

MUSIC WEEK

10 NOVEMBER 1990



£2.25 U.S. \$4.00

ISSN 0265-1594

*No Virgin
No Christmas*



NOT JUST THREE WISE GUYS



PHIL COLLINS

Released on 5 November "Serious Hits . . . Live!", is a unique collection of Phil's very best songs spanning his solo career. Taken from this year's global "Serious Tour" the magic of Phil Collins live is now captured on one double album. Initial quantities of CD and cassette will include a twenty-four page colour booklet and the LP will be packaged in a gatefold sleeve.

Something Happened On The Way To Heaven/Against All Odds/Who Said I Would/One More Night/Don't Lose My Number/Do You Remember/Another Day In Paradise/Separate Lives/In The Air Tonight/You Can't Hurry Love/Two Hearts/Sussudio/Groovy Kind Of Love/Easy Lover/Take Me Home

PETER GABRIEL

"Shaking The Tree (Sixteen Golden Greats)" is a superb collection of Peter Gabriel songs released on 19 November. Chosen from his creative output since the beginning of his solo career in 1977 the album includes a new vocal and acoustic piano rendering of "Here Comes The Flood" and a new version of "Shaking The Tree", the duet with West African star Youssou N'Dour.

Solsbury Hill/Don't Remember/Sledgehammer/Family Snapshot/Mercy Street/Shaking The Tree/Don't Give Up/Here Comes The Flood/Games Without Frontiers/Shock The Monkey/Big Time/Biko/San Jacinto/Zaar*/Red Rain*/I Have The Touch*

*featured on CD and Cassette only.



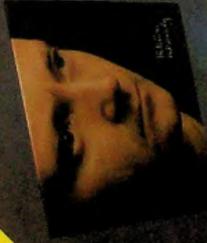
STEVE WINWOOD

"Refugees Of The Heart" is the new studio album from Steve Winwood released on 5 November. Produced by Winwood and engineered and mixed by Tom Lord Alge this is his first since the excellent "Roll With It" in 1988 - it is the work of a major talent and one with staying power. Seven of the tracks are co-written with long-time collaborator Will Jennings, whilst the first single "One And Only Man" is written with ex-Traffic member Jim Capaldi. The voice is strong and soulful and the keyboard work is sheer class - Winwood, rock's great survivor rolls on.

You'll Keep On Searching/Every Day (Oh Lord)/One And Only Man/I Will Be Here/Another Deal Goes Down/Running On/ Come Out And Dance/In The Light Of Day

THIS IS A POSTER

13 STAR BUYS



PHIL COLLINS
...BUT SERIOUSLY
ONE OF THE BIGGEST
BRITISH ALBUMS EVER
"...BUT SERIOUSLY" IS
PHIL COLLINS AT HIS
BEST. INCLUDES THE
HITS "OTHERNIGHT
PARTS ONE AND TWO"
AND "I WISH IT WOULD
RAIN DOWN".

CDV 2820



PETER GABRIEL
SHAKING THE TREE (SIXTEEN GOLDEN GREATS)
A THOUGHTFUL SELECTION FROM GABRIEL'S SOLO WORKS
INCLUDES EARLY CLASSICS "SOLSBURY HILL" AND "GAMES
WITHOUT FRONTIERS" PLUS THE MORE RECENT MASTERS
"DON'T GIVE UP" AND "SLEDGEHAMMER". (LP SELECTION)
FEATURES TWELVE TRACKS

PRTVD 6



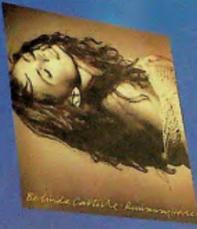
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60 MINUTES OF PURE P.L.I. PLEASURE
INCLUDING THE ZANY "DON'T ASK ME"

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TEAM SHOW
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CLASSIC McLAREN HITS
SUCH AS "DUCK ROCK"
AND "BUFFALO GALS"
WITH CLASSIC NEW SONGS...

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RUNAWAY HORSES
FEATURING THE HITS "LEAVE A LIGHT ON", "RUNAWAY
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MANY MORE...

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STILL GOT THE BLUES
GARY'S OWN TRIBUTE TO
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HEART OF THE BASS
MIK MASTED WILLIAM ORBIT
LAUNCHES DEBUT ALBUM
FEATURING "FASCINATING RHYTHM"

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STEVE WINWOOD
REFUGEES OF THE HEART
THE GREAT NEW ALBUM FROM
A MAJOR BRITISH TALENT
FEATURES "ONE AND ONLY
MAN" AND THE NINE MINUTE
EPIC "IN THE LIGHT OF DAY"

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THE MIDLAND'S FINEST AT THEIR BEST WITH
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THE TV CAMPAIGN FEATURES THIS PLUS "LABOUR
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WHICH REFLECTS THEIR CONCERNS FOR THE FUTURE OF
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THE ULTIMATE GLAM ROCK
EXPERIENCE!

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SERIOUS HITS...LIVE!
ALL THE HITS FROM THE
SERIOUS TOUR INCLUDING
"AGAINST ALL ODDS",
"GROOVY KIND OF LOVE",
"YOU CAN'T HURRY LOVE",
AND "IN THE AIR TONIGHT".

PCCDX 1

THE HUMAN LEAGUE
ROMAN TIC

PHIL OAKEY AND THE LEAGUE CONTINUE THEIR HIT
MAKING CAREERS CREATING A GREAT NEW ALBUM
WHICH FEATURES "WIGANT LIKE A WHEEL" AND
"SOUNDTRACK TO A GENERATION".

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THE CAMPAIGN

• FULL COLOUR PAGE RUNS, PAGES AND SPREADS IN ALL MAJOR MUSIC/STYLE TITLES INCLUDING: Q, SELECT, VOX, SKY, THE FACE AND TIME OUT • FULL PAGES IN WEEKLY MUSIC PRESS: NME, MM, SOUNDS, NUMBER ONE • SELECTIVE ADS IN THE NATIONALS • HEAVY SOLUS AND CO-OP TV ADVERTISING (SEE GRID) • NATIONAL POSTER CAMPAIGN PLUS 48 SHEETS ON LONDON UNDERGROUND AND IN MAJOR CITIES • EXTENSIVE IN-STORE DISPLAY SUPPORT.

CHRISTMAS 1990 TV ADVERTISING

Week Commencing	5 Nov.	12 Nov.	19 Nov.	26 Nov.	3 Dec.	10 Dec.	17 Dec.	24 Dec.
Phil Collins (live)	Urban Central	Yorkshire Anglia Scottish Grampian Border	Type Tets TSW	Central	Grassdale	Yorkshire		
Peter Gabriel			Our Price National	London	Scottish Central			
UB40								
Steve Winwood	Our Price Central							
Glam Crazee		Central Grampian Type Tets	Scottish MUSIC Junction				Grampian	

No Virgin Christmas



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CUT THIS OUT AND STICK IT ON A WALL



MUSIC WEEK



£2.25 U.S. \$4.00

ISSN 0265-1548

Swan returns to head EMI pop division

EMI RECORDS has recruited former Soto Sound chief Clive Swan to spearhead a restructuring of the company's pop marketing division.

Swan takes over as divisional managing director of EMI/EMI USA as part of the reorganisation which also sees a reshuffle of existing staff.

Former pop marketing director Andrew Fryar takes over as divisional managing director of Capital/Parlophone while former marketing director David Hughes takes over as divisional managing director of the strategic marketing division.

The change around splits up the pop marketing division into two separate units centring on EMI's main labels: Capital/Parlophone and EMI/EMI USA.

The appointment of Swan comes after months of protracted negotiations with EMI managing director Rupert Perry who first approached him after he left Soto Sound as managing director in April.

Clive Swan set up the wholesale and distribution company Soto Sound four years ago in partnership with Broad Aspley.

But earlier this year Swan sold Soto to Parkfield which folded a few months later, finally pulling the £60m turnover business down.

Stylus debts hit £15m as video arm crashes

STYLUS MUSIC has been joined in financial ruin by its sister company, Stylus Video, with total debts of up to £15m.

The video company — hailed as a success before the collapse of the music division — was put into receivership last week when the full extent of the group's debts began to emerge.

Administrative receivers from Price Waterhouse accountants have laid off four of the group's staff of around 20 and terminated the contracts of those remaining. They will continue to work, and be paid, on a day to day basis.

Stylus Music was put into compulsory liquidation last Wednesday after petitions from several creditors, believed to include EMI Music and Zomba Records. The end came amid talks aimed at selling off Stylus Video's biggest asset — the sole worldwide rights to this year's World Cup.

A source involved in the negotiations said: "Debts across the group range from £10m to £15m. Assets will be sold off, but by far the largest is the World Cup rights. We are close to reaching agreement which will bring in several million pounds. It will make serious inroads into the debts."

Several major companies and two independents are believed to be bidding for the rights, there are no signs of a buyer for the group as a whole, according to the source.

He added: "It is very unlikely that the revenue from the sales of assets will cover the group's total debts."

Stylus was launched in 1985 with £15m in City investments. Its founder, Tony Naughton, former general manager of Konco UK, left the company in May.

Naughton and the company's owner, Cho Juk Kim, are involved in legal actions against each other.

Censorship: let's talk BARD urges the BPI

RECORD COMPANIES and retailers are arranging an urgent meeting to formulate a united policy on the censorship issue.

The continuing debate and prosecutions in the US over allegedly obscene recordings has led British Association of Record Dealers chairman Brian McLaughlin to call for a joint meeting with the BPI.

He has suggested that the two organisations should formulate their views on obscenity and censorship to protect their interests should the whole issue flare up in the UK.

"Following recent events in the US whereby a record store owner was convicted of selling obscene albums, there is obviously concern among BARD members as to how this could possibly affect them," says McLaughlin.

"BARD is therefore looking to discuss this issue with the BPI and is hoping to arrange a meeting of the BPI/BARD liaison committee to discuss members' concerns and decide on the best way forward."

The BPI's retail liaison committee chairman Steve Mason says it is

time for the BPI to review its position on censorship. "But this is something we want to do in association with BARD," he says.

"We just want to make sure that between us we can make sure that we don't fall foul of the whole issue and end up with the sort of situations that are happening in the US."

"If questions are asked by Government then we want to be able to put our case forcibly," says Mason.

No date has been set for the first meeting between the BPI and BARD on the issue but it is likely to take place within the next three weeks.

Meanwhile, one record is already beginning to cause a stir with a number of chains and independent retailers refusing to stock it. But it is the B-side of the NWA single on Island, 100 Miles And Runnin', that is causing offence.

Just Don't Bite It contains references to oral sex and some multiples, including HIV, have decided not to stock the single. Bob Barnes, of Music Junction in the



McLAUGHLIN: 'let's meet'

Midlands, says he is only stocking the formats that do not contain Just Don't Bite It.

He fears prosecution if he has the offending track in his shops. "I'm not just concerned about this single — it just happens to be the latest one," says Barnes.

"As the law stands, the people who suffer if a prosecution is made are not the makers of the records' but the people who actually sell it to the public."

"I don't want to be a censor but at the same time I don't see why I should subject my shop assistants to the threat of prosecution," says Barnes.

INSIDE

TAKING THE KNOCKS

The public image of the record industry

IN THE MIX

The proliferation of dance charts

A&R HEAVEN, SALES HELL

The struggle to make the most of Irish talent

Waterman succumbs to lure of BPI

THE BPI has finally persuaded PWL Records to join the organisation after years of resisting the move by Pete Waterman.

Waterman has decided to take the step because of recent misgivings over the way the Gallup charts are run.

PWL managing director David Howells says Waterman was swayed by the BPI's arguments that he would be best to air his views about the industry from within the organisation.

He adds: "The anomalies in the charts have been of great concern to us and it's something that Pete feels very strongly about."

In the past Waterman has consistently spoken out on issues such as airplay and the charts. PWL has argued that the national chart ignored under-represented sales through the High Street multiples in which the company is strongest.

CBS to stop making vinyl in the UK

CBS IS to stop making vinyl records in the UK as it feels the public is no longer supporting the format.

From January all seven-inch and 12-inch product will be made in Haarlem, Holland, but will continue to be distributed from CBS's Aylesbury site. The record pressing will be replaced by a video duplication plant. The move will affect 150 jobs but CBS intends to transfer some staff to other areas of the company.

● Full story next week.

HOLLYWOOD

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The brand new single. 7", 12", Cassette & CD.
12" mix by Julian Mendelsohn.
All formats include remix of 'Perfume'.

