion
 Sweeney and STH/LP 1

18 WILSON PHILLIPS ○ CD
 20 Wilson Phillips
 SBK SBR/P/5

19 SOUL PROVIDER ● CD
 16 Musical Brother
 Atlantic/ATL 1



bio rhythm

"dance music with bleeps"

8 full length mixes

Features

take me back (bass head mix), rhythmic

mood (optimysty), never, neverland

bio rhythms c & m connecton

emman rhythm is rhythm

fall in a trance critical rhythm

indulge neal howard

free kate b

dont tend me (2001 mix), paris grey

BIOLP 1 BIOMC 1 BIOD 1

distributed by phinix records

41 STEEL WHEELS ● CD
 36 Rolling Stones
 CBS 4657521

42 STILL GOT THE BLUES ● CD
 40 Gary Moore
 Virgin V2812

43 VIOLATOR ● CD
 47 Depeche Mode
 Mute/STUKM/44

44 EROICA CD
 33 Wendy & Lisa
 Virgin V2853

45 THE HUNGER CD
 NEW Michael Bolton
 CBS 4601631

46 BORN TO SING CD
 49 Erivogue
 Atlantic/Cas/Wes 756720841

47 THE ROAD TO HELL ★★ CD
 54 Chris Rea
 EastWest/WX 317

48 NEVER, NEVERLAND CD
 NEW Anthillior
 Roadburne RR 92741

49 LOOK SHARP! ○ CD
 62 Roxette
 EMI EMC 3557

50 ARE YOU OKAY? CD
 53 West (N/West)
 Fontana/Monogram 845511

51 THE BEST OF UB40 VOL. 1 ★★ CD
 57 UB40
 Virgin UBTV 1

52 AMERIKKAKS MOST WANTED CD
 48 Ice Cube
 4th & Waplesland BRP/P 551

53 REPUTATION ○ CD
 44 Dusty Springfield
 Phonogram/PCSD 111

54 GOODNIGHT L.A. CD
 41 Megumi
 Polydor 8455661



THE EAR

THE EAR is back in the UK to discover that crazy wah-wah guitar may again in the wake of Huggy Mondays and Stone Roses every new indie band is going pedo-fxx gogo and this time it's **SPIN** (yes, they get their exclamation mark in early) who are chopping and changing their six-string assault. Their debut single on the Stephen Street/Jerry Smith Foundation label (released mid-August) is a fine slab of indie/dance rhythms with the emphasis on one of the two flip tracks see them in more of a club vein, and as they manage both with equal aplomb they would seem to be capable of spearheading the London nightclub... Foundation has also started a dance label, **Step Off**, and the first fruits of which, **K.S.D.S.**, is already making its mark on the nation's dancefloors.

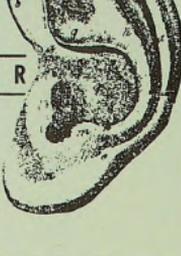
Trevor Emmott is an Aldershot-based singer/writer who has just reminded the Brit that music does exist outside the indie ghetto. Currently unsigned, his four-track demo is an unexpected blues track as the tracks prove him to be a capable songwriter, with a voice like Clapton. You're Not The Hurting Kind is an accomplished track that wouldn't seem out of place on a Northern Soul set. Won't Be Your Fool No More also impresses, and the raggedest Just For One Night replete with steel drums; he has a bit of versatility up his sleeve. We'll be hearing more of Trev soon.

Clawfoot Records is a new mail-order only label which, if its first six releases are anything to go by, could become the UK version of the Sub Pop singles club. The first release in August sees **Bevis F** on a vinyl 7" with **Walkingreds** and ongoing releases see the likes of **The Family Cat**, **Cud**, **The Mekons**, that **Petrol Emotion**, **Bastro** and **The Membranes** featured. The limited edition series will see the bands covering each others songs and the renditions will be exclusive to the label.

Andy Overall, who has a degree of success in the Eighties with **Blue Zoo**, is back with another thoroughly competent tuneful comedy, **The Motherfiver**. Their demo bears the legend "No overdubbing!", which at least proves that he and the four other guys can play, but also for good measure the Ear will be releasing a number of highly melodic acts as the **Blue Orchids** and **Microdyssey**.

Happy Addicts are a Coventry outfit who have built a steady following in their hometown with a regular 300 or so meandering along to their gigs. They've also got the best demo of the week — four songs that veer from the harmonious blues **Flame** to the stomping Echo-schir guitar blits of **Resurrection**. It is a tape that improves with every listen, and the Ear will be happy to drop along to see them if they fit the capital, and would suggest that A&R me do likewise.

Watergate, who are signed to



London indie **Naked**, should win themselves a few friends with their debut single **Touch The Stars**. They are led by Simon Berridge who formerly played a solo acoustic set, but this is certainly a band with **Clive Dicker** (drums) and **Dan Rowe** (bass) providing an interesting rhythm backdrop to Berridge's snarling vocals. They claim that in a new decade has given us the chance to escape the musical dirge that was the Eighties, but their sound would seem to be rooted in the kind of early Eighties guitar rock that saw the likes of **Tear Drop Explodes**, **Echo** and **U2** make a few fab.

Barely a week goes by without a new band releasing an album to dance, and this week two examples of how to do it properly come from **Paul Naig** and **Cath Carroll** — former vocalists with **John and Mico** respectively. Naig, using the R.O.L. moniker has an LP out in September which sees his urbane delivery mixed with rhythms from the cities of **Louis, Montreal** and **Manila** effecting **The Chimes**. Carroll meanwhile has an impressive debut solo EP on **Factory**. Best features three radically different sounding tracks, but each has been capable of catching The Ear's heart. Next Time is a gentle jazzy effort that could just as easily have been called "dead radio-friendly". **Beast On The Streets Of New York** is a breathy number that should drag her into the charts alongside stalwarts **Happy Mondays**; but it's **Train Your On** with its mix of Latin beats and well-hardcore guitar rock that suggests a major talent (at last) about to get her dues.

British Kid Sinister have made a name for themselves in the West Country with consistent gaggling. Now their debut single **Sugar Koe**, on **Sons Of Art Records**, should start generating some major label interest. They have a highly professional sound, which (and let's be honest here) is quite close to **Spandau Ballet** **Gold-era**. But as the Spands seem to have fallen from grace with the kids, the Sinisters could easily find themselves becoming the new well-schooled pop darlings.

20 Palms, whose debut single **Magic Man** should be surfacing on **IRL** soon, should strengthen their profile with an appearance at the **Town And Country Club** in July celebrations. The band were discovered by **Brendan Croker**, and the six-track advance tape shows a band heavily influenced by **Van Morrison**, **Waterboys** et al, but with their own distinctive style. Almost certainly an album band to carve out a career for the future.

THE BELOVED, reborn as the lushest house band around

Dearly Beloved

NOW THAT **The Beloved** have been reborn as the lushest, most sublime house band, with a pop trajectory to match, the former indie guitar band have shown a marked reluctance to play live.

It took London club promoter **Nicky Holloway** to break the deadlock, inviting vocalist **Jon Marsh** and guitarist **Steve Waddington** to bring along a couple of bongo players and their backing tracks to incredible **Promotion's Black And White Ball** at the **Brixton Academy**. It was a fitting environment for **The Beloved** sound, spawned from the energy and euphoria of London clubs like **Shoom** and **Holloway's** own **Trip**.

More of a PA than a full-blown gig, with the technical limitations that that implies, the proceedings began with a charging rhino of a groove and all hell being beaten out of the bongos. This was **Uro Takes Me Higher**, remixed to love-taking effect and making even the cavernous **Academy** stream with sweat.

The calmer **Love You More** had the clubbers firmly hypnotised and when **Miss Of Life's Leslie Lyric** began boosting over **Time After Time** the impossible had been achieved, a club appearance that had as much dancing as the DJ.

A punchier, more aggressive version of the **Sun Rising** closed the all-too-brief half-hour set and, from what the band were saying afterwards, probably ended **The Beloved's** only UK appearance this year. But then that's the price to be paid for pursuing success on the other side of the Atlantic.

It's also our loss.

DAVID DAVIES

Public Cancer

IT IS scarcely possible to write about **Time Turner** without sounding agist. There she is, five decades on, stalking leonine across the stage at **Woburn** with all the can-

fidence of youth.

What other woman of her age can pout as she does, dance as she does, sing as she does. What other woman of her age can shimmy round her lead guitarist during his solo, slide her hand into his back pocket and exclaim "pamper my fantasy" and get away with it.

Of course, **Fino Turner** is the alpha and omega of sex — and in a dozen alphabets too. But that is just her medium; the fact is she is a performer through and through.

At **Woburn**, in warm dusk, she enjoyed her spectacular entry down a staircase (an absorbing combination of classic MGM musical and the Olympic ski jump) and literally launched herself into a set of old favourites. Typical **Mate**, **Private Dancer**, **Proud Mary**, **Addicted To Love** as well as **Undercover Agent For The Blues** — which began with an extended choreographed pool that should have been wrapped in a brown paper bag and sold under the counter.

It is as yet which she can do with her eyes closed now, especially with the support of her old favourites in the backing band. **Frank Sinatra** had better watch out — **Fino Turner** will pass his record of farewell concerts and tours, and will still pack them when she is in her seventh decade.

NICOLAS SOAMES

Take that!

IF THEIR recent appearance at the **Barfman** is anything to go by, **Take 6** are in a class of their own among vocal groups of all persuasions. Not only is their all-round musicianship exceptional by any standards — each of the members handles lead vocal duties with distinction — **Take 6** have also elevated the art of close harmony singing to new levels of competence.