Out Next Week

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7": MCA 1460 12": MCAT 1460 MC: MCAC 1460 CD: DMCAT 1460

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The World's most popular tenor sings a collection of the World's most beautiful love songs, including:

*Love Story, O Sole Mio, Spanish Eyes, Somewhere Over The Rainbow and Be My Love**

National Co-Op TV Campaign
plus
Solus TV advertising in London, TVS and Anglia
Radio Campaign – Capital Gold
National Press – Daily Mail, Daily Express
National Display Campaign

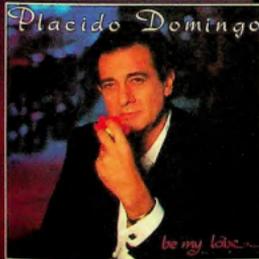
Release Date: Nov 12th

LP EMTV 54
TC TC EMTV 54
CD CD EMTV 54

*To be released as a single on November 19th

LP EMTV 54
TC TC EMTV 54
CD CD EMTV 54

Placido Domingo



Order now from your EMI sales representative or from Telesales on 081 848 9811

EMI

EMI

Eyre made new Zomba A&R head

ZOMBA RECORDS has appointed a new A&R director to expand its UK talent base.

Charlie Eyre joins the company from Phonogram where he was A&R manager and takes up the newly-created post at Zomba. Group managing director John Frain says: "This move is part of the efforts we are making to expand Zomba."

Stephen Howard remains managing director of the Zomba Records label taking over from Ralph Simon who left the company earlier this year.

Apple logo in court dispute

THE THREE surviving members of The Beatles have launched a multi-million pound lawsuit against Apple Computers over the use of the apple logo on recording equipment.

The trial, set to continue for 12 weeks, is expected to centre on the use of the US computer company's Apple Macintosh computer system together with the Musical Instrument Digital Interface (Midi) equipment in recording studios.

The former Apple Corps company claims the California-registered computer company has broken an agreement made in 1981 and is asking for damages and an injunction to stop further breaches of the agreement.

MU close to sessions deal

THE MUSICIANS' Union is close to agreement with the BPI over next year's session rates.

It is believed the MU and the BPI have come to a settlement on classical rates but are still considering the pop music fee.

The new deal should be settled by the end of this week.

Our Price fined over displays

OUR PRICE has been fined nearly £4,000 for misleading customers over the price of albums in its Mad About Music sale.

The claim was criticised for advertising cut-price records — when only a few were reduced.

Trading standards officers launched the prosecution against Our Price in Torquay, Devon, after customers complained of being unfairly lured into the shop by window displays offering cheap albums in the promotion.

Once inside the store, they were told the sale price applied to only a limited number of records, which had already been sold, and were

asked to pay the full price.

Devon County Council officials found 19 sale albums on offer at higher prices than advertised and brought 12 specimen charges against the company. Each charge brought a £300 fine. Our Price was also ordered to pay £378 costs.

Paul Venn, the officer who brought the prosecution, said the verdict could have serious repercussions for the industry.

"The court accepted our interpretation of the 1987 Consumer Protection Act that all items should be sold at the sale price unless otherwise stated," he says.

"That means if a window poster says a certain album is on sale at a certain price, all those albums in the store must be sold at that price. In future, other stores will have to be more careful about advertising records at a certain price."

"If they don't want all the stock of a particular record to be sold cheaply, they will have to specifically say so."

Tony Bennett, director of buying at Our Price, says: "This is something which happened a year ago and it has not happened since. We now have signs in stores warning that sale items may be found at a higher price in the store."

Rough Trade pursues Geffen distribution link

ROUGH TRADE is close to clinching a deal to distribute its biggest acts in the US through Geffen.

But the independent label strongly denies it is about to sell a stake in the company to the future MCA subsidiary.

The tie-in would also help push Rough Trade's roster on to cross-over success.

Until now Rough Trade has distributed its acts through its own US distribution company and label, or licensed some individual artists to

major labels like Elektra, says managing director Geoff Travis. But now it needs to secure a full-time deal to get larger numbers of units on to the market.

He says: "We are already well-established in America and if we could go it alone we would."

"There comes a point where you need to get large volumes on to the market. A deal like the one being negotiated with Geffen could be the difference between shifting 50,000 and 300,000 cop-

ies of an album, he says.

Travis believes the deal could benefit such Rough Trade acts as Mazy Star and Lucinda Williams and would also help the label hold onto acts which could otherwise join distribution-strong majors.

Rough Trade has been talking to several companies about a possible deal, he says, but Geffen is the front-runner. Nothing has been finalised however, he stresses.

The independent label has been planning the move for some years.

BPI rejects CD price verdict

THE RECORD industry remains resolute on CD prices despite claims by *Which?* and *Today* of a victory on the issue.

The Press Council ruling on the articles published in the two publications earlier this year upheld the right to express the view that CD prices were too high.

But BPI vice-chairman Rupert Perry says the papers only misled the public. "The BPI's view remains that these articles demonstrate a profound misunderstanding of the way in which the record industry works," he says.

"Record companies invest in producing music, it does not come

free with a blank CD. The Press Council ruling does not give any official endorsement of the Consumer Association's views — it merely supports their right to express them."

Which? reported the finding in its November issue and proclaimed, "Which? has been completely cleared by the Press Council over its hard-hitting report on the 'rip-off' price of compact discs."

Today ran the headline: "Music to the ears as we win victory on giant CD rip-off." It claimed to be a "consumer champion" which had scored a victory "in its battle to slash the cost of compact discs".

Hitman gets studio go-ahead

HITMAKER PETE Waterman has won planning permission for a £2m to £3m scheme to convert a Manchester church into a recording studio.

Managing director David Howells says: "The current recession and economic climate mean this is not high on our list of priorities at the moment, but it will go ahead."

Chrysalis Records is to spend £300,000 promoting a Stock Aitken Waterman compilation, A Ton Of Hits, to be released on November 12. Featuring shortened versions of 81 tracks.

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Flyposting squeezes hits BMG/Silva

BMG AND Silva Screen Records have been fined after a council clampdown on flyposting.

Silva Screen was ordered to pay £700 with £20 costs by Coventry magistrates, last Wednesday (31) after pleading guilty to 14 charges of illegally flyposting in the city. BMG was fined £350 after pleading guilty to seven offences.

Nadine Turner, prosecuting, told the court that on June 5 Silva Screen posters were on display and on June 6 a letter from Coventry council was hand delivered to the company giving it two days to remove them.

Silva Screen had employed an agent to handle publicity for one of the albums — by Dove Willets — which was featured in the posters, said Nicholas Yell, defending.

"As soon as the company received the letter from the council, they got in touch with the agents and told them to take the posters down but unfortunately for Silva Screen, they were not advised in time," he added.

BMG's posters advertised a Pop Will Eat Itself single and were not taken down when council chiefs wrote to the company.

SEVENTH
WAVE
PART SEVEN
CAPT. HOLLYWOOD

WAKE UP! THEY'RE BACK

WITH THE NEW SINGLE

BRUCE FOREST

including the
BRUCE FOREST REMIX

TAKEN FROM THE FORTHCOMING ALBUM
"STREET MOVES"

BCM RECORDS U.K. - DISTRIBUTED BY PINNACLE RECORDS

New classical FM station risks 'financial suicide'

THE GOVERNMENT'S decision to ban rock and pop from the country's only national commercial FM channel is "financial suicide," say experts.

The officially independent Shadow Radio Authority last week decided that the FM channel should be restricted to "non-pop" bidders, ignoring the wishes of the music industry.

The industry was left angry and saddened by the decision. BPI spokesman Jeremy Silver says: "It now looks as though we have been out manoeuvred by the Radio Authority. There was supposed to have been a period of consultation, but that seems to have been something of a sham."

Edmund Bradley, media analyst for Citicorp investment bank, says projections showed a pop station could expect an advertising income of £29m by the year 2000. A classical station could expect only £9m, he says.

"A commercial pop station would have been so lucrative, the authority could reasonably have taken 25 per cent in levies. But the income of a classical station is likely to be so small, I doubt if any levy could be imposed."

Virgin spokesman Will Whitehorn says the company's broadcasting division would have made a bid for pop channel but will back away from classical or easy listening proposals.

"We have scoured the western world for a profitable classical station but we couldn't find one," he says. "Anyone who tries to set one up will be committing financial suicide."

Correction

EMI MUSIC had a 17.2 per cent corporate share of the singles publishing market in the third quarter, not 15.2 per cent as stated in last week's market survey. This is because Jimmy Fun Music, the Swedish publisher of Roxette is administered by EMI in this country.

● TWO TELEPHONE numbers in last week's distribution focus were incorrect. Panther Music can be contacted on 081-459 1212 and Taylor's of Birmingham is now on 021 765 4024.

Retailers hike record prices

OUR PRICE has sparked a wave of retail record price increases after putting up the price of new releases and chart albums and CDs by 50p each.

The increases have been forced on us by the Record because of rising stock costs and the extra burden of the uniform business rate, says Tony Bennett, Our Price buying and marketing manager.

Now a string of other High Street record retailers are following suit with their own set of increases.

Our Price has increased the prices of short vinyl albums by seven per cent to £7.49 and CDs by four per cent to £11.49.

Bennett says: "These increases are under the rule of inflation. It is always a difficult decision to make, but it has been three years since we last increased our prices."

Among those stores planning to follow suit is independent chain Music Junction. Owner Bob Barnes says the rises will help improve the retailer's profit margin, which currently falls behind other High Street traders.

He says: "As retailers, we don't make enough margin. We are way behind booksellers for instance."

Record dealers also have the added burden of VAT which is not payable on books, he adds.

The Music Week survey (below) backs Barnes' point. It shows how records dealers' profit margins over the last 10 years have failed to keep pace with those of major booksellers. Even under the new prices Our Price will make less per unit than the major bookshop chains.

Tony Bennett agrees that the increases will help bring the profit margin on records nearer to that of other products. He adds: "The record industry is unusual in that it discounts its best-selling lines, which is not an approach which happens in many other shops in the High Street."

Both HMV and Virgin Retail say they will follow suit with some titles to keep in touch with the rest of the market. Woolworths is considering its position in light of Our Price's increases.

BOOKSELLERS PROFIT MORE THAN RECORD RETAILERS

Retail Prices 1981-90

	1981	1985	1990	1990**
LPs (average retailer)				
Dealer price	2.95	3.65	4.64	4.64
Retail price	4.39	5.49	6.99	7.49
Retail mark-up*	49%	50%	51%	61%
Paperbacks (major retailer)				
Dealer price	1.24	1.92	2.20	—
Retail price	2.25	3.50	4.00	—
Retail mark-up*	81%	82%	82%	—

*Gross profit per unit as a percentage of dealer price

**After Our Price increases

Legal row brews over Birdland 'bootleg' LP

TWO RECORD companies are heading for a legal battle over the release of a Birdland bootleg album that one side claims the band wanted released.

Greyhound Records' Kamakazi Kids LP is already on sale in multiples such as HMV and Tower Records to the dismay of the band and its record label Lazy Records.

Greyhound director Paul Callaghan says the label obtained the album — which includes rehearsal recordings — in good faith. "The band wanted a particular piece of product out," he says.

"They passed it on to a third party against the wishes of the management. It was given to us and we purchased it in good faith and started selling it."

About 200 copies of the album were sold before the band manager and Lazy Records boss Wayne Morris contacted Greyhound. The



BIRDLAND: not an official release

remaining 100 copies of the album were then passed onto Lazy.

Morris and the band deny claims that Birdland wanted the album released. "That is a total lie. The guy has been selling a bootleg and the band did not give it to him," he says.

He adds that he has contacted his lawyers who are now preparing a legal action against Greyhound.

Album releases hit record high

MORE ALBUMS than ever are being released this month and a third of them are classical.

More than 300 albums were released last week — the highest number ever listed by Music Week's research department.

Of the albums released, more than 100 were classical and of those, only one was available on vinyl and only about 25 were available on cassette. The rest were exclusively compact disc releases.

Music Week researcher Alan Jones says the number of albums released has been consistently high over the past five weeks with up to 150 releases each week.

"This shows that despite the fact that there is a slight downturn on peak sales for last year, there is no slip-up in the amount of records being released," says Jones.

But Jones adds that the overall total is even higher. There are at least another 30 to 40 albums each week in the department is not told about.

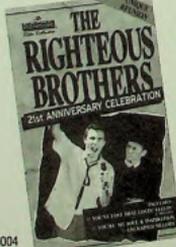
World BRIEFING

LOS ANGELES: A&M has axed 25 jobs from the label as part of a gradual consolidation of its staff. The intention is to give greater responsibilities to the remaining staff. "This has been the next step in a transition that has been going on for the past six months. It is certainly painful but we are confident about the ultimate results," says A&M senior vice-president and general manager Al Cafaro.

NEW YORK: Atlantic Records has formed a third US label, East West America, under president and chief executive officer Sylvie Rhoads and president and chief operating officer Vince Faraci. In addition to launching its own roster — with the option to sign East West UK acts — the company will distribute producer Jimmy Lovine's new Interscope label.

TAIPEI, TAIWAN: EMI is further establishing itself in the Far East by setting up EMI Taiwan, its sixth operating company in South East Asia. About 60 are being employed at its headquarters in Taipei, with Hung Tik as managing director and Chyi Chin as creative director. Jim Fittell, president and chief executive officer of EMI Music Worldwide, says EMI is looking towards South East Asia as an important growth area. As well as marketing international repertoire, EMI Taiwan will also be backing regional Mandarin music which makes up about 70 per cent of the total Taiwan market.

LOS ANGELES: The success of Capitol Records' MC Hammer direct mail programme — sending cassettes to 200,000 households with a letter urging the recipients to call MTV and local radio stations to request his songs — is prompting both Capitol and Warner Bros to undertake similar promotions. Capitol's next mail programme is for Tracie Spencer; Warner hits the mails for Betty Boo.



06V 0004

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INCLUDING "YOU'VE LOST THAT LOVIN' FEELIN'"

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THE DEFINITIVE McCARTNEY LIVE ALBUM

THE COMPLETE
RECORDING
OF THE HISTORY MAKING
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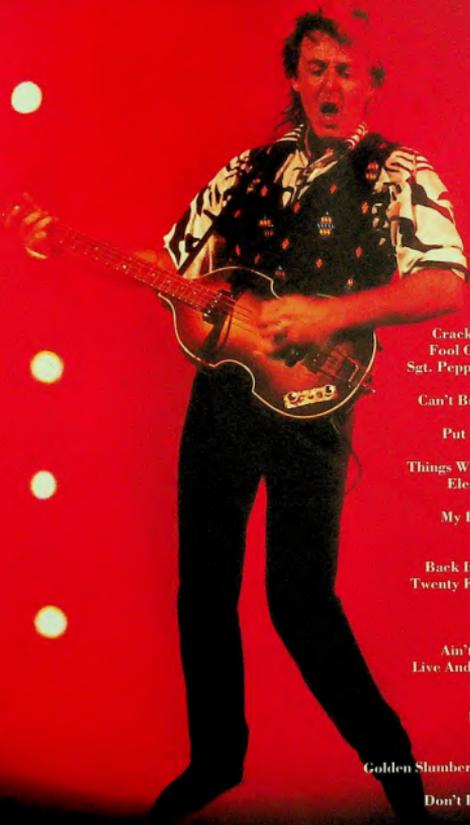
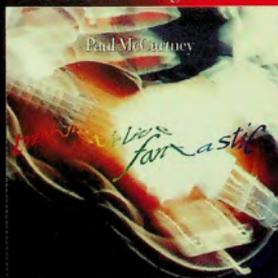
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Music industry faces up to its poor public image

NO-ONE can really be surprised by the latest episode in the *Which?/Today* "CD rip-off" saga. It is not the first time the music industry has been a media whipping boy and it probably will not be the last.

For years the recording industry has paid the price for its success. In the mid-Seventies, the BPI was forced to answer claims that albums — running a claimed average of 32 minutes — did not last long enough.

Since then it has been claimed that record companies have increased profits by making records thinner and therefore using less vinyl. And don't forget the frequently revived "chart-hyping" claims — invariably unproven.

Peter Scoping, the BPI's director of research & development says: "We've had lots of accusations of profiteering and high pricing, but we've managed to fight them off."

The difference today is that thanks to the Press Council's ruling last week, criticism of the industry has been given semi-official approval.

Record company chiefs say British culture's peculiar love affair with failure is to blame. They say

THE INDUSTRY UNDER ATTACK

1976: Vinyl albums "too thin"

1977: Album playing time "not long enough"

1978-81: Chart "hyping"

1982: Backlash against anti-home taping campaign

● Source: BPI

1985: Music recording "too loud"

1987: Home tapers claim they increase album sales

1989-90: CD prices "too high"

ALLEGATIONS against the music industry through the years

all they have ever done to deserve such regular vilification is to enjoy plenty of success.

British record industry shipments for the first six months of this year were worth £283m — a rise of 5.25 per cent compared to 1989. Assuming nothing catastrophic happens, 1990 will have been the 11th consecutive year of uninterrupted growth for the industry.

"But the British don't like a winner," says Rob Dickens, chairman of WEA. "You've only got to look at the film industry. It is universally revered, but it just can't compete with our success."

CBS director of corporate PR

Jonathan Morrish says the public finds it hard to square a business which still represents teenage rebellion with the idea of success and making money. "The two are diametrically opposed," he says.

BPI director of press and PR Jeremy Silver adds: "Outrageous stories are often used to promote acts and it's that sort of coverage which makes it very difficult for people to take the industry seriously."

But there is serious work which the industry does outside of its everyday business which is constantly ignored, says Morrish. For instance the fund-raising for charities like Nordoff Robbins, Live Aid



'The industry presents itself very badly, or to be more precise it doesn't present itself at all'

Terry Ellis

and the Prince's Trust.

The job of promoting this side of the business is left to the BPI, which appointed Silver as director of press & PR earlier this year, just a couple of months after the *Which?/Today* stories.

"The industry presents itself very badly, or to be more precise it doesn't present itself at all," says BPI chairman Terry Ellis, who was behind Silver's appointment. "People understand so little about the record industry because we don't tell them about it. We allow them to draw false conclusions."

A key issue is the degree to which individual companies should play a large part in contributing to the industry's image-improvement programme.

When EMI failed to replace corporate PR officer Terri Anderson earlier this year, CBS was left as the only major record company employing someone whose sole job is corporate PR.

Filling that role is Jonathan Morrish, who says: "There is a lot of prejudice about the industry and we should be trying to change that."

Terri Anderson herself, with over three years with EMI and almost

three years with the BPI behind her, agrees. But it has to be a team effort, she says.

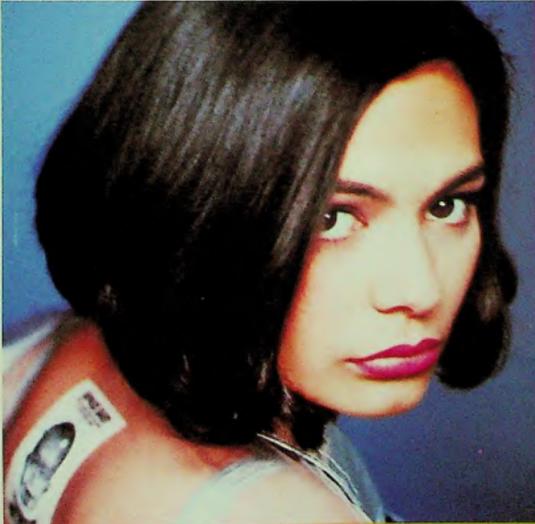
Before the BPI appointed Silver, public relations officers from EMI, CBS, Virgin and BMG kept in touch as an unofficial "PR think-tank", she says. "That sort of system is obviously logical," she says, and would help defend the industry from attacks from outside.

"The problem is that the industry's PR is very reactive at the moment," says Rob Dickens, backing up calls for a change in approach. "Time and time again we think we've learned the lesson, but we don't listen."

A change may finally be in sight, however. Terry Ellis reveals that talks are already in hand for a more aggressive image-building campaign by the BPI.

"We are talking in the council about the general role of the BPI and whether it should be more pro-active. I would like to see it allocate a decent budget for a proper PR campaign," he says.

Until that happens the industry will simply have to learn to live with what Ellis calls its "fat cat" and "drug addict" image.



BETTY BOO

BOOMANIA

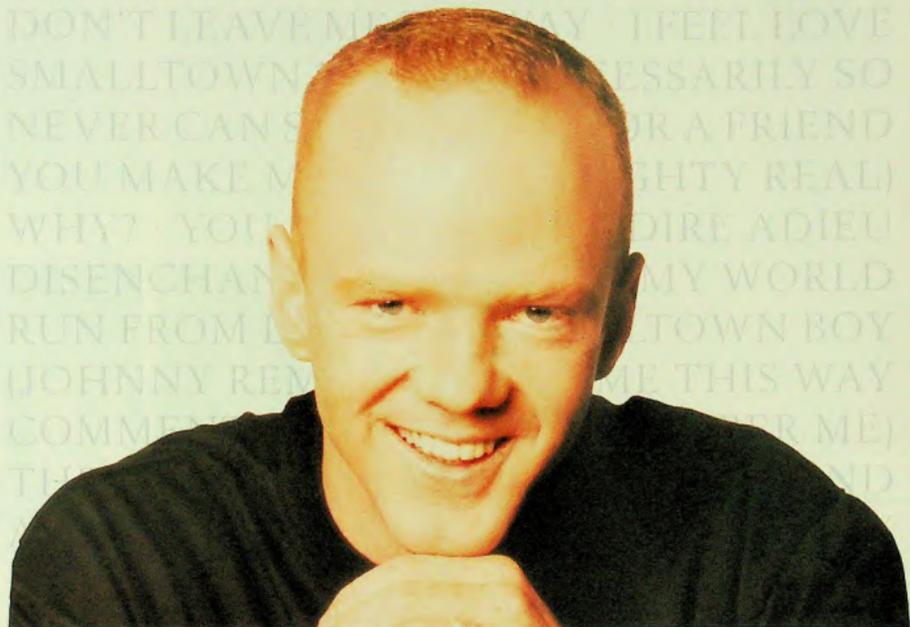
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	Description (Tracks) Temagor/Dealer Price		
1	10 LADY AND THE TRAMP Children's Cartoon/1hr 13min/E9.04	Walt Disney	D20582
2	2 BATMAN Action/2hr 1min/E6.95	Warner Home Video	FE3 1200
3	NEW THE SOUND OF MUSIC Musical/2hr 46min/E6.95	CBS/Fox	1051 50
4	5 PAVAR/DOMINGO/CARRER: In Concert Musical/1hr 26min/E10.43	PMW/Chon 5	CPV 11122
5	10 HERO TURTLES...The Punk Frogs Children's Cartoon/43min/E6.95	Abbey Home Ent.	
6	4 TWINS Comedy/1hr 42min/E6.95	CIC	VHR 1365
7	NEW THE LITTLE MERMAID Children's/1hr 11min/E6.95	Legend	LOG 70035
8	6 NEW KIDS ON THE BLOCK: Step By Step Music/55min/E6.95	CMW	4989 2
9	10 DIE HARD Action/2hr 6min/E9.04	CBS/Fox	1665 50
10	6 DIRTY DANCING Drama/1hr 40min/E6.95	Vestron	VA 15223
11	NEW THE KING AND I Musical/2hr 15min/E6.95	CBS/Fox	1004 50
12	7 COCKTAIL Drama/1hr 39min/E6.95	Touchstone	D40602
13	4 HERO TURTLES...The Technodrome Children's Cartoon/43min/E6.95	Abbey Home Ent.	99042
14	NEW THE JUNGLE BOOK Children's/48min/E6.50	Pickwick	PKC 207
15	13 LAND BEFORE TIME Children's Cartoon/1hr 6min/E6.95	CIC	VHR 1385
16	7 WILLOW Fantasy/2hr 18min/E6.95	RCA/Columbia	CVR 11549
17	4 HERO TURTLES... If All Begin Children's Cartoon/50min/E6.95	Abbey Home Ent.	99042
18	10 BLACK ADDER GOES FORTH: Private Plane... Comedy/1hr 27min/E6.95	BBC	88C 430
19	1 MARY POPPINS Musical/2hr 14min/E9.04	Walt Disney	020022
20	9 THE BFG Comedy/1hr 28min/E6.49	Thames	TV 6136

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VIDEO

Corrie videos to spearhead Pinnacle's new label drive

PINNACLE IS seeking to establish its new video label with a series of 10 tapes spanning 30 years of Coronation Street.

Windward Video claims it beat off challenges from two established labels to clinch Coronation Street video rights from Granada Television. Now it aims to top into wide-ranging publicity surrounding the soap opera's anniversary with the release of the series this week.

Jo Murphy, Pinnacle's video product manager, says she anticipates the 10 tapes selling consistently in response to Coronation Street's huge media profile during November and December. Each has a £6.95 dealer price and con-

tains four complete episodes from a specific year in the soap's history.

"There is already a lot of product vying for the Christmas market, but once people realise these tapes are out, they will go like hot cakes," she says.

Windward was launched in August with a live concert tape from Happy Mondays which, despite its low-price release, sold around 18,000 units. Murphy says Party At G-Mex is being repromoted on the back of the Mondays' album release this week and will be followed by another Granada TV production featuring Northside. The company is also negotiating for the video rights to BBC music pro-

grammes including The Old Grey Whistle Test.

Explaining Pinnacle's decision to launch the label, Murphy says: "Because of Pinnacle's success distributing the Kylie and Jason videos we saw that there was a real market out there. We know that we had strong distribution and realised that we should be supplying the shops with our own video product."

Murphy says there are also plans to move into the children's and special interest areas of the sell through market, but adds: "We are not going to bring out masses of product... the emphasis will be on quality."

BMG releases Red Hot And Blue AIDS benefit video

BMG Video International is joining the fight against AIDS with the launch of Red, Hot And Blue on December 3.

Described as the company's biggest video title to date, the 80-minute special is dedicated to dispelling prejudices associated with HIV infection and to raising money for AIDS research and relief.

Annie Lennox, KD Lang, Neneh Cherry, U2 and Sinead O'Connor are among the 17 artists featured performing their interpretations of classic Cole Porter songs. Each promo has been shot by a celebrated film-maker such as Wim Wenders, Jean Baptiste Mondino and Jim Jarmusch.