This irresistible, all-blue gospel-based outfit needs the assistance of not one accompanying instrument. They achieve the near-impossible with basic entertainment value: never lose the basic premise of performing a selection of original gospel material with sincerity and controlled passion. Even the occasion of verbal reaffirmation of their faith in He who directs their musical deliberations was delivered with a quiet dignity that neither bored nor embarrassed any — non-believers included. The religious enthusiasts would have been a surprise how-

ever to those tempted to the **Barfman**; can by **Take 6's** contribution to the soundtrack of **Spike Lee's Do The Right Thing**.

Take 6's programme concentrated mostly on their eponymous first Reprise album (badly no longer available), ranging from the moving *If We Ever* to the excellent **Mary**, the jazz-based **Dad & Golightly** and the exhilarating **Spread Love**. There were also references to a forthcoming album, which promises to be as memorable as its predecessor.

So one thing is certain: **Take 6** must surely return to the UK and next time, unlike their one-gig debut last year and this even more splendid solitary performance, the sextet must surely spend more time here delivering their potent message to a much wider audience.

STAN BRITT

James gang

THE NINE-strong **Roots Band** are on an exercise in musical precision. Sharp, tight and unquestionably talented, their sound can, however, err towards the clean and clinical. They need a mighty, rough diamond like **Etha James** at the **Town & Country Club** to balance them.

James may be carrying a lot of extra weight these days, she may indulge in ill-advised sexual innuendo, but when she starts singing cold sweat prickles the back of your neck. Her deep, rich tenor notes, whistles and toasts every last emotion out of her songs. James may sing the blues but there is as much joy and power here as there is sadness.

From when she opens with **I'd Rather Go Blind** to when the final notes close **Love And Happiness**, James plays with her good. She's raging through **Your Voice**. She's bawling out in incomparable fashion with the band steaming along beside her and then suddenly she chokes it all back, singing solo, unaccompanied by either musicians or microphone. The packed audience can do nothing but gape.

Sticks To My Guns, her new album, receives most of her attention tonight and the new songs — **BeWARE** and **Whatever Gets You Through The Night** especially — stand well in her broad repertoire. The only lapse comes with her rap duet, **Get Funky**, with her bongo-playing son. But she needn't worry, if anyone tonight hasn't already bought the album, they'll have it by tomorrow.

DAVID DAVIES

Bullish in a bear's market

by Stu Lambert

TWO MONTHS ago Liam Ken became a bear: he joined Ten Bears, a new promo production company formed by Vaughan Arnell and Anthea Benton.

Kon's momentum as a pop/dance director, gained with The Molotov Brothers, brings a sharper edge to a team which has shown its main strengths with films for adult contemporary acts. Arnell and Benton's 52 videos have included work with Terence Trent D'Arby. Simply Red, the Style Council, Joan Armatrading and recently Paul Young.

Kon's credits are quite different. They include Technorific, Lela K and Rob'n'Ro and Snap!, for whom Kon shot the industrial-chic The Power and the appropriately moody Cops Up promos. It was Snap!'s success that moved Kon out of the Malotofs' director-pool, which had lost its Soho premises at about the same time, and on to Ten Bears. He's recently completed work on Monie Love in the Middle for Monie Love, a UK rapper filmed in the US with a very definite mark in mind.

"The brief for Monie in The Middle was to hit a certain age market in the States — a young market, as the song's about being in school," says Kon. "We took Monie to a school in New York and shot it with a naive camera look, a bit like De La Soul's videos."

However, he doesn't feel that shooting for US appeal changes his methods. "I don't have a different approach if something's for the US market. The visual is primarily to fit the piece of music or manipulate the act's image," he says. "The manipulation was consciously applied to Snap!, where Kon offset Turbo D's rap podium of scaffolds and mesh, designed to build his assertive screen presence, with lush shot, elegant lines, with the female vocal sections.

There are now 10 people in the



MONIE LOVE: back to schooldays

Ten Bears office, more than was intended when Arnell and Benton set up the company with Paul Darbyshire, who had worked with them as a producer, and his partner Ron Redel. Ten Bears is the name of a Comanche chief, chosen for the company by Benton, who wanted the name to be the antithesis of the jargonised hardware-style names common in video production. But with a virtual crisis in supply of promo work, starting a new company could be viewed as an act of the foolish rather than the brave, Arnell disagrees.

"I don't think so. Now's the time to really shine," he says. "The field's no longer dominated by the big six dinosaurs and videos are already more exciting for it. We're having a most exciting time with our two new directors Earle Sebastian and Blake Bedford and of course we're doing very well."

Arnell attaches importance to dance: "If you went to New York three or four years ago there was no dance music of calibre on MTV. Michael Jackson was about all," he says. "Now rap and dance have turned that whole area of

music on its head. It's become a very busy market."

Arnell wants to pass on some of the help he received when he started out to today's new names. Sebastian was working as a focus-puller when he got the chance to direct an under-£10,000 idea for London Records' Diana Browne and Bonnie E Sharp. "We're here to help if they stumble on the first two films or so, but Earle's very calm, we just sit beside him," says Arnell. Bedford has just completed an "electronic pressbook" for SBK's Everyday People at Abbey Road Studios.

Arnell has his sights on new areas of adult-orientated programming like MTV's Vt1 channel, a likely outlet for Vaughan & Anthea's Armatrading clip. Kon is scripping towards the next Snap! video and relishing the prospect of more rap. "I find rap and dance give more room to be innovative. The way they construct the lyrics means that the visuals are free."

And he is optimistic as Arnell: "Budgets are improving. I haven't done anything under £30,000 since I joined Ten Bears."

R E V I E W S

SLAMMIN' RAP: BMG Video 790 402. Running time: 60 minutes approx. Dealer price: £6.95. Comment: BMG kicks off its foray into video magazine publishing with a tape targeted at the serious rap fan. Slammin' loses something for its US bias and the skinny presenter seems out of place. For the most part however the variety of interview styles with Big Daddy Kane (in bed), Tone Loc (playing pool) and Ice T (in his pool) plus impromptu performance from Jones Latifah add spice to an unusually informative rap programme. Hopefully a UK version will follow.

Sales forecast: Rap has yet to prove itself on video, but this programme could do well with a specialist audience. **SW**

DANCE INTERNATIONAL: BMG Video 790 404. Running time: 60 minutes approx. Dealer price: £6.95. Comment: This magazine/fanzine format seems the most appropriate for documenting dancefloor developments, unfortunately much of the music, fashion and dance moves featured here are already of nostalgic value only. It's hard to

spot the non-BMG artist, and easy to fast-forward during some of the dance move segments (except for the bus stop tuition, which begged participation).

Sales forecast: The producers' empathy seems squarely with their audience but the production process has put them behind the times. Expect initial interest, but don't count on its longevity. **SW**

VARIOUS: Metalhead. BMG Video 790 397. Running time: 60 minutes approx. Dealer price: £6.95.

Comment: Hard 'N' Heavy was first in the market with its rock interview/concert footage/video montage formula; now Metalhead is blazing the same path. The main difference between the two products is Metalhead's slightly jokier style and the absence of cartoon links between items. (The violence contained in Hard 'N' Heavy's cartoon sections has been the subject of much debate.) Otherwise, there's no much between them. **Sales forecast:** Hard 'N' Heavy fans will probably be tempted into a punt, though Metalhead has a mountain to climb if it is to catch up with the market leader. **JCM**

SELL THROUGH VIDEO

	Description (track)	Timing/Dealer Price	
1	NEW TEENAGE...TURTLES... It All Began Abbey Home Ent Children's/Caroon/50min/£6.95	99032	
2	NEW TEENAGE...TURTLES... Killer Pizzas Abbey Home Ent Children's/Caroon/45min/£6.95	99012	
3	1 ET — THE EXTRA TERRESTRIAL CIC VHR 1318		
4	2 CALLANETICS CIC Special Interest/60 min/£6.95	VHR 1333	
5	NEW AROUND THE WORLD IN EIGHTY DAYS BBC Special Interest/5hr 30min/£9.95	8386	4376
6	3 FRENCH AND SAUNDERS: The Video BBC Comedy/81 min/£6.95	BBV 452	88C 452
7	5 DIRTY DANCING Vestron Drama/100 min/£6.95	VA 15223	
8	7 THE UNTOUCHABLES Action/124 min/£6.95	GMV 49030.2	
9	4 NEW KIDS ON THE BLOCK Music/50 min/£6.95	GMV 49030.2	
10	18 BEGINNING CALLANETICS Special Interest/30 min/£6.95	CIC VHR 1380	
11	10 THUNDERBIRDS: Vol. 13 Children's/47 min/£6.95	Channel 5 CP 91468	
12	6 DOCTOR WHO: The Five Doctors BBC Comedy/120 min/£6.95	88C 487	BBV 487
13	15 HAPPY MONDAYS: Parry G-Mex 25.3.90 Music/72 min/£6.95	Windsong WM 001	
14	1 COMING TO AMERICA CIC Comedy/105 min/£9.04	VHR 2253	
15	1 PREDATOR CBS/Fox 47 min/£6.95	1315.19	319.19
16	1 PHIL COLLINS: The Singles Music/75 min/£6.95	VHR 954	954.4
17	3 ALICE COOPER: Trashes The World Music/45 min/£6.95	GMV 49042.2	
18	7 YOUNG GUNS Western/102 min/£6.95	GMV 49042.2	
19	5 LUCIANO PAVAROTTI: Pavarotti Music Club/Video Col/1hr 12min/£3.47	MC 2003	
20	1 THREE MEN AND A CRIB Comedy/71 min/£6.95	GMV 49042.2	

© CIN. Compiled by Gallup for Music Week and the BBC.

MUSIC VIDEO

	Description	Timing/Dealer Price	
1	16 NEW KIDS ON THE BLOCK: Hangin' Tough CMV Live/50min/£6.95	49030.2	
2	4 HAPPY MONDAYS: Parry G-Mex 25.3.90 Windsong WM 001 Completion 11.4 min/£6.95	001	
3	40 PHIL COLLINS: Singles Collection VHR 974 Completion 11.4 min/£9.95	974	
4	3 ALICE COOPER: Trashes The World CMV Completion/1hr 30min/£9.04	49042.2	
5	15 LUCIANO PAVAROTTI Music Club/Video Col/1hr 12min/£3.47	MC 2003	
6	11 SIMPLE MINDS: Verona VHR 11.4 min/£6.95	110	110
7	15 PINK FLOYD: The Wall PMW/Channel 5 Completion/1hr 55min/£6.95	CP 08762	
8	12 GLORIA ESTEFAN: Evolution CMV Completion/1hr 14min/£9.04	49032.2	
9	12 THE CARPENTERS: Only Yesterday Channel 5 Completion 11.6 min/£5.95	49032.2	
10	5 THE ROLLING STONES: 25 x 5 CMV Completion/2hr/£9.04	49027.2	
11	14 KYLIE MINOGUE: On The Go...Live Live/50min/£6.95	Video Collection V 4092	
12	23 UB40: Labour Of Love II VHR Completion 11.4 min/£6.95	YD 247	
13	9 LUCIANO PAVAROTTI: Essential... PMW/Channel 5 Live/1hr/£6.95	CP 00022	
14	7 THE BANGLES: Greatest Hits CMV Completion/1hr/£6.95	49053.2	
15	1 MADONNA: Ciao Italia... WEA Live/116 tracks/1hr 40min/£7.80	9381.113	
16	8 LUCIANO PAVAROTTI: The Event Castle Pictures Live/1hr/£6.95	CMR 8001	
17	7 THE WONDER STUFF: Eleven... PMW/Channel 5 Completion 11.1 min/£5.95	CPM 2380	
18	1 QUEEN: We Will Rock You Music Club/Video Col/1hr 21 min/£6.95	MC 2003	
19	1 DANIEL O'DONNELL: TV Favourites Ritz Completion 11.7 min/£2.95	RIT 0002	
20	1 TINA TURNER: Nice 'N' Rough Music Club/Video Col/1hr 12 min/£5.95	MC 2004	

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BFI goes for avant garde video market

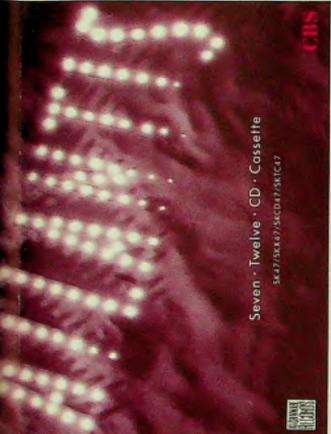
THE BRITISH Film Institute is poised to fill a gap in the video market with the launch of its own video label.

Connoisseur Video, which has been created by the BFI in association with French production company Argos Films, promises a broad range of titles including avant garde works from overseas and "a provocative selection of off-beat rarities".

"The British home video market already offers for greater choice and economy than any other in the world — but only for consumers seeking mainstream American or British entertainment movies. Those looking for films from elsewhere in Europe or from the many neglected areas of cinema are ignored," says Ian Gilchrist, video publishing consultant to the BFI.

Connoisseur launches its first 20 titles in October and November. Retailing at £14.99, they include Wim Wenders' Wings Of Desire.

53	Maureen	Urban Polyo (UR0X) 35(F)
64	UNSKINNY BOP	Polison
65	SOME KIND OF HEAVEN	Engle Capitol (192CL) 32(E)
66	YOU WOULDN'T KNOW LOVE	Urban Polyo (UR0X) 59(F)
67	I DIDN'T WANT TO NEED YOU	Cher (GEP 7711) (W)
68	TRUE LOVE	Capitol (12/CL 583(E))
69	THE JOKER	CBS Chem (7) 2(C)
70	L.A. WOMAN	Chryslis (DOLX) 15(E)
71	ABSOLUTE(E)	Island (12/IS 171(F))
72	HOW MUCH LOVE	EMI USA (12/MT 97(E))
73	THE 900 NUMBER	Dance Trax (DRX 812) (BM)
74	SILLY GAMES (THE MUSIC FACTORY REMIX)	Music Factory (MFC) 1011 (59) (BM)
75	VELOURIA	4AD (9/AD 3009) (RT)



Saven - Twelve - CD - Cosselle

54 47 58 47 58 09 47 58 12 47

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 The Top 100 is based on sales of compact disc
 singles, incorporating 7", 12", Cassettes & CD single
 sales. Produced in cooperation with the BPI. All rights
 reserved.

23	AMANDA	Craig McLachlan & Check 1-2	Epic 658 1707 (12" - Reggae remix)
24	BLAZE OF GLORY	Ventigo Photogram (BJ) 1112(F)	Jon Bon Jovi
25	THUNDERBIRDS ARE GO	Brothers Cop. (12FAB) 1(BMG)	F.A.B. featuring M.C. Parkie
26	ENGLISHMAN IN NEW YORK (REMIX)	ASX (AMX) 1540(F)	Slung
27	SHE AIN'T WORTH IT	Shari Medeiros featuring Bobby Brown	London (LON) 265(F)
28	SHE'S A LITTLE ANGEL	Little Angels	Polyo (TL) 07 (F)
29	I CAN SEE CLEARLY NOW	Hothouse Flowers	London (LON) 289(F)
30	THAT'S JUST THE WAY IT IS	Phil Collins	Virgin (VST) 1277(F)
31	DOUBLEBACK	ZZ Top	Warner Brothers W 981 251 (W)
32	YOUR OWN LOVE	Babararama	London (LON) 211 (12" - NAXX 2) (F)
33	DON' OUR OWN DANG	The Jungle Brothers	Eternity (MCA) W 975 (RT) (W)
34	WHAT TIME IS LOVE?	The JLF/The Children Of The Revolution	KLF Comm. (KLF) 0000 (RT)
35	WHERE ARE YOU BABY?	Betty Boo	Rhythm King (RT) 4311 (RT)

1	TOM'S DINER	21	DOOPS UP
2	LFO	22	WHERE ARE YOU BABY?
3	THE FINE	23	TONIGHT
4	NAKED IN THE RAIN	24	IT'S ON
5	TRICKY DISCO	25	IT'S A LITTLE ANGEL
6	HARDCORE UPROAR	26	SILLY GAMES
7	I CAN'T TOUCH THIS	27	I CAN SEE CLEARLY NOW
8	WHAT TIME IS LOVE? (LIVE...)	28	P.O.D.
9	ROCKIN' OVER THE BEAT	29	SILENT VOICE
10	TURTLE POWER	30	ES VOGUE
11	THIEVES IN THE TEMPLE	31	THE 900 NUMBER
12	HANKY PANKY	32	ONLY YOUR LOVE
13	WOB	33	LAST NIGHT A DJ SAVED ...
14	WOB	34	LAMBORGHINI
15	WOB	35	THE STONE ISLANDS
16	ITSY BITSY TEENY ...	36	PORTRAIT OF A MASTER...
17	ENGLISHMAN IN N.Y. (Remix)	37	BLAZE OF GLORY
18	DO YOU EVER KNOW DANG	38	SOME KIND OF HEAVEN
19	LET LOVE RULE	39	OUTSTANDING
20	VENGEANCE OF SUMMER (L)	40	HOW WOULD YOUR WILDEST ...

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US TOP FORTIES

SINGLES

1*	1	VISION OF LOVE, Mariah Carey	Columbia
2	4	THE POWER, Snap	Arista
3	3	RUB YOU TIGHT WAY, Johnny Gill	Motown
4	5	CRADLE OF LOVE, Billy Idol	Chryslers
5	6	IF WE CAN MAKE TRUE, Sweet Sensation	AS&M
6*	11	COME BACK TO ME, Janet Jackson	AS&M
7*	10	UNSKINY BOP, Poison	Enigma
8*	12	KING OF WISHLIF THINKING, Go West	EMI
9	5	SHE ANT WORTH IT, Glenn Medeiros	MCA
10	15	DO ME!, Bill Brivley	MCA
11*	16	JERK OUT, The Time	Parley Park
12*	19	HAVE YOU SEEN HER, MC Hammer	Capitol
13	22	BLAZE OF GLORY, Ron Jon	Mercury
14*	14	MAKE YOU SWEAT, Keith Sweat	Vertone
15*	17	ERIC, Faith No More	Slash
16*	18	COULD THIS BE LOVE, Seduction	AS&M
17*	23	RELEASE ME, Wilson Phillips	SBK
18	6	GIRLS NITE OUT, Tyler Collins	RCA
19	9	HOLD ON, En Vogue	A&R
20	7	WHEN I'M BACK ON MY FEET AGAIN, Michael Bolton	Columbia
21*	27	BANNED IN THE USA, Live & The 2 Live Crew	Like
22*	29	ACROSS THE RIVER, Bruce Hornsby & The Range	RCA
23	25	POSSESSION, Bad Religion	Epic
24	13	HANKY PANKY, Maino	Sire
25*	32	IDIDNT WANT TO NEED YOU, Heart	Capitol
26*	34	THE OTHER SIDE, Aerosmith	Geffen
27*	35	LOVE AND EMPYOTION, Steve B	LMR
28*	40	TIC-TAC-TOE, Kicker	A&R
29	25	MENTIROSA, Mellowmax Ace	Capitol
30*	37	TONIGHT, New Kids On The Block	Capitol
31*	38	MY KINDA GIRL, Boyz n the Band	Solar
32*	33	CANT LIVE WITHOUT YOUR LOVE..., Nelson	DGC
33	26	IT MUST HAVE BEEN LOVE, Rowetta	EMI
34	20	ENJOY THE SILENCE, Depeche Mode	Sire
35	31	PURE, The Lightning Seeds	MCA
36*	-	THE GIRL I USED TO KNOW, Brother Beyond	EMI
37	-	WE'RE ALL IN THE SAME GANG, West Coast Rap All-Stars	Warner
38	21	DONT GO AWAY MAD, Moby Crue	Elektra
39*	-	CLOSE TO YOU, Max Priest	Charisma
40*	-	THIEVES IN THE TEMPLE, Prince	Parley Park