The Red, Hot And Blue project which also includes an album released by Chrysalis and global broadcast of a TV special, was conceived by John Carlin, a New York lawyer, art critic and writer and Leigh Black, a London-based film maker.

Adam Workman, vice-president of BMG Video International, comments:

"The individual films which form the programme offer far more than a traditional collection of live performances or video clips, in both their entertainment and educational value."

Red, Hot And Blue has a £9.04 dealer price.



JULIE ANDREWS and 2 Live Crew, together, just once

Strange bedfellows in Castle's new schedule

JULIE ANDREWS and 2 Live Crew have become label mates in the latest batch of video releases from Castle Music Pictures.

A live concert film featuring Andrews and a documentary explaining the 2 Live Crew phenomenon are two of 16 titles due for release by CMP this month.

Managing director Geoff Kempin says he has no qualms about putting out the 2 Live Crew — Banned In The USA programme. "It's strong in its genre, people will have to decide for

themselves," he says. "I don't think it's obscene, it has got its 18 certificate, we've done what we have to do."

Also included in the package are recent concerts from Happy Mondays, Spandau Ballet, Hawkwind, Ten Years After, The Everly Brothers and James Galway. Completing the line-up are How To Live (featuring live Bunny), The Nat King Cole Collection volumes one to three and three Danceadee titles captured live at Brixton Academy. All titles go out to dealers at £6.95.

MUSIC VIDEO

	Description Temagor/Dealer Price		
1	10 PAVAROTTI/DOMINGO/CARRERAS Live/1hr 26min/E10.43	PMW/Chonel 5	CPV 11122
2	9 NEW KIDS ON THE BLOCK: Step By Step Compilation (13 tracks)/55min/E6.95	CMW	4989 2
3	4 JASON DONOVAN: The Videos 2 Compilation (4 tracks)/30min/E6.95	PWL	VHR 14
4	NEW DEPECHE MODE: Strange Too BMG		790 466
5	3 STATUS QUO: Rocking Over The Years Compilation/1hr 25min/E9.04	PMW/Chonel 5	CFM 244
6	NEW JIMI HENDRIX: At The Isle Of Wight Live/1hr/E6.95	BMG	790 454
7	NEW AEROSMITH: Things That Go Pump... Compilation (14 tracks)/55min/E6.95	Geffen	7599281 23
8	2 BELINDA CARLISLE: Runaway Live Live/1hr/E6.95	Castle Music Picture	CMF 0004
9	51 PHIL COLLINS: Singles Collection Compilation (21 tracks)/55min/E6.95	Virgin	VID 594
10	28 LUCIANO PAVAROTTI Live/1hr 27min/E10.43	Music Club/Video Col	MC 2003
11	3 THE CORRIES: Flower Of Scotland Compilation/1hr/E6.95	BBC	88C 4409
12	13 ERASURE: Wild! Live (23 tracks)/1hr 30min/E6.95	BMG	790 407
13	29 NEW KIDS ON THE BLOCK: Hangin' Tough Live/55min/E6.95	CMW	4903 32
14	9 DEACON BLUE: The Big Picture - Live Live/1hr/E6.95	WEA	49833 2
15	NEW R.E.M.: Pop Screen Compilation/32min/E6.95	CMW	7599281 563
16	1 ELVIS PRESLEY: Great Performances 1 Live/55min/E6.95	Touchstone	DS10332
17	4 ELVIS PRESLEY: Great Performances 2 Live/55min/E6.95	Touchstone	DS10333
18	12 TINA TURNER: Foreign Affair Compilation (5 tracks)/23min/E6.25	PMI	MVL 99100873
19	6 ROGER WATERS: The Wall - Live Live/1hr 23min/E6.95	PMW/Chonel 5	CFM 2448
20	1 SHAKIN' STEVENS: Rock 'n' Roll 1 Compilation/1hr/E6.95	Teletel	TV 10211

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R E V I E W S

IRON MAIDEN: The First Ten Years PMV 9912463
Dealer price: £9.04. Running time: 72 minutes approx.
Comment: Iron Maiden adopt a more adventurous approach to promo-making than many metal bands, a fact demonstrated by this hit compilation. The First Ten Years includes most of Iron Maiden's video appearances over the past decade, and is a real treat for the Women In Uniform and Run To The Hills to the recent Top 10 Holy Smoke. But despite being comprehensive and the inclusion of rare live footage, it suffers from being little more than a string of promos. The interview and background ma-

terial that has come to be expected from such packages is absent. Nevertheless, this is essential, if somewhat pricey, viewing for the metal fan.

Sales forecast: Iron Maiden's fan base is massive and although sales may decline in time, after its first few weeks of release, expect demand to be substantial.

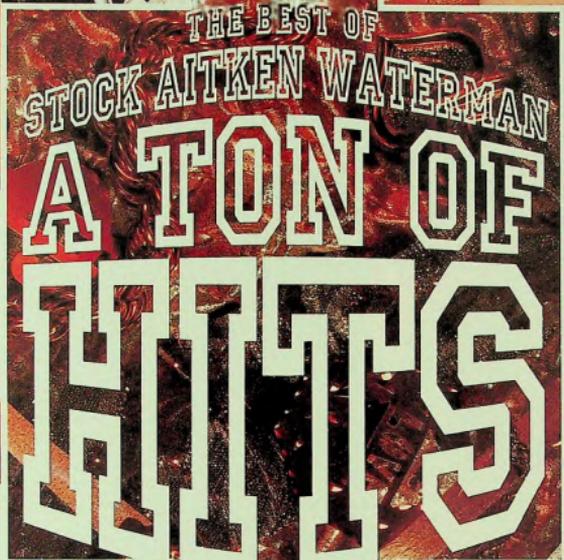
THE CHRISTIANS: The Collection, Island Visual Arts: IVA 051
Running time: 43 minutes.
Dealer price: £6.95
Comment: There are few critics of The Christians' music, but usually, they have never fully capitalised on

their vocalist's striking and unusual looks. This compilation of promos shows a group struggling to find a brand image. Long coats and dramatic scenery are easily-remembered components but, ironically, the best videos are those in which the band do not appear. The mixed animation styles of both Harvest For The World and Community Of Spirit are excellent, elsewhere the promos do little to increase the impact of the music — even with directors such as Tim Pope and Richard Heston on hand.
Sales forecast: A value for money compilation, but unlikely to set the music video charts alight.

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1	3	KINKY AFO The Happy Wanderers	Factories FAC 2027 (1-AC 202) LP
2	NEW	STEP BACK IN TIME Sally Martin	PWA PW1(1) 64 LP
3	2	I CAN'T STAND IT Twenty 4 Hours	RCM/BCAR 2530 LP
4	3	MOTHER UNIVERSE The Sleepy Chaperones	Bs Life 918 2017 (1) LP
5	NEW	MY RISING STAR Hawthorne	Factories FAC 2982 (1-AC 298) LP
6	9	I'M DOING FINE	PWA PW1(1) 68 LP
7	4	AFTERMATH/PM FOR REAL Hawthorne On The Beach	Warp (WA) 61 (1) LP
8	NEW	LITTLE BROTHER Blue Pearl	Bs Life 918 2017 (1) LP
9	10	GROOVY TRAIN The Bunch	Profile MFK 3017 (1) LP
10	NEW	FREQUENCY	Network/Real Deal NWK103 11 LP
11	7	UNTIL YOU FIND OUT	Chapter 22 (1) CHAP 22 (1) LP
12	6	SWEETNESS AND LIGHT A&R	A&R (BAD) 813 (1) LP
13	8	WORLD IN MY EYES Daphne Mad	Music (1) ZB 20 20 (1) LP
14	NEW	SCOPE Foxy English	Shore Jay SHEER 861 (1) LP
15	5	THE EXORCIST Cameo	Kidco (KICK) 11 (1) LP
16	11	BAREFOOT IN THE HEAD A Nice Color	Bs Life 918 2017 (1) LP
17	10	TOTAL CONFUSSION Hawthorne/Hoppy/Puffy/Dred	Tom Tom (Savage) TT111 (1) FAC
18	NEW	DIFFERENCE Dion Storm	Outer Rhythmic (OUT) 707 (1) LP
19	16	THEN The Chaperones	Shore Jay SWT 140 (1) LP
20	13	MAKE IT MINE The Bunch	One Little Indian 64 797 (1) LP
21	3	OLE OLE L.A. On	PWA PW1 03 64 (1) LP
22	24	STEP ON Hoppy Madgrass	Factories FAC 2722 (1-AC 272) LP
23	17	FOOL'S GOLD/WHAT WORLD... The Sleepy Chaperones	Shorestone OHS17 31 (1) LP
24	14	WHAT TIME IS LOVE? The Bunch	KLF Communications KLF 0902 (1) LP
25	18	WILDFIRE (EP) Kifano	P.R.O. (PRO) 10471 (1) LP
26	7	THERE'S NOTHING LIKE THIS Cameo	Kanga Discs KDP7 71 (1) LP
27	NEW	MAKE IT EASY ON ME L.A. On	PWA PW1(1) 63 (1) LP
28	3	BRAIN STORM J.C.C.	Fox (Farewell) 42 71 (1) LP
29	23	FALL (EP) Creation	Creation CRE 070 (1) LP
30	21	ANYTIME, ANYPLACE, ANYWHERE Cameo/Strangely Nice	Rough Trade RT107 242 (1) LP
31	NEW	TRAGEDY FOR YOUR Friend	Red Rhino Records RH107 16 (1) FAC
32	NEW	WAGONY IN MY EYES (CD REMIX) The Bunch	Music (1) CDM 90 20 (1) LP
33	19	KISS AND MAKE UP Sally Martin	Newcastle NMS 4121 (1) LP
34	28	MADCHESTER RAVE ON EP Hoppy Madgrass	Factories FAC 2422 (1-AC 242) LP
35	29	SWAY Ocean Colour Scene	BMG (1) 701 981 (1) FAC
36	26	TEKNOLOGI Lithium Juice	Real Gone! (REB) 204 (1) LP
37	25	13 WHERE ARE YOU BABY? Rhythm King	Rhythm King (RT) 3017 (1) LP
38	31	PHILLY Punks	Creation CRE 107 (1) LP
39	35	SHALL WE TAKE A TRIP/MOODY... Newcastle	Factories (FAC) 286 (1) LP
40	6	IT'S A MOMENT IN TIME The Bunch	Tom Tom (Savage) TT111 200 (1) FAC

TOP 20 ALBUMS

1	2	5	THAT LOVING FEELING VOL III Fanny	Dine DINTV 11 (1) LP
2	1	3	SOME FRIENDLY The Chaperones	Situation Two SITU 26 (1) LP
3	NEW	1	EN-FACT The Shamans	One Little Indian 11P 22 (1) LP
4	3	2	NOWHERE Kala	Creation CRE1 2 (1) LP
5	7	2	GHOST - ORIGINAL SOUNDTRACK Kala	Music A 820 (1) LP
6	4	7	BOCMANIA Buffy Blue	Rhythm King (Mute) LEFT 12 (1) LP
7	5	12	LOVEGOD The Sleepy Chaperones	Raw TWS/Bs Life SOUP12 2 (1) LP
8	NEW	4	DANCE BEFORE THE POLICE COME The Sleepy Chaperones	Shut Up And Dance SHUP101 (1) FAC
9	3	3	VIOLATOR Daphne Mad	Music (1) THM 64 (1) LP
10	6	6	HEAVEN OR LAS VEGAS Cameo/Ten	A&R (BAD) 8013 (1) LP
11	NEW	1	LEGGY MAMBO Lad	Imaginary (ILLUSION) 931 (1) FAC
12	9	7	THE STONE ROSES The Stone Roses	Shorestone OHS17 502 (1) LP
13	NEW	1	IN DUB Barragans/Chaperones	Music (1) STM 66 (1) LP
14	11	23	BETWEEN THE LINES Jason Donovan	PWA PW1 10 14 (1) LP
15	10	11	BOSSANOVIA The Shamans	A&R (BAD) 8016 (1) LP
16	13	5	RUMMED Hoppy Madgrass	Factories FAC 2720 (1) LP
17	14	2	WRONG WAY UP The Bunch	Land/Ogd/Land 312 (1) LP
18	16	17	THERE'S NOTHING LIKE THIS Cameo	Kanga Discs KDP 23 (1) G.M. LP
19	NEW	1	OVERLOADED (EP) Hawthorne	Network/Real Deal NWK103 79 (1) LP
20	12	6	WAREHOUSE WAVES 4 Hawthorne	Bonapet BUNED 134 (1) LP

Compiled by Music Week from Gallup Data

A & R INDIES

T R A C K I N G

by Dave E Henderson
THE INSPIRAL CARPETS re-release a brand new EP called *Island Head* — featuring four new tracks, their first since the release of the mighty-successful *Life* album — on the Cow label through Mute and the Rough Trade Group. **Swirl** reissue a new EP called *Fall* on the Playmate label through APT and they will be touring to the road in support, while **RDF** are also touring on a lengthy trek supporting Hawkwind. To coincide they have reissued their album *Borderline Cases* on the Earth Zone label through Southern. Also through Southern comes Chicago band **Tor's** new album *Roundhouse* on the Ampetamine Reissue label. **Vertigo's** self-titled album from the same place and **Precious Wax Dripping's** *Affer History* on Glitterhouse.