ALBUMS

1	1	PLEASE HMMER DON'T HURT 'EM, MC Hammer	Capitol
2	2	WILSON PHILLIPS, Wilson Phillips	SBK
3	3	FRESH AND BLOOD, Poison	Capitol
4	5	STEP BY STEP, New Kids On The Block	Columbia
5	4	I'M BREATHLESS, Madonna	Sire
6	10	MARIAH CAREY, Mariah Carey	Columbia
7	6	I'LL GIVE ALL MY LOVE TO YOU, Keith Sweat	Vertone
8	5	PRETTY WOMAN, Original Soundtrack	EMI
9	9	COMPOSITIONS, Anita Baker	Elektra
10	7	FOISON, Bill Brivley	MCA
11	8	JOHNNY GILL, Johnny Gill	Motown
12	11	VIOLATOR, Michael Bolton	Sire
13	13	SOL PROVIDER, Michael Bolton	Sire
14	14	DO NOT WANT TO HAVE I GOT, Sinead O'Connor	Chryslers
15	16	THE REAL THING, Faith No More	Slash
16	17	BUT SERIOUSLY, Phil Collins	A&R
17	15	BRIGADE, Heat	Capitol
18	25	PANDEMION, The Time	Parley Park
19	20	PUMP, Aerosmith	Geffen
20	18	SHUT UP AND DANCE, Paula Abdul	Virgin
21	22	HORN TO BLOW, En Vogue	A&R
22	19	CHARMED LIFE, Bad Religion	Chryslers
23	26	DR FELLOOD, Moby Crue	Elektra
24	23	PASSION AND WARFARE, Sew Ya	Relativity
25	21	A NIGHT ON THE TOWN, Bruce Hornsby & The Range	RCA
26	24	JANET JACKSON'S RHYTHM NATON 1814, Janet Jackson	DGC
27	31	DAYS OF THUNDER, Original Soundtrack	DGC
28	27	HELL TO PAY, Jeff Healey Band	Arista
29	29	STICK TO IT YA, Slaughter	Chryslers
30	32	THE END OF THE INNOCENCE, Don Henley	Geffen
31	28	AFFECTION, Los Llaneros	Arista
32	36	SEX PACKETS, Digital Underground	Tommy Boy
33	-	WORLD POWER, Snap	Arista
34	33	NICK OF TIME, Bonnie Raitt	Capitol
35	30	AMERIKKA'S MOST WANTED, Ice Cube	Priority
36	-	CANT FIGHT FATE, Taylor Dayne	Arista
37	35	HOLY WATER, Bad Company	Alco
38	39	WE ARE IN LOVE, Harry Connors	Columbia
39	37	READING, WRITING AND ARITHMETIC, The Sundays	DGC
40	34	VOL II - A NEW DECADE, Soul II Soul	Virgin

Charts courtesy Billboard. 11 August, 1990 • Bullies are awarded to those products demonstrating the greatest airplay and sales gain.

LP REVIEWS

ALBUM OF THE WEEK

PIXIES: Bossanova. 4D. CAD D 0010. Blood vessels must be burned when they recorded this one. The Pixies passion for raging pop songs overflows on the rush of heady melodies and rhythms fuels Black Francis' twisted lyrics. Even in the calmer moments, the anticipation of frenzied guitars keeps the listener on tenterhooks. Bossanova is perhaps a little more refined than last year's *Doolittle* but the subtleties of power and emotion are wonderfully unrestrained. Exhibiting. **NR**

STOCK IT

VARIOUS ARTISTS: Knebworth - The Album. Polydor 843 921. While this two-and-a-half-hour live album may not be entirely essential listening, it has enough unique moments to attract the punters. Cliff and the Shadows are reunited on a couple of oldies, Robert Plant and Jimmy Page run through the obscure Zeppelin track *Wearing And Tearing*, Genesis serve up a medley of covers and MC Cartney provides a dance version of *Coming Up*. Being a live compilation and in aid of Music Therapy, this is worthwhile. **NR**

JUNE TABOR & THE OYSTER BAND: Freedom And Rain. Cooking Vinyl COOK (C/CD) 031. A sleeve note demands that this be a live under Rock/Pop. And there it was thinking that CV had helped break down such barriers and prejudices. Both acts involved here may well have originally made their reputations on the folk circuit, but equally both have progressed little years beyond any such pigeon-holing, and this excellent collaboration shows how and why. Combining the songwriting talents from John Tams to Lou Reed, Tabor's expressive interpretations are dramatically suited to the Oysters' thoughtful, often powerful arrangements. A clear success. **OT**

KIMM ROGERS: Soundtrack Of My Life. Island 842 796-1. A genuine find in an idiom most successfully occupied by Nona Griffith. The country roots music which offers much more than simple description or comparison. Rogers has brought together a collection of songs, equally aptly arranged, which sketch brief scenes from her life with a compositional and narrative skill which indicates the arrival of a major new artist. Let's hope the current upheavals at Island don't allow this one to slip through. **DM**

XTC: Explode Together - The Dub Experiments 78-80. Virgin. CD OVD308. In response to fan demand, Virgin is releasing this compilation of the group's Go-EP and Andy Partridge solo works. But don't expect any of the usual charming pop songs. Experiment is the key word here with lots of predominantly instrumental works of a decidedly abstract nature. A test of endurance for those not familiar with Partridge's musical frame of mind, but an interesting time filler during the wait for the XTC rarities collection *Rag 'n Bone Buffet*, due soon. **NR**

THE HEARTHROBS: Cleopatra Grip. One Little India. TPLP 23. Thanks to a directory's worth of production credits, this is a crisp and clear collection of indie pop songs that sees the Reading band a long way advanced from their somewhat unremarkable earlier material with the *Sunday's*. This album could easily drift into the mainstream market and with a couple of big indie singles included it may well become OLI's most successful offering since the debut *Sugarcubes LP*. **NR**

PAT TRAVERS BAND: School Of Hard Knocks. Episode LUSLP4. Talking of schools, there's no doubt that Canadian rock guitarist Pat Travers is of the old variety, with this being his first album release since the Hot Shot LP of six years ago. "Hard Knocks" welcomes Travers back to the studio with this crop of rockers sprawling from ZZ Top-like fuzzbox boogie explorations to meandering guitar explorations, all heavily blues orientated of course. Although the 14 tracks are a little patchy, with Travers' vocal particularly erratic, its diversity gives it its appeal. **KB**

NO SWEAT. No Sweat. London 82 226-1. Puncty Keith O'lsen produced debut from Irish hard rock sextet who fit snugly into the melodic rock category without becoming too mellow in the process. Snappy lyrics, precise musicianship and an ear for a hook, make for a winning formula that will endear *No Sweat* to those within the rock fraternity who appreciate the best of both worlds. O'lsen's approach in combining youthful aggression with a polished maturity. The task for London is to establish strength in the image dept. **KB**

LES TETES BRULEES: Les Tetes Brulees. Sterns 9001. With these "Burnt Heads" as official morale boosters, no wonder Cameroon isn't so well in the World Cup. On stage, their Bikutsi music of fast, intricate rhythms, chattering guitar style and inspired vocals is nothing short of stunning; the debut album is a smoother, fans-produced affair but just as exhilarating. With their outrageous costumes, bodypaint and punk-style hairdos, and on the record just the most exciting African band in town, but the most likely to cross over. Cameroon rises again. **MA**

KOFFI OLOMIDE: Tcha Tcha. Sterns 1031. A top Zairean star who made his name as a balladeer, the self-styled 'romantic' of romance is a more sophisticated, mellower practitioner of the pop soulcut, with sweet, spicy dynamics. The way the rumba-ed V.P. starts off, in the best tradition of French romantic balladeers, is almost unique among Zaire's fast-action 'romantic' bands. Koffi Oloimide's impassioned vocal style recalls Youssou N'Dour. Very promising. **MA**

PRIMUS: Frizzle Fry. Caroline 210 898. West Coast America trio who've lined up with Faith No More and the Chili Peppers in both the indie and alt circuits. This, their second and album, is an intense rock grind with a pellucid bass strapping as lead instrument and vocals that are as quirky and off-the-wall during the wait for the XTC rarities collection *Rag 'n Bone Buffet*, due pretty soon. **DEH**



KIMM ROGERS: a genuine find

THE JOLLY BOYS: Pop 'n' Mento. Cooking Vinyl COOK 040. Distribution: Revolver. With colour features in *The Observer* magazine and primetime slot on WOMAD, Pat Antonio's favourite sons might find they're the harbingers of a new Jamaican revival. The Jolly Boys' Mento sound is the country's real roots music, a raw Afro-Caribbean strain of calypso, reggae and soca that's made even more appealing and commercially viable by its charisma and elder nature of the quartet. **MA**

THE BARELY WORKS: The Big Beat. Cooking Vinyl. COOK 024. Distribution: Revolver. From live favourites, the UK's premiere neo-primitive Jug band (says their label) sports tuba, trombone, tuba, dulcimer, banjo and fiddle and, even more than The Oyster Band, an irreverent approach to roots and rhythms. The Big Beat crosses over reggae and R&B to Cajun and funk and slots Beatheer's Tropical Hot-Dog Night next to frazzling reels, occasionally a little strained and flavourless, but always with relish and gusto. **MA**

MARC JEFFREY: Playlist. Conviction COO 002. Distribution: APT. Fans of New York's guitar-rock scene through the Eighties will already know Band Of Outsiders member Marc Jeffrey. His first solo outing is a mellower fusion of country/rock dynamics and pop psychedelics that recalls — and surpasses — the blurry, bitter-sweet jams of Guns N' Roses and leans towards Gram Parsons. **MA**

AFGHAN WHIGS: Up In It. Glitterhouse GR0092. Distribution: Southern. Licensed from state-of-the-garage Seattle label Sub Pop, the Whigs play fast driving super-fuzzed guitar rock with flamboyant riffing fills and a keen commercial slant. Certainly one of the most approachable guitar noises for some time, but still brim full of attitude and slaving enthusiasm. **DEH**

WARFARE: Hammer Horror. Revolver REVLPT47. Warfare break free from their more obvious thrashing metal roots and go total-thriller concept. This set based on Hammer Horror films has all the embarrassing clichés that could spark a new Spinal Tap, but there's an endearing edge to their performance that which pulls you back for more. The tongue-in-cheek approach — meant or not — makes Hammer Horror quite appealing. **DEH**

PIXIE PICTURES: Martin Aston, Kirk Bales, Dave E. Henderson, Durcan Holland, Nick Rossano and Gareth Thompson.

Reviewed by David Giles

SINGLE OF THE WEEK

BETTY BOO: Where Are You Baby? (Rhythm King 12 LEFT 43). Follow-up to the hugely successful 'Doin' The Do that should fare even better, since it possesses an instantly alluring chorus with distinct traces of Motown acts like the Supremes and Martha Reeves. A possible number one?


STOCK IT

ASHWAD: Next To You. (Mango/Island 12/T/CD). Return to form for the UK's most successful reggae act with a song that is every bit as commercial as their hits of a couple of years ago but with a strong soul influence that should appeal to Soul II Soul fans as well. Top 10 without any problems.


STOCK IT

PRIMAL SCREAM: Come Together. (Creation 12 CREOT8). This follow-up to the top 20 hit Loaded has already created quite a bit of excitement in the weekly press, though its recipe is markedly similar. A repeated sequence of hooks — gospel chorus, brass ticks and limp "indie" vocals — that

soon runs out of ideas. But interest in this band is high at the moment, so expect to see Loaded's success equalled.

**STOCK IT**

THE B-52s: Channel Z. (Reprise/WEA 12/CD) W9737). Another superb track from the Cosmic Thing album, which ought to be their third consecutive top 20 hit and, if anything, is even more commercial than the previous two.

CARLTON: Cool With Nature. (FFRR/London 12) SNM 2). Not quite as sumptuous as his first single of a few months ago, but another sure sign that Carlton McCarthy is one of the most exciting discoveries in UK dance music of recent years. Fellow Britajans Smith & Mighty provide a rhythmic backdrop for his remarkable voice.

SILVER CHAPTER: Teenage Screamer. (Bop-A-Sonic 12) BOP 01). The first release on a new label set up by Spacemen 3 leader Sonic Boom is this single from a London-based band whose sound is a mixture of bubblegum, punk and glam rock — like Transvision Vamp gone right. A very promising debut.

JAMES TAYLOR QUARTET: Love The Life. (Urban/Polydor 12/T/CD) URB 57). An excellent track, probably the best JTC have

recorded since signing to Polydor, taken from their forthcoming fifth LP, and their best chance yet of a hit. This is an overly funky number with The Family McKay guesting with a notably jazzy lead vocal.

MIKE LINDUP: The Spirit Is Free. (Polydor 12/T/CD) PO 95). The first track to be taken from the Level 42 keyboard player's debut solo LP. Were it credited to Level 42, this would probably be a sizeable hit, but Lindup still remains somewhat anonymous. However, it reveals what an enormous influence Lindup has had on the band's musical development.

ULTRAVIOLET: Kites. (Big Life 12). Cover version of Simon Dupree & The Big Sound's top 10 hit from 1967 by an outfit put together by S-Express producers Mark McGuire and Brendan Beale. The strong ambient house feel suits the song perfectly, and if you can see through the hippy connotations it comes across as one of the best "revamped for the Nineties" covers so far.

BOCCA JUNIORS (BOY'S OWN): Raise (63 Steps To Heaven). (FFRR/London 12) BO11). The influential DJ partnership of Andrew Weatherall and Terry Farley team up on their first musical production under the Boy's Own banner (better known as a fanzine). Not the best project they've ever been involved in musically, but one imagines it won't have much trouble getting enough exposure, especially at club level.



BETTY BOO: a possible number one

LONDONBEAT: I've Been Thinking About You. (Anxious 12) ANK14). The first release from this band for over a year, during which time they've taken note of dancefloor developments and ditched the go go based rhythms of old for a deep-rooted funkiness and R&B influenced vocal.

TEARS FOR FEARS: Famous Last Words. (Fontana 12/CD) IDPIC (IDCED) 15). Another track from the last LP, this time released in two limited edition formats, both "individually numbered" for added excitement. One for the more obsessive TFF fan.

DEEE-LITE: Groove Is In The Heart. (Elektra 12) EKR 114). Fine single from an outfit who have been described as the hottest thing to emerge from the New York dance scene since Madonna. Pure Seventies funk with a Nineties groove.

SPIN: Scratches (In The Sand). (Foundation 12) TFL 7). First release from this South London band who seem to be influenced by US guitar bands and also the psychedelic revival rock bands like Five Thirty (traces of wah-wah, and plucky plenty of ideas into this track).

WICKED THINGS: Goodbye To Her. (Strawberry Spirit 12) SSW11). Impressive debut from this young Birmingham band who combine a keen sense of contemporary dance rhythms with powerful songwriting. Soulful and melodic, this single is already stirring up plenty of radio and TV interest.

THE MEN THEY COULDN'T HANG: Great Expectations. (Silvertone 12/CD) ORE 19). A track from the band's forthcoming LP, to be released later this month, that finds them in country rock vein, with less of the Celtic folk than usual, but the song is still not quite strong enough to win new fans.

TONY! TONI! TONE!: The Blues. (Wing/Polydor 12/T/CD) WING 8). Slightly disappointing follow-up to the US trio's minor hit Oakland Stroke that ditches the pop influence in favour of a loose-limbed Prince-style funk that doesn't really ignite.

La Toya Jackson

For information regarding personal appearances, corporate parties, commercials, endorsements, disco clubs, television, motion pictures etc.

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20	13	JASON BOURN	CD	PMI, LFL 14
21	28	HOME CD Hortense Flowers	CD	London 8281971
22	21	THE VEGETARIANS OF LOVE CD Bob Geldof	CD	Mercy/Phonogram 8462501
23	19	THROUGH A BIG COUNTRY-GREATS ● CD Big Country	CD	Mercy/Phonogram 8460221
24	27	WORLD POWER CD	CD	Artist 210882
25	18	BEST OF TALK TALK-NATURAL HISTORY ● CD Talk Talk	CD	Pellicore PCSD 109
26	26	VIVALDI FOUR SEASONS * CD Nigel Kennedy/CCO	CD	EMI NBS62
27	23	BOAFOPE CD Max Priest	CD	100/vgn, DK 92
28	31	FOREVER YOUR GIRL * CD Paula Abdul	CD	Screen Virgins/SNL P 19
29	30	THE STONE ROSES * CD The Stone Roses	CD	Siemone/Orfel 502
30	24	ARMCHAIR THEATRE CD Jeff Lynne	CD	Reprise/Warner Brothers WX 347
31	32	COMPOSITIONS ○ CD Arctic Circle	CD	Emka ER772
32	34	WAKING HOURS ● CD Del Amitri	CD	AAAM AAA 0066
33	29	OTHER VOICES ● CD Paul Young	CD	CBS 8668171
34	42	HEART OF STONE * CD Chrif	CD	Geffen WX 282
35	38	WILD! * CD Erasure	CD	Major STMM 75
36	35	CUTS BOTH WAYS *** CD Glenn Eschler	CD	Epic 461 461
37	43	COSMIC THING ● CD B-52's	CD	Reprise/Warner Brothers WX 283
38	50	CHANGESBOWE * CD David Bowie	CD	EMI GRV 1
39	39	LIFE ● CD Inspirational Carpets	CD	Cow/Maria DLNG 8
40	37	THE CHIMES ○ CD The Chimes	CD	CBS 464811

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TOP 20 COMPILATIONS

1	NOW DANCE 902 CD Various	EMI/Vgn/Pol/Gen NOV 5
2	NEW SHAPE IT UP - MONSTER HITS 2 CD Various	CBS/WEA/BMG HITS 12
3	PRETTY WOMAN (OST) ● CD Various	EMI/USA, MTL 1036
4	HEART & SOUL III - HEART FULL ... ○ CD Various	Heart & Soul 8450091
5	JUST THE TWO OF US * CD Various	Epic MCD00 11
6	SMASH HITS - RAVE! CD Various	Dorner/Chryslers MDD 14
7	TEENAGE MUTANT NINJA TURTLES (OST) ○ CD Various	SBK/SBKLP 6
8	THE WILD ONE ○ CD Various	EMI BMT 52
9	NEW THE SUMMER OF LOVE CD Various	Dino DINTV 10
10	ULTIMATE 80'S COLLECTION CD Various	Cable Communications GTV L P305
11	SUMMER CHART PARTY CD Various	Texi BMTX 1
12	DEEP HEAT 7 - SEVENTH HEAVEN ● CD Various	Telesat 27867422
13	CLASSIC EXPERIENCE II ● CD Various	EMI EMDV 50
14	NITE FLITE 3 - BEING WITH YOU ● CD Various	CBS MCD00 14
15	NEW DAYS OF THUNDER (OST) CD Various	Epic 461 191
16	THE BLUES BROTHERS (OST) * CD Various	Atlantic/East West K 50715
17	LEATHER & LACE CD Various	Dino DINTV 9
18	NOBODY'S CHILD-ROMANIAN ANGEL APPEAL CD Various	Warner Brothers WX 233
19	NOW 17:1 * CD Various	EMI/Vgn/Pol/Gen NOV 17
20	DIRTY DANCING (OST) **** CD Various	RCA BL 86408