THE LIVELY Art label has two new releases, **Babel 17's** *Cleano Fragments album* — which follows a readily-worn electronic rhythm sound — and **Sky Cries Mary** — from Seattle — who offer a five track mini-LP called *Don't Eat Dirt*. Sky Cries overt the obvious electro-rhythm by opting for a slower, much more moody sound and both albums are available from APT. Also from APT comes Ipswich-based band **Bleech's** first single for the Way Cool label and that's called *Decade*.

THE CHARLOTTEs have a new 12-inch single on the Cherry Red label through Pinnacle called *Liar*. **Roy Harper** gets seriously mid-price with the LP/cassette/CD *Burn The World* on Awareness through Revolver and the label also offers up his debut CDs *Stormcock* and *Lifemask*, both of which feature **Jimmy Page**. Awareness follows these releases with **Mike Nesmith's** *The Prison* album during November.

THE Dave Howard Singers present yet another new line up and move to yet another new label for their new single *All My Relatives Look The Same*. The bizarre Canadian music-enthusiast

is now on the Ghetto label through the Rough Trade Group. Another eccentric performer, this time from the outskirts of London, **Boris Ford** has a 12-inch-only EP called *Ear Song* on the Rackless label through Revolver and that is a limited edition affair of a mere 5,000.

THE LURKERS, those oddky punk bomber-jacket wearers return with a brand new album on the Released Emotions label. *Titled Powerjerk*, it will be supported by a 30 date UK tour. The best title for this week comes from **Gregson And Collister**, that folk double act par excellence, who unleash *Love Is A Strange Hotel*. The album is on the Special Delivery label, through Revolver. It will be supported by a nationwide trek from the pair which will start now and last into December.

IMPORTANT albums from the US this week include **Horny Genius's** *Burn Your Sailer* set on Community 3, through Revolver, and **Poopshovel's** *Opus Lengthenous* on the very same label. The former offer a fine brand of disaffected punk, while **Poopshovel** live up to their name by using up all the bizarre sounds they've found lying around and making them into a Zappa-at-his-oddest symphony of noise.

LANGFIELD CRANE take to the road this month to support the release of their new EP, the simply-titled *Stevenson* EP on their own Astragorale label through Backs. **Bob**, who were roundly raved over some years back also take to the road with a new single, *Tired* on House Of Teeth, to support.

ON THE dancefloor: The Non Fiction label through the Rough Trade Group, reissues **Miss America's** *Revenge* and **Clyde Frowe** heroine offer the EP *Wreath of Sun*. Flat Records release **Sun's** *We Love You* through APT.

THE INDIPOP groove continues to roll on with two new releases from the Indipop Records label.



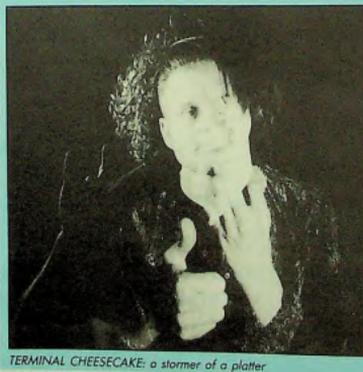
SHEZIA CHANDRA: back catalogue dusted off

Sheila Chandra has her back catalogue dusted off for Silk — which traces her progress from 1983 to the present day — while the label offer the compilation *CompilASIAN* (geddit?) for those with a passing interest in the genre. Included on that set are tracks from Sheila Chandra, **The Sons Of Arqa**, **Premi Ganges Orchestra** and several others. Both releases are available through the Rough Trade Group, the latter being a good insight into Ghazal-jazz, Asian house, bhanga and Indian experimental music.

FACTION RELEASE a new album on Third Mind through APT and that is called *Heaven*. On the Revision video label through the Rough Trade Group, there is a new video from **Oviway And Barrett** called, quite interestingly, *Live* and that is introduced by current Juice Box guy mainman **Joels** "Don't Mention Glen Medeiros". **Holland**, **The Darkside** prepare themselves for an on-the-road onslaught with *Thee Hypnotics* with a single for Situation Two through the Rough Trade Group called *All That Noise*. The group feature the old ex-Spacemen 3 member.

CREAMING JESUS return with another blaze of punk enthusiasm and a brand new album, their debut in fact, called *Too Fat To Run Too Stupid To Hide*. On the Jungle label is available on all the usual formats through the Rough Trade Group. The similarly quentionally-groovy-named **Terminal Cheesecake** re-release a stormer of a platter and mix and match the good old sounds of industrial inventions and punky metal on *Angels In Pigtails* for Pathological through Revolver.

THE FIRST solo album from **True West's** *Russ Tolman* is reissued on the New Ross label through the Rough Trade Group and it's titled *Goodbye Joe*. Also from New Ross comes the hard blues-edged rock sound of Oklahoma's **Fortune Tellers** on the album *Lively Up*. The French label's back catalogue is also available through the Rough Trade Group after switching from Pinnacle.



TERMINAL CHEESECAKE: a stormer of a platter

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ARIA (FROM THE 'HAMLET' TV COMM.)

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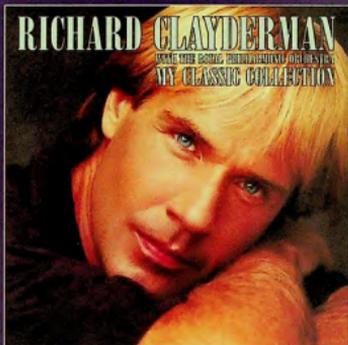
(MASCAGNI)

BARCAROLLE

(OFFENBACH)

NOCTURNE - D FLAT MAJOR/OP 27

(CHOPIN)



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FOREVER GREEN

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HILL STREET BLUES

(FROM THE TV SERIES)

DO YOU KNOW

(THEME FROM MAHOGANY)

SLEEPY SHORES

EVERGREEN

(LOVE THEME FROM 'A STAR IS BORN')

TARA'S THEME

(FROM 'GONE WITH THE WIND')

OVER THE RAINBOW

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DJ MONEY PENNY, organiser of Brand X's New York tip sheet

Brand X labelling

by David Davies

Brand X's New York-based tip sheet for DJs has increasingly become the gateway for UK dance acts looking to cross over into the US dance market.

The fortnightly Brand X chart guide to "what's breaking in the clubs, pumping on the radio mix shows and flying out of the stores" has established itself as one of dance music's most influential voices.

It is also a chart currently dominated by UK labels, in particular the independents. Recent indie successes have included tracks from Warp (Nightmares On Wax, LFO), Big Life (Soup Dragons), Tam Tam (A Homeboy, A Hippie And A Funky Dred), One Little Indian (Perchance), Raw Boss (DNA, Psychological and Network [Neus X]). The majors have been represented by, among others, ffr (Orbital), A&M (Awesome 3), Arista (Mike Hamner Wilson) and Parlophone (Cabaret Voltaire).

Brand X may be essentially an underground organisation, but its impact is being felt throughout the industry. British indie has particularly benefited by using the chart to create advance interest for tracks they aim to licence into the US. Warp, for example, has now signed a deal with Warner Bros in the US, after repeatedly shooting into the Brand X chart with acts such as LFO, Tricky Disco and Nightmares On Wax.

Brand X also plays an important role within the US market. "As a test pressing, Deee-Lite's 'Groove Is In The Heart' went number one on the chart," says the tip sheet's organiser DJ Money Penny. "Elektra didn't know what to do, and in the end they took our chart

into a meeting, and that's when it got released."

Launched last September by Money Penny and Damon Wild (who has since left to join a major record company), the Brand X chart is currently compiled from around 70 reports. These are submitted predominantly by club DJs, but specialist dance shops and radio DJs also contribute. The focus is on the US with reports also coming in from Italy, Japan and the UK — including Manchester's Eastern Bloc Records, Groove Records in London plus DJs Mike Pickering and Martin Price.

Money Penny says over 850 subscribers receive the chart, the majority of whom are retailers.

"They can put up the chart and DJs and club heads will come in and use it as a shopping list," she says. "It's perfect — stores can now order two or three boxes of our imports."

At Dance Tracks, one of New York's few specialist dance shops, staff agree that customers do buy off the chart, and almost half the retailer's own current 25 best sellers feature on Brand X's chart.

Money Penny insists the chart is not susceptible to industry abuse. "We don't take money for records," she says.

"All we do is sell advertising space for people to put their logos on the chart."

To protect against hypocrisy, Money Penny casually flicks through DJ crates to check they are playing what they are reporting. John Hall, who is a DJ at the Palladium and MK, reports for both the Brand X and *Billboard* dance charts. He also maintains that the Brand X chart is well used by DJs and little abused by labels.

Slowly, the operation is expanding, with mastermixes appearing to accompany the chart. "They stop people phoning up and asking what everything sounds like," says Money Penny. She has recently established a deal with one label to provide the tapes and information for \$325 a year, but generally her vision seems based on enthusiasm rather than business acumen. "The

goal," she explains, "is to get the music here and not get it bastardised by another major label remix. There are no guardians of the sound and we will do the remixes ourselves if it stops the sanitising of really hot tracks."

Principles aside, Brand X has made Money Penny one of the key players on the New York club scene. She is in demand as a disc jockey and is increasingly being offered remix work. Also, as Chapter 1, she has released *Unleash The Groove* on New York's ultra-hip Strictly Rhythm Records. A mysterious and minimal exploration of dance soundscapes, it has already been picked up in Italy and is currently riding high in the Brand X Top 10.

Geordies join house boom

by Russell Brown

IF THE north seems to have held most of the cords in the UK house scene this year, it cannot be denied that the cards have been shared around. After heavyweight efforts from the likes of Bradford and Sheffield, now comes Newcastle.

Oobe 1/Oobe 2 by Newcastle duo M.J.C. has been building on white label for some time — so much so that the full weight of Pacific Distribution's in-house label Planet Pacific is being put into its commercial release this week. The distributor claims pre-sales have outstripped those of its hits with the Rebel MC last year.

The record is in the stripped-down mode of surprise chart successes like LFO, with a few samples which may offend "bleep" purists but seem likely to enhance its crossover appeal. A seven-inch version is being prepared for radio play.

The record's chances are likely to be helped by the duo's regional ties with Adams, which came up after the keyboardist heard the track and invited them onto his national tour.

C O L U M N

AS WARNER some five weeks back, *Beats* bootleg in funky drummer style is now indeed about pressed as a white label but packaged with a cartoon sleeve and misleading catalogue number. No, not 'top ringer' **EMI** to order: **KAMIKAZE ONE 85 featuring THE BEATLES**. The Beatles Juice E.P. (Parlophone 12R6272). It isn't theirs — although when I rang to check, they seemed remarkably unperturbed by the prospect of such an obviously high-profile bootleg. It's inevitable interest to collectors, it contains a reasonably good funky drummer treatment of Yesterday and a less successful dreary slow attempt to do the same for Because, with their respective new drum track instrumentals.

Recent import singles selling especially around London include: **CARTOUCHE** *The Groove* (Dutch CIM 78698), a Dutch but Italo house type pounding simple whopper; **TECHIE ONSE** *Turnt Eyes Of The Mind* (US Allstar Records AL-002). **Joey Beltram** created UK inspired bassy bounding bleeper: **CALIFORNIA featuring Jimmy Lee** *Get Your Mind To It* (US Gherkin Records GXE 1061). **Larry Heard** mixed classic jazz-funk floater, **MAIN SEQUENCE** *Looking For A Front Door* (US Wild 'n' Out 1020), unheralded rapped louding swoying bassy bumper: **ROQUIE** *I've Just Begun To Love You* (US Negroeegro NS 062), an unguished girl cooed lively striding: **Rheji Burrell** creation; **QUAZAR** *Doy-Glo* (Dutch Go Bang! Records BANG 007), a South Africa conceived brightly percolating bleeper big in Bouth Yorkshire; **NITRO DELUXE** featuring **Silk Hypno House** (US Cutting Records CR-241), the Brutal House pioneers' most less distinctive hip house style.

PICK OF THE WEEK

DIMPLES D Sucker DJ (b/bi FBI 1.11, via Spartan)

This **Ben Liebrand** remixed and 'revived girl rapper' **I Dream Of Jeannie** T.V. theme backed mostly jaunty leaper. It is so infectious that it'll be an instant crossover smash, be warned!