55	LIKE A PRAYER *** CD Madonna	See WX 239
56	ALANNA MYLES ● CD Arianna Myles	Atlantic/East West 78 9561
57	HANGIN' TOUGH * CD New Kids On The Block	CBS 4608741
58	THE REAL THING CD Ratt/Nova Nova	Shout/London 8281 1541
59	BEST OF EAGLES ** CD Eagles	A&M/Columbia ERT 5
60	BRIGADE ● CD Heart	Capitol ESTU 2121
61	WAITING FOR COUSTEAU CD Jean Michel Jarre	Dreyfus/Polystar 8459 141
62	THE SONGS 1975-1990 CD Benny Manno	Artist 303868
63	PRIVATE DANCER CD Tina Turner	Capitol TNA 1
64	HELLO, I MUST BE GOING! ** CD Phil Collins	Virgin OVED212
65	THE WALL * CD Pink Floyd	Hermes SHOW 411
66	THE BEST OF VAN MORRISON ● CD Van Morrison	Polydor 841 9701
67	GOLD MOTHER CD James	Fontana/Phonogram 8461 881
68	CHARMED LIFE ○ CD Billy Idol	Chrysalis CHR 1755
69	A BRUCE ON THE TOWN CD Enrique Hornsby & The Range	RCA PL 82041
70	THE CIRCUS * CD Erasure	Major STMM 825
71	THE BEST OF ROD STEWART ** CD Rod Stewart	Warner Brothers WX 314
72	PURPLE RAIN (OST) ** CD Prince/The New Power Generation	Warner Brothers 825 101
73	SPARK TO A FLAME - THE VERY ** * CD Chris De Burgh	AAAC/CDBL 7 100
74	UN-LED-ED CD Dread Zeppelin	I.R.S. ERISA 1042
75	PASSION AND WARFARE CD Steve Vai	Food For Thought GRUB 17

*** = TRIPLE PLATINUM (300,000 units) ** = DOUBLE PLATINUM (200,000 units) * = PLATINUM (100,000 units) ● = GOLD (50,000 units) ○ = SILVER (25,000 units) NEW NEW ENTRY RE RE-ENTRY CD Released on Compact Disc

ARTIST ALBUMS



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ARTISTS A-Z

Table listing artists from A to Z with their album titles and chart positions.

(WEEK 31) Percent sales compared to last week +14%

KEY TO CHART

Includes panel sales increase of 20.0%, Includes panel sales increase of 20.0% or more, Any multiple of the level can be certified to provide for double platinum, etc.

To qualify for a chart position LPs, cassette and CD's must have a dealer price of £2.00 or more.

- 38 CHANGESOME + David Bowie (David Bowie/Varius)
39 LIFE + Inspiral Carpets (Inspiral Carpets/Nick Carter)
40 THE CHIMES II + The Chimes (The Chimes/Jazzie B/Nellee Hooper)
41 STEEL WHEELS + Rolling Stones (Chris Kimer/Glimmer Twins)
42 2018 + Gary Moore (Gary Moore/Manhattan)
43 VIOLATOR + Depeche Mode (Depeche Mode/Flood)
44 EROICA + Wendy & Lisa (Wendy & Lisa/Tony Bergli)
45 THE HUNGER + Michael Bolton (Katy Diamond/Jonathan Carr/Susan Hamilton)
46 BORN TO SHINE + Eric Burdon (Eric Burdon/Denise Foster)
47 THE ROAD TO HELL... + Chris Rea (Chris Rea/Jon Kelly)
48 NEVER, NEVERLAND + Anniversary (Roger Robinson/Jeff Waters)
49 LOOK SAFFRON + Roxette (C. Olsson/M.A. Mosley)
50 ARE YOU OKAY? + The Hot Wax (Donovan/David Wax)
51 THE BEST OF UB40 VOL 1 + UB40 (Polygram)
52 AMERIKKA'S MOST WANTED + Ice Cube (The Bomb Squad/The Lench Mob)
53 REPUTATION + Dolly Parton (Capitol)
54 GOODNIGHT L.A. + Magnum (Keith Astun)
55 LIKE A PRAYER + Madonna (Sire/Warner Bros.)
56 ALANNAN MYLES + Alannan Myles (David Taylor)
57 HANGIN' TOUGH + New Kids On The Block (Maurice Starvo)
58 THE REAL THING + Fairlie No More (MCA/Walt Disney)
59 BEST OF EGLES + Eagles (BMG/Sire)
60 BRIGADE + Gary Numan (Capitol)
61 WAITING FOR CUSTEAN + Jean Michel Jarre (Meridian)
62 THE SONGS 1975-1990 + Barry Manilow (Barry Manilow/Ron Dante/Varius)
63 PRIVATE DANCER + Tina Turner (A&M)
64 HELLO, I MUST BE GOING! + Phil Collins (Phil Collins/Hugh Program)
65 THE WALL + Pink Floyd (Dave Gilmour/Bob Ezzen/Roger Waters)
66 THE BEST OF VAN MORRISON + Van Morrison (Meridian)
67 GOLD MOTHER + James (Globe/Gloria/Garfield)
68 CHARMED LIFE + Oryson Orr (TSSG)
69 A NIGHT ON THE TOWN + Bruce Hornsby & The Range (Don Geatman/Bruce Hornsby)
70 THE CIRCUS + Eric Burdon (Flood)
71 THE BEST OF ROD STEWART + Rod Stewart (Vanguard)
72 PURPLE RAIN (OST) + Prince/The New Power Generation (The Revolution)
73 SPARK TO A FLAME - THE VERY BEST OF... + AMELIEE MYLENNE (Polygram)
74 UN-LEED + Deep Zepplin (Plata/L.Mon/Jah/Paul Joli)
75 PASSION AND WARFARE + Steve Vai (Steve Vai)

- 1 SLEEPING WITH THE PAST + Elton John (Chris Thomas)
2 FM BREATHERS... + The Breathers (Capitol)
3 SUMMER DREAMS + Beach Boys (Phil Wilson/Beach Boys/Venus)
4 THE ESSENTIAL PAVAROTTI + Luciano Pavarotti (Polygram)
5 BET SERIOUSLY + Peter Collins (Phil Collins/Hugh Program)
6 HOT ROCKS 1964-1971 + Rolling Stones (Chris Kimer/Rolling Stones/Varius)
7 STEP BY STEP + New Kids On The Block (M. Starn/MOTBM/Jonzum)
8 PLEASE HAMMER DON'T HURT ME + MC Hammer (MC Hammer/J. Early/P. Pisci)
9 GREATEST HITS + Bangles (Varius)
10 CRAIG MACLACHLAN & CHECK - 1 + Craig MacLachlan & Check - 1 (Garth Porter)
11 FLESH AND BLOOD + Possum Dixon (Paterson/Wave Fraser)
12 FOREIGN AFFAIR + Tina Turner (A&M)
13 LABOUR OF LOVE II + David Byrne (Capitol)
14 I DON'T WANT WHAT I HAVEN'T GOT + Sinead O'Connor (Sinead O'Connor)
15 VOL II (1990 A NEW DECADE) + The Police (A&M)
16 PUMP UP THE JAM + Wilson Phillips (John Leshock)
17 MICHAEL BLOTNER + Michael Blotner/Michael Orianian
18 BETWEEN THE LINES + John Donovan (Capitol/A&M/Waterman)
19 HOME + HoHoHouse (Varius)
20 THE VEGETARIANS OF LOVE + Bob Gaudio (Polygram)
21 THROUGH A BRICK COUNTRY - GREATEST... + The Grateful Dead (Capitol)
22 WORLD POWER + Snipe (Snipe)
23 BEST OF TALK TALK - NATURAL HISTORY + Talk Talk (Fris Press-Grange)
24 WIVALDI FOUR SEASONS + Nigel Kennedy (ECW Andrew Keener)
25 BONAFIDE + Mass Appeal (Chungy/Dunbar/Tucker/Varius)
26 FOREVER YOUR GIRL + Paula Abdul (Varius)
27 THE STONE ROSES + The Stone Roses (John Leshock)
28 ARCHMACH THEATRE + Jeff Lynne (Epic)
29 COMPOSITIONS + Anita Baker (A&M/Powell)
30 WAKING HOURS + Ani DiFranco (Fraggled/Jones/Norton)
31 OTHER VOICES + Paul Young (Varius)
32 HEART OF STONE + Heart (Polygram)
33 WILD! + Erasure (Gareth Jones/Mark Saunders/Erasure)
34 CUTS BOTH WAYS... + Social Experiment (Polygram)
35 COSMIC THING + B-52's (Nile Rodgers/Don Dev)