Other current or imminent UK releases (including those whose future release dates are definitely known) include

PUBLIC ENEMY Can't Do Nuttin' For Ya Man (Def Jam 656385 6). **Steve Jarvis** remixed *Janet* chanted churning rap: **TURNTABLE OVERLOAD** T.T.O. (Made On Earth/Rough Trade Records 656303). **Mani Byrd** mixed (if not created) *Free Bleeper* in three contrasting treatments: **BASSIX** Close Encounters (D-Zone Records DAZG 0205, via 0831-472804). *"Five Tonas"* repeating (remember the movie!) resonant shuffling bleeper: **JIVE**

BUNNY AND THE MASTER-MIXERS Let's Swing Again (Music Factory Dance MFDT 009), Chatoanoga Choo Choo sandwiched rock 'n' rolling masher for the party season; **BEN LIEBRAND** Move To The Bigband (Epic 656393 6), big band brass and rapper **Tony Scott** produced infectious chunkily driving lurcher: **CRAY EDIE & GO FRESHYLEE** Nana De Ibiza (Creation Records CRE 095T, via Pinnacle), pidgin English muttered jaunty clapping lurcher: **M.W.A.** (100 Miles And Runnin' (4th + 8way 12BRW 200), "motherfucker" filled rap four-tracker with the smuttily funny (and now notorious) *Just Don't Bite It*; **BLADE** Mind Of An Ordinary Citizen (691 Influential **BLEDE** 1203, via Pinnacle).

Public Enemy 'ah ang UK rap with an excitingly lurched value; Culture (Desire WANTX 38, via Pacific); **Jimmy Cliff** Many Rivers To Cross based densely lugging slow reggae

containing lurcher: **M.I. The One** (A&M/P.Music 701), firmly striding bubbly soulful jittery wovon from familiar elements: **ALISON LINDER** *Where Love Lies* (Arista 613 512); **Frankie Knuckles & Dave Morales** mixed (reputedly they last together) jittery attractive

lurcher: **ROCKY** *It's My Groove* (Grooveriver with Excel D Rage (Dance D'Vision Discs UNI 4, via 0867-33647), pulsing electro house prodded by **808 JOY** *It's Gotta Be That Way* (Synth tones in one of three mixes)

BELOVED *It's Alright Now* (east west Y25411), breathily whispered pop bleeper: **2 FOR JOY** *It's Gotta Be That Way* (A&M/R 333), organ piped juju juju

bleeper: **L'F'O** *Brainstorm* (Fast Forward Ltd, via 0708-755558), simple synth and funk based throbbing bleeper, not necessarily by the recent hit makers: **RED BANDIT** *I'm Back* (Motown ZI 441 38), a mumbly rapper's pinky

underlining answer to **U2**: **Stansfield**: (sampled) *All Around The World*; **POWERCUT CREW** *Get Down* (Ainight) (Slow In Motion Productions EMBR YZ5201, new **Dancin' Danny** D logo debuting infectious jazz-funk flavoured hip house;

LOOSE ENDS *Love's Got Me* (10 Records TRX 330). **Mervin Goye**-ish accented repetitive swingbeat, far from **Carl McIntosh**'s best track; **WAS (NOT WAS)** *I Feel Better* (than James Brown) (Itantra WAS 912), jittery jittery stamping chugger (with no JB sampling); **DREAM WARRIORS** *My Definition Of A Boombastic* (Jive)

Style (in *My Definition Of A Boombastic* 1277). **Quincy Jones** *Soul Bossa Nova* based strange wordy rap, maybe not the crossover their last one was: **ADAMSKI** *Flashback Jack* (MCA Records/MCAT 1459), some pop shouter, disappointing for dancers.

TOP DANCE SINGLES

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1	1	1	AFTERMATH/I'M FOR REAL	3 Nightmares On Wax	Warp/Outer Rhythm... (WAP6) (RT)
2	3	3	ANTHEM	De Con/RCA PB44041 (PT44042) (BMG)	
3	2	2	FREQUENCY	Network/Kool Kat NWK(T)13 (P)	
4	5	5	LET'S PUSH IT	Innocence	Cooltempa/Chrysalis COOLX(2)20 (E)
5	10	3	FANTASY (REMIXED)	Black Box	De Con/RCA PB43895 (PT43896) (BMG)
6	NEW	1	RHYTHM TAKES CONTROL	Unique 3	Ten/Virgin TEN(X)327 (F)
7	NEW	1	ILLEGAL GUNSHOT/SLIFFHEAD	Ragga Twins	Shut Up & Dance... (SUAD 7) (PAC)
8	4	2	CAN'T STOP	Virgin America VUS(T)31 (F)	
9	NEW	1	ROUND CLASH (CHAMPION SOUND)	Squad	Kickin'/GT-I... (KICK 2) (SRD)
10	27	2	DIFFERENCE	Djum Djum	Outer Rhythm/Mute... (FOOT8) (RT)
11	29	3	CAN'T DO NUTTIN' FOR YA MAN	Public Enemy	Def Jam/CBS 6563857 (6563856) (C)
12	9	3	I'M YOUR BABY TONIGHT	Whitney Houston	Arista 113594 (613594) (BMG)
13	5	6	THE EXORCIST	Scientist	Kickin'/GT-I... (KICK 1) (SRD)
14	8	3	WHATEVER MAKES YOU HAPPY	Tom Ten	African/East West A 7864(T) (PAC)
15	NEW	1	RHYTHM OF LIFE	Oleta Adams	Fontana OLETA 1(1)12 (F)
16	6	3	ELEVATION	Apexians	Optimism/Arista 113483 (613483) (BMG)
17	7	5	TOTAL CONFUSION	Homework/A Republic	Tom Ten 7TT(12) (TT12) (PAC)
18	NEW	1	LITTLE BROTHER	Blue Pearl	Big Life BLR 32(T) (RT)
19	NEW	1	MOVE TO THE BIGBAND	Ben Liebrand/Tony Scott	Epic 6563937 (6563936) (C)
20	NEW	1	FRY YOU LIKE FISH	Covenant	Profile PROF(T)286 (P)

21	NEW	1	OBE 1	M.I.C.	Planet Pacific... (PPAC 2T) (PAC)
22	NEW	1	CLOSE TO ME (REMIX)	Cure	FAC(S)336 (F)
23	25	2	KINKY AFRO	Henry Monkey	Factory FAC3027 (12 FAC3027) (P)
24	13	4	WILDLIFE (EP)	K-Klass	F.R.O... (FRO 104T) (SUF)
25	NEW	1	HERE WE GO AGAIN	Paradeisio	Boys Own/Hir 01(X)3 (F)
26	NEW	1	DON'T WORRY	Kim Appleby	Parlophone 12(R 6272) (E)
27	37	2	LOVE WILL NEVER DO (WITHOUT...)	Janet Jackson	A&M AMJ(7)700 (F)
28	NEW	1	SUNSHINE ON A RAINY DAY	Zoe	M&G/Polydor MAG56 (12 MAG56) (F)
29	17	2	DAYDREAMING	Massive Attack	Wild Bunch/Circo WBR5(T) (F)

JIET STAR
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 ADVERTISEMENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1	(1)	1	GET READY	Naked Prophet & Baby Tully	Passion PR 7
2	(3)	2	DRUM PAN SOUND	Reggae Steppers	Steely & Cleave SC19
3	(2)	3	RETREAT	Carl Douglas	Steely & Cleave SC13
4	(4)	4	RETREAT SOUND	Carl Douglas	Solo SLS 11
5	(6)	5	CO DOONUT	Reggae Steppers	Techniques VRT 62
6	(11)	6	CAAN DUN	Shabba Bunko	Steely & Cleave SC16
7	(13)	7	SONIA COME BACK	Cruzo Ten	White Label SCL 16
8	(5)	8	THE STOPPER	Capri Bunko	Fusion FAD104
9	(8)	9	THE BOMBER	Capri Bunko	White Label SCL 13
10	(14)	10	TEMPTED TO TOUCH	Bones Hammond	Parlophone PR 1253
11	(10)	11	TOO EXPERIENCED	Barrington Levy	Mango 12(MG) 708
12	(15)	12	JUMP UP	Chico Davis	Powerhouse PR 20
13	(16)	13	POISON	Dennis Brown/Bones & Tony Gold	Greenhouse GRD 297
14	(12)	14	BOX OUT	Hardo Bunko	Shocking Vibes VIB 14
15	(9)	15	MURDER DR	Reggae Steppers	Steely & Cleave SC11
16	(2)	16	I GOT TO GET YOU	Tony Tuff	Parlophone PR 1224
17	(23)	17	THIS IS THE TIME	Sonny Levy	Blue Mountain BM40(3) 17
18	(17)	18	THERE'S NOTHING LIKE THIS	Pure Silk	White Label SCL 096
19	(30)	19	STICK IT UP	Capri Bunko	Mr. Duo DTD 028
20	(27)	20	MAGGA MAN	Bunko Jr.	Mango 12(MG) 740

TOP 10 ALBUMS

1	1	1	DANCE BEFORE THE POLICE COME	3 Shut Up And Dance	Shut Up And Dance SUAD(P)001 (PAC)
2	5	5	UK BLAK	Corona Wheeler	RCA PL74751/PK74751 (BMG)
3	NEW	1	IN DUB	Reggae Soundsweave	Mute STUMMB65/CTUMMB65 (RT)
4	3	3	LOOK HOW LONG	Lootee Dads	Ten/Virgin DIX94/CDIX94 (F)
5	10	2	EN-TACT	Shamen	One Little ILL... (TLP22/P2P22) (RT)
6	2	2	DEEP HEAT 8 - THE HAND OF FATE	Vasticez	Telesat STAR2447/STAR2447 (BMG)
7	NEW	1	JOHNNY GILL	Johnny Gill	Melotone ZL72698/ZX72698 (BMG)
8	4	3	CONTRIBUTION	Mica Paris	4 + B'way BRP558/BRCA558 (F)
9	NEW	1	BELIEF	Innocence	Cooltempa/Chrysalis CTLP20/CTLP20 (E)
10	7	2	OVERLOADED	Altern 8	Network/Kool Kat... (NWK(T)13) (P)

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL	
1	(1)	1	PURE COVERS VOL 2	Various	Cherry CP 100	
2	(2)	2	RAPPIN' WITH THE LADIES	Shabba Bunko	Greenhouse GRB 100	
3	(3)	3	MR DRO VOL 2	Various	No One MGP 027	
4	(6)	4	RAW GROOVE	Various	Fusion FAD017 (P)	
5	(8)	5	NATURAL SUN TAN	Micaela B	Arava AMR 028	
6	(4)	6	SILLY GAMES	Junior Jay	C & E (C)P 1001	
7	(11)	7	A TOUCH OF CLASS	Sage/Heart	James J. MIMP 001	
8	(5)	8	GOLDEN TOUCH	Shabba Bunko	Greenhouse GRB 141	
9	(7)	9	12 KITS OF BUZZ STUFF	Various	Mango Lab MLLP 002	
10	(9)	10	LEGAL TENDER	Various	Safes SAF 1	
11	(12)	11	TOO WICKED	Various	Mango MANS 1004	
12	(14)	12	BLOWING WITH THE WIND	Augusta Public	Greenhouse GRB 149	
13	(10)	13	CRUIZ FOL	Manhattan	Edinburgh EDR 5	
14	(17)	14	CRUCIAL VIEW	Crucial Riddim	Arava AMR 056	
15	(18)	15	PUNYANT TEGEGE VOL 3	Various	Shocking Vibes VIB 1119	
16	(19)	16	LITNESS FACTORY	Gregory Pate	James J. MIMP 002	
17	(21)	17	PSYCHEDELIC DUB PART 10	Head Professor	Arava AMR 057	
18	(16)	18	PARADEISIO	Various	B&B Records B&B 0024	
19	(13)	19	UPFISHING	BLACK SCORPIO VOL 2	Various	Black Box BSB 076
20	(—)	20	THE LIVING ROOM	Sony Bunko	Fusion FAD016	

30	12	5	SO YOU LIKE WHAT YOU SEE	Somellve	Atlantic/East West A7864(T) (W)
31	26	4	TELL ME WHY	Sinbad	Virgin VS(T) 1288 (F)
32	6	3	GIVING YOU THE BENEFIT	Pebbles	MCA MCA(T)1448 (F)
33	NEW	1	CUBIK/OLYMPIC	808 State	ZTT ZANGS(T) (W)
34	NEW	1	PROJECT 1 (EP)	Project 1	Tom Tom/Savage... (TTT033) (PAC)
35	14	4	THAT MAN (HE'S ALL MINE)	Inner City	Ten/Virgin TEN(X)334 (F)
36	NEW	1	SEVEN STARS	Quazar	Go Bang! (Holland)... (BANG007) (Imp)
37	11	7	FANTASY	Fantasy U.F.O.	XL... (XLT 10) (F)
38	17	2	THERE'S NOTHING LIKE THIS	Omni	Kongo Dance... (DPST 7) (SP)
39	16	6	CONTRIBUTION	Mica Paris feat Rakim	4 + B'way Island 12(BRW)88 (F)
40	NEW	1	STEP BACK IN TIME	Kylie Minogue	PWL PWL(T)64 (P)
41	NEW	1	SINCE DAY ONE	Teena Marie	Epic 6564297 (12 6564296) (C)
42	NEW	1	TECHNARCHY	Cyberkask	Champion CHAMP(12)264 (BMG)
43	NEW	1	UK BLAK	Corona Wheeler	RCA PB43719 (12 PT3720) (BMG)
44	NEW	1	100 MILES AND RUNNIN'	N.W.A.	Ruthless/4 + B'way 12(BRW)200 (F)
45	21	2	FEELS GOOD	Tony! Toni Tone	Wing/Polydor WING(X)9 (F)
46	NEW	1	DANGEROUS ON THE DANCEFLOOR	Musik And Bones	Clayback CB255 (12 CB2153) (W)
47	NEW	1	CAN'T GIVE YOU UP/SUNSHINE	Lea Orsh	Republic... (LRC 031) (RT)
48	23	7	HEAVEN	The Chimes	CBS CHIM(T)3 (CBS)
49	50	3	SENSITIVITY	Ralph Tresvant	MCA (USA)... (MCA125393) (P)
50	8	2	I CAN'T STAND IT	Twenty 4	BMG BIRCOM 395(X) (P)