TOP 20 COMPILATION

- 1 NOW DANCE 902 + Various (Varius)
2 SNAP! IT UP - MONSTER HITS 2 + Various (Varius)
3 PRETTY WOMAN (OST) + Various (Varius)
4 HEART & SOUL III - HEART FULL... + Various (Varius)
5 JUST THE TWO OF US + Various (Varius)
6 SMASH HITS - RAVE! + Various (Varius)
7 YOUNG MAN NINJA TURTLES (OST) + Various (Varius)
8 THE WILD ONE + Various (Varius)
9 THE SUMMER OF LOVE + Various (Varius)
10 ULTIMATE 60'S COLLECTION + Various (Varius)

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12 6 DEEP HEAT 7 - SEVENTH HEAVEN + Various (Varius)
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14 12 10 NITE FLITE 3 - BEING WITH YOU + Various (Varius)
15 NEW DAYS OF THUNDER (OST) + Various (Varius)
16 13 67 THE BLUES BROTHERS (OST) + Various (Varius)
17 14 8 LEATHER & LACE + Various (Varius)
18 2 NOBODY'S CHILD - ROMANIAN APPEAL + Various (Varius)
19 15 NOW 17 + Various (Varius)
20 18 DIRTY DANCING (OST) + Various (Varius)

Banking on T-shirt sales

Merchandising can offset the cost of touring — but with artists, venues and manufacturers demanding bigger cuts, there are doubts about how much longer concert-goers will be prepared to pay £12 for a cotton overgarment. By Phil Sutcliffe



It was New Kids On The Block's first night at Docklands Arena. A sell-out crowd assembled expectantly. Then there was a power cut and it was announced that the concert had to be cancelled. So what did the distressed multitudes (and their mums) do to express their dissatisfaction? They besieged the merchandise stands and spent £80,000

A COUPLE of months ago a rock 'n' roll purist's nightmare and a merchandiser's sweet dream came true. It was New Kids On The Block's first night at the Docklands Arena. A sell-out house assembled expectantly. Then there was a power cut and it was announced that the concert had to be cancelled.

So what did the distressed multitudes (and their mums) do to express their dissatisfaction? They besieged the merchandise stands and spent £80,000.

No gig and yet sales at the venue were a record high. Well, nobody actually believes that the artist's presence has become surplus to requirements, but stories like this do foster enquiries about exactly how important tour merchandising has become. Is it make or break?

The grosses on The Rolling Stones' US tour reveal the big time perspective. In 51 shows they took \$79m from ticket sales, \$6m from

sponsorship by Anheuser-Busch, and \$29m from merchandising. The band's share — before expenses, tax and so on — is thought to have been about \$75m, of which perhaps \$12m might have come from their merchandising royalty.

"The Stones don't do t-shirt tours," says Gerry Barad, UK managing director of merchandising giant Brockum (a Canadian company, part-owned by brewers Labatt). "Where it is make or break is with the younger bands. Because videos have become so important in developing an act, and costs can run into six figures, record companies don't want to put in so much upfront on tour support as they used to."

"But the band still needs sound and lights, they need crew, they need to eat. They have to get the money from somewhere — and, look, here's the merchandiser."

Adrian Hopkins, a UK promoter and merchandiser whose clients include Van Morrison, Elvis Costello

and Aztec Camera, says: "When you think about the advances merchandisers are paying to relatively unknown acts — up to £50,000 — you realise we're taking the gambles the record companies used to take."

Adds Barad: "No matter who the band is, we're like going to the bank."

Of course, the superstars do have huge pre-tour outpourings on set construction and rehearsals. They could cover it by mortgaging a mansion or flagging the odd fleet of vintage cars but, naturally, they'd rather someone else look care of it in exchange for a lucrative piece of the action.

So their managements will start one of the merchandising world's legendary bidding wars. The millions in advances for worldwide rights that the superstars now demand has created a duopoly in the UK with only Brockum and MCA-Universal-owned Winterland having deep enough pockets to play the game (though UK-based Bro-

vado might dispute this occasionally).

But, as in the record industry, it's the royalty rate that really concentrates minds. Although the norm is 30 per cent, Andrew Rich, acting

UK MD of Winterland, Madonna's merchandiser, says: "us and Brockum for a day you can drive it up several per cent." The Stones are TO PAGE 24 ▶

Inspirational Carpets in their guise as Cow Records built up their own T-shirt business from scratch. With a customer price of only £7, they were able to offset much of the cost of extensive gigging and last year's idiosyncratic strategy of releasing six singles in eight months



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▶ FROM PAGE 23

thought to be top of the league at the moment with around 40 per cent.

However, it's not only artists' royalties that have upped the ante for both merchandiser and paying customer. Since the early Eighties most of the larger venues have switched from a flat fee for permission to work on their premises to a deal where their staff do the selling in exchange for 25 per cent of the gross.

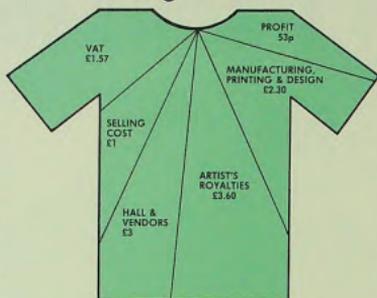
The merchandisers don't like it. "Especially with acts like Madonna or The Stones we feel the venues are making a windfall which they aren't earning," says Rich. "They could make a healthy profit at 10 or 15 per cent, but they won't move down."

These percentage pay-outs have a lot to do with the sharp rise in prices to the consumer. "We've gone from £6 for a T-shirt in about 1985 to £10 or, more often, £12 now," says Hopkins.

It looks bad on the face of it, but he points out that if he sells at £10, with £2.50 going on manufacture, design and printing, the artist royalty, venue cut and VAT leave him with a margin of about 80p to cover all his overheads and come away with a profit. Raise the price to £12 and he nearly doubles his margin.

Given that very few artists or venues will take a lower percentage, while the public, so far, carries on buying the inflationary logic is irresistible. Rich says, "We hope for 10 per cent pre-tax profit, and it's maybe 14 on a good tour, four

Who gets what



AVERAGE BREAKDOWN ON A £12 T-SHIRT

to six per cent on a bad one. We really can't be accused of ripping off the audience."

Working to such narrow margins, merchandisers have strengthened their defences. Artists generally have to guarantee certain numbers of concerts and even the size of audiences; shortfalls may mean their advances will become wholly recoupable, rather than just against sales, as in a recent deal. It is a trap which at least one major band has fallen into recently with

the advance long spent.

Meanwhile, pirates have been broken back from their hold on an estimated fifth of the market, says Brockwood and Winterland, by their litigious, rather than muscular, counter-attack which began with the Madonna tour of 1987 and was reinforced by last year's new Copyright Act.

But, having given the violins an airing, merchandisers will agree that it is a great business to be in. The volume of sales can be colos-

sal. "A per capita of £3 a head is a good night," says Hopkins. "For example, that would be £10,500 from a 3,500 sell-out at Hammersmith Odeon. But then sometimes it's £7 a head and on New Kids they're talking £10."

At the moment, a challenge to the specialist merchandisers' view of their role and pricing policies is coming from the independence of some of the Manchester bands.

For instance, Inspiral Carpets in their guise as Cow Records built up their own T-shirt business from scratch. With a customer price of only £7, they were able to offset much of the cost of extensive gigning and last year's idiosyncratic strategy of releasing six singles in eight months. Even in small venues they can shift 500 shirts a night with their wacky cow design and variations on their "Cool As Fuck" slogan.

The larger companies profess admiration for their enterprise, but are fairly sure that it's a honey-moon which can't last. Rich argues that in merchandising there are "economies of smallness" which no longer operate as an act develops commercially.

And, perhaps sadly, the Carpets seem to acknowledge that they are approaching that transitional phase. Debbie Black, in charge of merchandising at Cow, says: "We do extremely well and we haven't put our prices up because we think, 'Why do people off when we're making a good profit as it is?' But we've had lots of offers from companies wanting to buy us out and I know the band have a figure in mind which they'll probably sell for

'Where it is make or break is with the younger bands. Because videos have become so important in developing an act, record companies don't want to put in so much upfront as they used to. But the band still needs sound and lights, they need crew, they need to eat. They have to get the money from somewhere — and, look, here's the merchandiser'

if someone comes up with it."

However the business is structured, it seems that a modicum of quality and efficiency still secures excellent results for all concerned. As Adrian Hopkins says: "I suppose some day a bunch of fans are going to say 'What? £12 for a T-shirt', walk away, and the bubble will burst."

Until they do it looks as though merchandising will continue to make money and break very few.



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Diversification is the name of the game

Merchandisers are adding new strings to their bows in order to corner a competitive market. Paul Henderson reports

TODAY'S FIERCE competition has pushed merchandisers into offering much more than just good quality product at competitive prices. It has forced them to come up with new ideas, offer more sophisticated and wider-ranging services and operate with a higher degree of professionalism.

As well as the supply of a wide range of products for bands' tours, promotional merchandise for one-off, specific projects such as an album release, and "corporate" promotions for record labels, merchandisers are constantly adding new strings to their bows.

Stage 3 Promotions, for example, is starting on a venture which it suggested to Demon Records — which has a lot of classic albums and is fairly unusual in

owning the rights to a lot of the sleeve designs. Stage 3 has taken the album cover photograph, put it on a T-shirt and shrink-wrapped that around the album, particularly for the export market.

"A whole series of those is planned, to sell the T-shirts but also as limited editions with the albums," says Stage 3's Tony Hickman. "And we've got another couple of record labels that we think would be suitable for doing the same thing, using the Demon project to see how things work out."

Having previously supplied and worked with fan clubs, Stage 3 has now gone a stage further in taking on the Fleetwood Mac fan club. It has become solely responsible for overseeing the workings of the club itself as well as putting together the full merchandising package. The promotions company's activities also include specialist magazine distribution.

Meanwhile, ACME, one of the UK's largest merchandisers, has recently done a deal with NME and Melody Maker to reprint the front covers of those papers on to T-shirts.

But perhaps this new professionalism is reflected not so much in new promotional avenues like those mentioned above as in the kind of service that companies can now offer.



ACME IS moving into retail and has its own distribution network to more than 3,000 outlets throughout Europe

The touring side extends to merchandisers "crewing" a tour and looking after everything from supplying the products (and in the case of ACME, actually producing its own T-shirts, commissioned overseas to its own specifications) to manning and running points of sale. Mail-order sales are directly looked after by the merchandiser

rather than by the client — putting together the product range, advertising in the music press and either leafletting at shows or putting pages or inserts into tour programmes in order to promote and extend sales during and beyond the duration of the tour, and taking care of the books.

The retail side is becoming big-

ger — and therefore more important — with product going into record retailers and High Street shops either via well-established and maintained links with distributors or, in the case of ACME which is moving into retail in a big way, its own distribution network to more than 3,000 outlets in Europe.

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MERCHANDISING

▶ FROM PAGE 25

ACME spokesman Julius Just says: "The logic behind the ACME retail operation is that should, for example, record stores — which at the moment are the main outlets for T-shirts — cut down on that operation, then ACME would be well poised to have its own stores."

Perhaps more importantly, having grown up with the merchandising business itself, established companies are now well placed to offer advice and expertise to customers which is especially valuable to new clients.

"We try to give advice on what we should and shouldn't carry in a range of products for a tour, for example," says Keith Drinkwater of Bravado, for whom touring is a majority slice of business. "We do deals with a lot of bands and we travel around the world with a lot of bands, so we do know our marketplace. And we know that, for example, certain products sell well in certain territories but not in others."

Most of the leading companies' activities include providing design facilities, whether it's house or utilising freelance designers with specialist skills. They may guide clients through the artwork that they themselves have come up with — perhaps advising what is suitable for litho but not for screen printing, or even suggesting that the concept isn't going to work exactly the way they've put it together — or they may take a wide brief and come up with a range of designs from scratch.

Says Keith Drinkwater: "We

have a good idea of the feeling of what the band want and the way of the artwork direction and musical direction, and we feel the merchandise is an extension of the band's image and what they want to portray."

Contracts differ as widely as the clients themselves, and the difference in contractual terms between a new band and an established band is, as Keith Drinkwater puts it: "Chalk and cheese, kind of thing. I've never known two contracts to be the same."

Money is not the be-all and end-all for most companies. The keyword would appear to be flexibility — tailoring the service to each client's needs

"The biggest area," says Julius Just, "is down to advances rather than percentages. More than anything, that's why the merchandising side for the majority of the really big concerts worldwide — where you're putting up a large sum of money as an advance against royalties — are handled by two or three companies, because you need to have huge backing for that to be feasible. And there's obviously a high risk factor until you hit the really big names."

Most companies would agree,

though, that money certainly isn't the be-all and end-all for the merchandiser. The keyword would appear to be "flexibility" — tailoring the service to each client's individual needs and requirements.

At Popworld Promotions, licensing director Doug Hurcombe explains how the company is pioneering a new financial approach which doesn't involve advances. Its system places the profit and controlling interest with the band but means they have to wait until the end of a tour to get their money.

"We work as a fully contracted merchandising service, supplying shirts at cost price and when necessary the people to go out on the road and sell them," says Hurcombe. "Our profits come from a 10 per cent service charge — which on a tour grossing £2,000 a night represents between one and two per cent of the total profit — while our standard cut on each shirt is between 10p and 15p."

Hurcombe reports that so far this flexibility has attracted customers such as NWA and The Red Hot Chili Peppers. "We can't compete with the likes of Brackcom on advances so we've come up with something that is particularly appealing to new bands who are unlikely to generate a substantial revenue when they first tour."

"More new bands are recognising that it can be bad to be tied down to a merchandising deal early in their career as they may not be happy with the service they receive and may not be able to pay back what is not recouped at the end of the tour. With our system these problems are eliminated."

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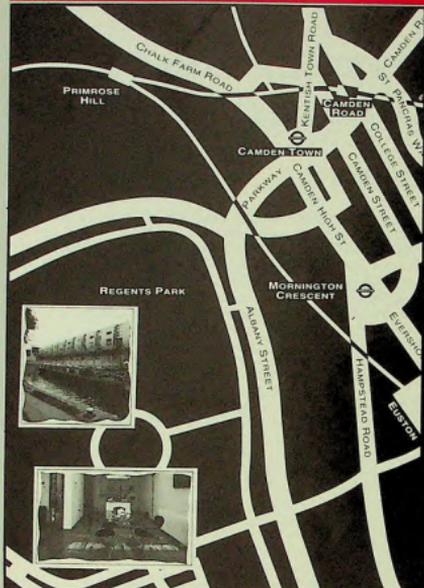
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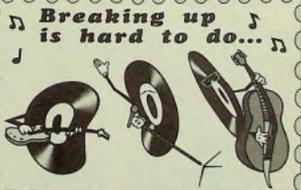
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Dooley's

DIARY

WELL DONE TO EMI and IRS for finally coming up with a formula for working together. Dooley suspects that one of the reasons they were able to do so is that respective company chiefs Jim Fifield and Miles Copeland are both strong-minded Americans who have little (if none at all) difficulty in saying what they think. Mind you, after last year's EMI-led buying spree, it's all rather small beer... While we're on the subject, A&M's unpleasantly smug yo-to-you-so department is particularly pleased with a story predicting the deal which appeared in our January 11 issue... Something from the here's-one-we-meant-to-mention-earlier department; if you don't already know, former Our Price top exec Frank Darojo is now helping to direct operations for Musicland in the UK... It was about to mount another successful raid on PolyGram's reserves of classical directors?... Congratulations to Rhythm King on winning the second Sheridan's six-a-side football tournament in aid of Music Therapy. Further congratulations to Sheridan for splendid organisation... Most frightening image of the week? Judas Priest's Rob Halford in the witness box in a Nevada court to defend the band's lyrical style. It was reassuring, then, to hear President Bush extolling the virtues of the free world the day after. (Just where is that, exactly?)... How does AVL feel about 10 A&R man Rob Manley being in a band... Eastern Bloc... signed to CBS?

WILL THE real DNA stand up, please. A&M is right to deny that the mixers of Suzanne Vega's Tom's Diner are staffers; they are, in fact, EMI rep Neal Sletvold and studio engineer Nick Batt. Their business interests are looked after by Henry Yori, who was an EMI rep until three weeks ago. Not so much Madchester as Manchester Square... If Parkfield fails to pay its debt — reckoned to be around £250m — a lot of people in the music industry are going to be affected. The scale of the potential disaster can be seen from the fact that when Towerbell and SHH went down, they took less than £6m between them and yet were still responsible for leaving half-a-dozen other companies dead in their wake. George Kimpton-Howe, late of Pinnacle, now MD of Rough Trade, denies that he is deliberately going after labels distributed by his former employer. Kimpton-Howe and PWL's Tilly Rutherford are just good friends... Why was the First Call booking agency advertising high-price tickets for David Bowie's show at Milton Keynes Bowl at the weekend and with no booking fee, to boot. Seems it's Christmas in August... After its pop anti-Welcome to What is Pop? the new Shadow Radio Authority is grappling with precisely this question in a bid to discover whether bidders like Rock FM (see page 9) really are entitled to apply for officially defined "non-pop" stations. Head of Development David Vick points out that most people's definition of pop — singles — could pave the way for a station playing nothing but Kylie Minogue album tracks if it was implemented. God forbid!



SCUBA DO: CBS and Prefab Sprout attend an unconventional lunch for the group's new single Looking For Atlantis Saddy, Flipper, the dolphin, was unable to attend.



BUNCH OF posies: Flowered Up grab the attention of visitors to HMV Oxford Circus, London.



MIDDLE-AGED human hidden bosses: Who are those mystery EMI/SBK Mutant Ninja Turtles?



NEW KID on the block: Electric Boys show their affection for new Phonogram managing director David Cliphorn.

Backtracking

Record Retailer, 12 August 1965
Andrew Oldham and Tony Calder form Immediate Records, an independent label with P&D deal with Philips. Formerly with Decca, Tony King heads promotion team. First three singles set for release on 20 August, by the McCays, Fifth Avenue and Nico... Philips invites 2,000 dealers to the launch of Mercury Records, acquired from EMI almost one year ago. Downward trend reversed: record sales up nine per cent in May over previous year, with singles declining but albums up.

Music Week, 9 August 1975
Precision Tapes dominates entire 21-strong retail sales force, retaining just one team responsible for non-record outlets... Rod Stewart sets precedent, arranging that the marketing and promotion of his Warner Bros debut, Atlantic Crossing, be carried out by an independent, Tartan Records, formed by his manager Billy Gaff...

MW pictures the two Typically Tropical men behind the hit Barbados, Max West and Jeffrey Colvert, engineers of London's Morgan Studios... Don Agnew, exec of Leeds Music for 23 years, dies aged 51.

Music Week, 10 August 1985
BPI firm that it will not impose fingerprint-style grading on lyrics that refer to sex, violence, drugs or alcohol. In the US, the RIAA asks majors to consider such a scheme in the wake of strong lobbying by parents groups... Demon ends long association with the Cartel and Counterpoint and signs distribution with Pinnacle... Tony Cousins, who set up Creole Records with Bruce White, dies aged 40; musical director Peter Knight dies aged 58... Three years after forming record company, Swiss car manufacturer Lomborghini withdraws.

MARK LEWISOHN

Kenny Thomas

OUTSTANDING

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MUSIC WEEK



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