TOP 10 BUBBLERS

1	1	1	GET YOURSELF TOGETHER	Young Disciples	Talkin' Loud TLK(T)2 (F)
2	2	2	FEEL LIKE MAKING LOVE	Young Disciples	Brothers Org. (12)HW3 (BMG)
3	3	3	LOOKIN' AT THE FRONT DOOR	Main Source	Wild Pitch... (WP 1020) (Imp)
4	4	4	LISTEN TO THE BAND	Faze 1	F.M.V.G./J. Joe/Clazzy... (461347) (BMG)
5	5	5	THE DEMI MADE ME DO IT	Patti LaBelle	Tommy Boy USA TB962 (Imp)
6	6	6	I'LL BE THERE	Dionna Gardner	Virgin VS(T)1307 (F)
7	7	7	LOVE SO SPECIAL	Ceylan	Atlantic (USA)... (086124) (Imp)
8	8	8	MIND OF AN ORDINARY CITIZEN	Blade	6P1 Inventional... (BLADE 1203) (P)
9	9	9	MUST MUST	Nusrat Fateh Ali Khan	Real World/Virgin RWS(T)7 (F)
10	10	10	DON'T BE SO CRUEL	Project	Unique... (UNQ 1117) (SP)

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SPIN FACTORY

Kids keep the seven inch alive

by Stu Lambert

AS THE dance market has expanded and established a chart presence, a younger audience of school-age singles buyers has found its own stars and joined the fun. But they don't go to clubs, they don't watch after-midnight TV and their limited cash comes from parents or paper records.

Playground preference is not limited to Turfles and Timmy Mallett. The labels behind major chart acts which started with a headline following — Techno-tronic, Soul II Soul — recognise the extra sales coming in, largely on seven-inch vinyl, and address that market specifically.

Magazines and the inevitable Saturday morning TV shows are the main ways of getting across to kids who, by and large, do not go to clubs and do not watch much music TV.

Andy Richmond, Jive sales manager, reaches the *See Papa Girl Rappers* under-16 market — "Older than Betty Boo's audience but younger than Menah Cherry's" — with *Smash Hits*, *Rage* and *Number One*, placing "so-called advertorials" to back up the editorial attention.

Martin Heath, MD of Rhythm King, says the promotion of Betty Boo through the junior magazines "worked almost too well. They're really wanted to get back to people with a visual image, a pop star phenomenon."

Heath observes that juniors often read magazines aimed at an older group, titles like *Just 17* are widely read by 14 and 16 year-olds.

The teen mags have naturally turned their attention to dance as it has crossed over into the charts. AV's head of A&R Mick Clark notes that "A year ago we offered Soul II Soul to *Smash Hits* and they weren't interested. Now they're in there alongside Big Fun."

Number One used to have specific dance coverage, but since its recent relaunch, dance has joined the general pop pages, maintaining a strong presence. Editor Nicky Smith says, "Under-16s don't view dance as different from pop now that it's so big in the chart. Dance



BETTY BOO: 'a tough, wise, independent role-model'

has also made kids more interested in the music, rather than pop stars."

A collaboration between *Number One* magazine and CBS brought about *Number One* the act, inspired by New Kids On The Block, two guys, two girls, all aged about 14, with a two-single deal and a pop/rap style.

"It's very hard to get attention for youth-oriented rap," says Steve Ripley, dance music marketing manager at CBS. "You can use the magazines and some radio and TV, but you don't get upfront support from the important dance DJs on the radio — Pete Tong or Jeff Young — because the material's aimed at a younger group."

For this market though, television exposure is for more important than radio play. Clark was understandably pleased to see Maxi Priest on *The 8.15* from Manchester, reckoning that for Priest the time is right to cross over, but says he acts on the premise that none of his mainstream dance product will get Radio One airplay in its first two weeks of release.

The squeaky-clean Kylie/Sonia image has no appeal for young dance fans, in Heath's opinion. He feels they prefer the more self-re-

liant Betty Boo, who provides a "tough, wise, independent role-model that younger girls can identify positively with — suited to today's multi-cultural Britain. I think it's important that she wrote most of the album herself," he says.

Techno-tronic's Manuela offers a similarly attractive presentation of casual, intelligent independence, as do Manie Love, the She Rockers and WGR; on image to live up to at 12 and discard at 16.

Heath and Nicky Smith say the more continuous sales patterns of the young market make for poor chart showings compared to sales. Under-14s often hear a record every day for a month before they buy it. And, although their individual purchasing power is small, their collective interest in music is great, as Clark and Heath recognise.

"They're the only sector still buying seven-inch singles," says Clark, and they're compiling tapes between them and swapping them at school." Heath agrees. "Kids grow up with tape-to-tape ghetto blasters the way a previous generation grew up with Danettes."

Both regard this with tolerance. They've got the kids doing the promotion for them.

...the
...the
...the

C O L U M N

YES, FOLKS, just when you thought it was safe to pick up your *Music Week* from Holloway with their bastardised theories on radio.

Many thanks to James Hamilton for decades worth of compulsive reading. We read everything he writes every week. We relate to his transparency. He is one of us. Unfortunately, James Hamilton's words on Kiss 100 FM's presenters were ill-chosen. He suggested a certain kind of presenter for our day-time output. James, dear boy, why do we need the sound of yesterday when we've got the sound of today?

When creating a radio station, it's very important to make sure that the presenters are suitable for the audience. The audience have to be able to relate to them, believe in them, trust in them. Despite what everybody — usually 35-plus — says about the presentation skills of Kiss FM's jocks, they are perfectly suited to the audience.

Kiss FM's audience is 10-34, fashion-conscious but trend-setting not fashion-following. Kiss FM's audience talk street and work street. They are out-going, their speech is peppered with Afro-centric colloquialisms and they enjoy having a sophisticated but casual good time.

The music policy on Kiss is very clever, if we say so ourselves. Sandwiched between the contemporary, hard and heavy racket — otherwise known as "hits" — you can find the timeless classics and the ageless veterans. We expose our young audience to three decades worth of superb — mostly unheard — dance music. Kiss 100 FM not only entertains, it educates!

Times have changed. Clockwork Orange came true. Kids are growing up faster and they get smart very quick! Robocop rules the streets and, underground, Ninja Turtle rule the sewers. Children don't swap football cards anymore, they examine each other's trannies!

Today's dance music is hard, fast and sometimes synthetic but it's still danceable. Nevertheless, not all 1990 dance music is an assault on the senses. Kiss FM championed the very first recording by London band *h&h* in 1988. It started out as a cassette and ended up on one of 1989's biggest club records. Kiss is now proud to play that first single, *Make Way For The Originals*. It's a self-contained band and Kiss is proud to promote quality

musicship.

UK songwriting and singing is at an all-time high, and Kiss devotes much time to the superb compositions and vocal acts such as those of *Canon Wheeler*, *Loose Ends*, *Mica Paris*, *Omar*, *Junior*, *David Grant*, *Steve Harvey*, *Kenzo Ellington* and *Allison Limerick*. These acts will produce the soul classics that — in two decades time — everyone will look back on and get dewy-eyed about.

In fact, while we're blowing our own trumpet, let's do the programming as well. Every Monday, Wednesday and Friday — 19:00-19:15 — we have an arts programme called *The Word*, tackling exciting and diverse issues that affect our audience and pointing London in the direction of the best movies, plays, restaurants and shops, and the essential clubs.

At least twice a month, our Sunday Night Special — starting at 23:00 — devotes one or two hours to an in-depth interview. These documentaries feature great artists, many of whom have never received proper recognition. So far, we've done *The Time* and *Earth Wind & Fire*. Up-and-coming are *KRS One*, *Bobby Womack*, *Nancy Wilson*, *George Benson*, *The Winans*, *Miss Parity*, *Anne Peebles*, *Willie Mitchell* and a feature on the great house music creators of Chicago. We treat the makers of our music with the utmost respect.

The dance music industry has worked incredibly hard over the last decade. It started out as just a handful of specialist shops, a couple of labels and the odd night at the odd suburban pub. Now, the final piece of the jigsaw completes the picture. Kiss FM is pleased to be in a position where it can help all the record companies, shops, clubs, artists, promoters and magazines. Now the UK dance music industry can truly fulfil its potential.

Leahy Walker on behalf of Kiss 100 FM
This column was auctioned at the Dance Aid luncheon and raised £2,100 for the charity.



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How dance creates charts boom

The dance music bonanza has resulted in an equally bewildering array of specialist charts. Alan Jones looks at some of those on offer to hard-pressed club promoters

THE DANCE music explosion of the past couple of years has fuelled an equally dynamic growth in the number of dance charts published. The increasing diversity of dance music is measured in a whole range of "genre charts" covering soul, hip hop, house, rap and many other dance idioms. At least another 10 charts published each week claim to give some sort of general overview of the most popular dance tracks, either over the counter or on the dancefloor.

Music Week's own dance chart is the most accurate dance music sales chart available. It is compiled exclusively from retail sales as measured by Gallup from a panel of 74 specialist shops. It includes sales in each shop, including records that do not, even in the broadest sense, belong in the dance chart.

It could be argued that if a shop is classified as a dance specialist, then all the records it sells should be eligible for the dance chart. Unfortunately, life is not that simple, and all but the most specialist of dealers carry a range of current pop hits too. One shop, Record Corner in Balham, south London, combines a thriving trade in dance music with an equally lively business in country music, including imports — none of which makes it any more likely to consider Nanci Griffith or Kenny Rogers as dance acts.

The Music Week dance chart is currently compiled from sales spread over two weeks (Thursday to Wednesday), which discriminates against records not released until the second of those weeks. This has so far been unavoidable due to copy deadlines, but the problem is under review.

Since the Epsom Computers which Gallup uses can only recognise catalogue numbers and barcodes, it should also be noted that un-numbered white label discs not yet officially commercially released are excluded from the chart.

The newest addition to the bewildering range of dance charts which the increasingly hard-pressed club promoter persons must monitor is that of Kiss 100-FM. Like the Music Week chart, this is compiled from Gallup data, using 42 shops in the Kiss reception area. It is probably the most up-to-date chart of all. Broadcast every Saturday evening, it includes sales up to midnight on the previous Thursday. It also has the distinction of being

TOP DANCE SINGLES		3 NOVEMBER 1990	
1	497	21	100
2	498	22	101
3	499	23	102
4	500	24	103
5	501	25	104
6	502	26	105
7	503	27	106
8	504	28	107
9	505	29	108
10	506	30	109
11	507	31	110
12	508	32	111
13	509	33	112
14	510	34	113
15	511	35	114
16	512	36	115
17	513	37	116
18	514	38	117
19	515	39	118
20	516	40	119

EACH CHART is valid and, in its own way, provides useful information about the most popular dance records

the first chart commissioned by Chart Information Network (CIN). Gallup data shows that nearly 30 per cent of all UK record sales occur in the London area. The statistic for dance music is much higher, particularly with new releases, where a figure closer to 80 per cent is quite common. IIV's Chart Show panel of 50 shops includes only seven or eight from the capital.

The Chart Show monitors sales of both seven and 12-inch singles for its dance chart. The chart is carried in the new Maxwell youth publication *Rage*, but not, curiously, by IIV's latest service Oracle, which prefers to use the dance chart compiled by ILR Radio Network chart compiler MRIB.

The MRIB panel of around 70 dance specialists report by phone and by fax, entering their sales on an MRIB checklist carrying a range of products. To this they add details of any other sales.

The MRIB chart is carried by some of the national daily tabloids, as well as Oracle.

DJ and London Records executive Pete Tong's Nightlife Top 10 chart on London's Capital Radio commands a large audience, but is based on the smallest panel — six shops, each returning a top 10. Of these, three or four are used each week, the shops are among London's most upfront specialists, and the chart frequently comprises pre-release white labels and imports.

"To be honest," says Tong, "the purpose of the chart is to act as a lipshoot of the 10 hottest records on sale in London. It's an excuse for me to present half an hour of new music."

The largest retail dance panel in use is that of *MixMag Update*, the weekly organ of Tony Prince's DMC. It has well over 100 dance specialists on its panel, and takes returns (by phone) from a minimum of 50 each week. The resulting

chart, a top 40, is compiled every Monday to appear in the following Friday's edition of *MixMag Update*.

DMC also compiles a club chart, based on dancefloor reaction. One of the conditions for being accepted for most record company mailing lists is that DJs report their top 20/top 30 floorfillers to DMC and *Record Mirror*, whose charts are considered by the dance industry to be the most important. Consequently, both DMC and *Record Mirror* are inundated with several hundred returns a week.

DMC sifts through the returns, discarding those which contain only promos, those which are improbably biased in favour of a single record company or promotions company, and those from pop venues.

From what is left, around 150 are used to compile the Club Chart, a top 75 which also appears in *MixMag Update*.

Record Mirror's chart is compiled along similar lines, using 100-125 DJs as the norm. (As an experiment, more than 200 DJ returns were used earlier this year, but the results were exactly the same, indicating that the smaller sample ordinarily used is statistically significant.)

Although DJ returns are by far the most important ingredient of the *rm* chart, there is also a small sales element. This "sweetening" process ensures that upfront imports and domestic releases not serviced to DJs are given a chance to make an early showing.

The *rm* chart is a top 100, and is widely regarded as the definitive guide to dancefloor popularity among both its vast DJ readership and record companies. It is used by Radio One's Mark Goodier Show and by BBC2's *Def 1*, as well as by *Record Mirror*.

Echoes (formerly *Black Echoes*) has a street sales top 100 chart which is compiled by Kiss 100-FM DJ Tony Manson, from a "small

panel" of specialist shops. It covers both mainstream and more eclectic strains of dance music. Veteran Monson is highly regarded in the dance industry, and the chart has a wide following.

Musically very different, the last of the weekly charts is prepared by Mission Control for Granada TV's late night club show *The Himon And Her*, introduced in inimitable style by Pete Waterman and Michaela Strachan.

Operating out of PWL's London office, Mission Control's chart is compiled exclusively from returns submitted by DJs working for Mecca clubs — although there are plans to widen its scope to include returns from other DJs.

At present, around 70 Mecca jukefs fax their top 10/top 20 floorfillers to Mission Control every Monday, the chart being assembled in time for Thursday recording/Saturday broadcast. All these charts are valid, and each, in its own way, provides useful information about the most popular dance discs. The problem is that the sheer quantity of dance discs being released has reached saturation point, and it is increasingly difficult for even the best exposure to gain the same level of exposure that they would have enjoyed in previous years.

Only a couple of years ago, any

record that topped the *Record Mirror* dance chart would automatically cross over to the Top 40 of the pop chart, with most carrying on into the Top 20, or beyond.

In recent months this has not been the case, with even strong number one dance hits failing. One example is Joanna Low's *First Time* before release, and then peaked at number 67 on the Gallup tabulations.

It would appear that there are more dance records being sold than ever before, but the market is being increasingly fragmented, with the result that fewer reach the mainstream Top 40.

It is to be hoped that recent experiences will persuade A&R departments that dance music does not automatically guarantee success. A little over 10 years ago, the last dance boom collapsed as more and more dance records chased fewer and fewer sales.

With luck, and a little common sense, the current problems will prove less insoluble — not least for the sake of export earnings. British dance music has ousted its American cousin from pole position around the world, even in the US itself, where the Top 10 of the *Billboard* dance chart recently included no fewer than seven records by Brits — a proud achievement.

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This Week	Last Week	Title	Artist (Producers)	Publishers	Label	(17)	Number	(Distributor)
1	3	UNCHAINED MELODY	Van Halen	Polygram/PO (112)-22 101(P)	The Righteous Brothers (Phil Spector)	MPL Communications	4	
2	2	A LITTLE TIME	Go Go's	GoGo's 9000/47 (P)	The Beautiful South (Mike Hedges)	Go Discs	Music	
3	5	TAKE MY BREATH AWAY	Cher	CB5 656616 (C)	Beth (George Moskos)	Warner Chappell/Famous	Warner Chappell	
4	4	STEP BACK IN TIME	Kylie Minogue	PWL/PWL (17) 49	Kylie Minogue (Scott/Aiken/Wateman)	All Boys Music		
5	20	DON'T WORRY	Pet Shop Boys	Parlophone (12R 6272) (C)	Kim Appleby (Peter Schreiner/George DeAngelis)	Copyright Control		
6	5	(WE WANT) THE SAME	Virgin	Virgin V95/1291 (P)	Belinda Carlisle (Rick Nowels)	Virgin Music		
7	7	I'M YOUR BABY TONIGHT	Amia	113594/12-15 3396 (B/MG)	Whitney Houston (A. Aoki/Babyface)	Warner Chappell Music		
8	4	SHOW ME HEAVEN	Maria McKee	Epic 650337 (C)	Maria McKee (Peter Ascher)	Famous Warner Chappell		
9	21	FANTASY	deConstruction	RCA PB 43895/PT 43896 (BM/G)	Black Box (Groove Groove/Meloni)	EMI Music		
10	19	I'LL BE YOUR BABY TONIGHT	EMM (12M) 187 (E)	Robert Palmer And UB40 (Robert Palmer)	EMI Music			
11	NEW	FOG ON THE TYNE (REVISED)	Big Country	Big Country 231 4406 (B/MG)	Gordon Downie (Stock/Aiken/Wateman)	All Boys Music		
12	11	WORKING MAN	Paul Young	Polygram PO 19-12-22 95 (P)	Rita MacColl (Declan O'Doherty)	Copyright Control		
13	15	CLOSE TO ME	Fiction	Polystar FICS00/38 (P)	The Cure (Robert Smith/David M. Allen)	Fiction Songs		
14	7	KINKY AFRO	Happy Mondays	Factory FAC 3027 (FAC 302) (P)	Happy Mondays (Paul Cooper/Held/Steve Dobson)	London Music		
15	18	THE OBVIOUS CHILL	Paul Simon	Warner Brothers 95487 (M)	Paul Simon (Paul Simon)	Pattern Music		
16	7	THE ANNIVERSARY WALTZ - PT 1	Veronique	Phonogram 00.028 (P)	Status Quo (Pip Williams)	Virgin		
17	10	BLUE VELVET	Bobby Winton	Epic 650242 (C)	Bobby Winton (Bob Morgan)	Warner Chappell Music		
18	22	DRESSED FOR SUCCESS	Roseanne Barr	EMM (12M) 182 (B)	Roseanne Barr (David Byrne)	EMI Music		
19	13	CRYING IN THE RAIN	Christina	Warner Brothers 95477 (M)	A. J. (Chris Neal)	Screen Gems/EMI Music		
20	2	THERE SHE GOES	Go Go's	GoGo's 9000/51 (P)	The La's (Bob Andrews)	Go Discs Music		
21	16	MEGAMIX	Sweeney	51701 (17) 86 (M)	Technicon (no producer credited)	Brothers Of A Backstreet		
22	23	I'M DOING FINE	Boyz n the B	PWL/PWL (17) 69 (P)	Jasin Gawronski (Stock/Aiken/Wateman)	All Boys Music		
23	26	WAITING FOR THAT DAY	George Michael	Epic 650271 (C)	George Michael (George Michael)	London/Leeds/Trust Music		
24	11	I'VE BEEN THINKING ABOUT YOU	Arno	Arno 01 48 (B/MG)	Londolabel (Marky Phillips)	Warner Chappell Music		
25	55	UNBELIEVABLE	Ralph Zondag	Parlophone (12R 6272) (C)	E.M.F. (Ralph Zondag)	Warner Chappell Music		
26	20	GOOD MORNING BRITAIN	Asia	WEA 7232 (17) 8 (P)	Asia (George Eastman)	Warner Chappell Music		
27	17	I CAN'T STAND IT	Twenty 4 Seven	BM/BM 95505 (P)	Twenty 4 Seven (Van Ryan)	Stop & Go/EMI/Source/DJ/Lipson/Carrin		
28	4	TO LOVE SOMEONE	Jimmy Somerville	London 1202/28 (P)	Jimmy Somerville (Stephen Hague)	Gibb Brothers Music/BMG Music		
29	NEW	CUBIK/O'LYMPIA	808 State	211 22A/50 (17) 8 (P)	808 State (808 State)	Parlophone		
30	41	SPIT IN THE RAIN	Del Amitri	Del Amitri (Del Amitri)	PolyGram Music	AMM AMM/589 (P)		
31	40	LITTLE BROTHER	Big Life	BLR 327 (P)	Big Life (Youth)	Sarswaty/Big Life/EGM/Warner Chappell		
32	33	MY RISING STAR	Factory	FACT 2967 (12)-FAC 296 (P)	Northside (Jan Brodie)	Copyright Control		
33	NEW	NEW POWER GENERATION	Passey Park	Warner Bros 95425 (M)	Del Amitri (Del Amitri)	Warner Chappell Music		
34	29	LET'S PUSHTH	Innocence	Jolley/Harris/Jolly	MCA Music/Repro Music			
35	27	MOTHER UNDERFIRE	Raw 'N' Loud	BLR 327 (P)	The Soup Dragons (S. Dickson/D. Stevens/S. Dickson)	Sup'Big Life Music		
36	NEW	TIME TO MAKE THE FLOOR BURM	Megabass	12M/62A (17) 8 (P)	Megabass (Various)	Various		
37	4	DON'T ASK ME	P.U.L.	(Tony Berg)	Copyright Control	Virgin V931 (12) (P)		

TITLES A-Z (WRITERS)

A	Adrian Belew (17)	17	Adrian Belew (17)	17
B	Babyface (17)	17	Babyface (17)	17
C	Carlton (17)	17	Carlton (17)	17
D	Dee Dee (17)	17	Dee Dee (17)	17
E	Eric Burdon (17)	17	Eric Burdon (17)	17
F	Famous (17)	17	Famous (17)	17
G	George (17)	17	George (17)	17
H	Held (17)	17	Held (17)	17
I	Iain (17)	17	Iain (17)	17
J	Jagger (17)	17	Jagger (17)	17
K	Karen (17)	17	Karen (17)	17
L	Lewis (17)	17	Lewis (17)	17
M	Mark (17)	17	Mark (17)	17
N	Nick (17)	17	Nick (17)	17
O	Oliver (17)	17	Oliver (17)	17
P	Paul (17)	17	Paul (17)	17
Q	Quincy (17)	17	Quincy (17)	17
R	Rick (17)	17	Rick (17)	17
S	Steve (17)	17	Steve (17)	17
T	Tina (17)	17	Tina (17)	17
U	U2 (17)	17	U2 (17)	17
V	Vince (17)	17	Vince (17)	17
W	Wendy (17)	17	Wendy (17)	17
X	Xavier (17)	17	Xavier (17)	17
Y	Yvonne (17)	17	Yvonne (17)	17
Z	Zion (17)	17	Zion (17)	17

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39	NEW	100 MILES AND RUNNING	Ruffalo	4th + Bway (12)BRW 200 (P)	N.W.A. (Doctor Dr/Andre/Mike Fraser)	Zomba Music
40	35	SOMETHING TO BELIEVE IN	Enigma	Capitol (12)CUG 594 (E)	Enigma (Enigma)	Capitol Music
41	25	HAVE YOU SEEN HER	Chapel	(12)C 590 (E)	M. Hamner (M. Hamner/Lance/Justy/Felton Piko)	Warner Bros/CBS Inc
42	34	LOVE WILL NEVER DO (WITHOUT YOU)	Jam&New	AMM AMM/700 (P)	Janet Jackson (Jimmy Jam/Terry Lewis)	EMI Music
43	NEW	RHYTHM TAKES CONTROL	Virgin	TENO/327 (P)	U2 (The Edge/Adam Clayton/Larry Mullen/Brian Eno)	Virgin Music
44	NEW	MIRACLE	Virgin	Program/BU 2 (P)	Jon Bon Jovi (Danny Kortchmar/Jon Bon Jovi)	Gram Music
45	45	ANTHEM	deConstruction	RCA 48541 (12)-PT 44042 (B/MG)	N-Jay (Mark Ryder)	Copyright Control/Minder Music
46	NEW	IMPULSIVE	SBK	1256K 14 (E)	Willis Philipps (Glen Ballard)	EMI Music/Warner Chappell Music
47	24	LET'S TRY AGAIN/DON'T BLOW	CBS	10042 (12) (E)	New Kids On The Block (M. Starr)	AAI/MCA/Mighty Three/Island
48	32	IT'S A SHAME (MY SISTER)	Capitol	Chrysalis/CP 4022 (E)	Mo'Nique (John Mellencamp)	Capitol Music
49	42	THREE BABIES	Capitol	Chrysalis ENY02 (E)	Sinead O'Connor (Sinead O'Connor)	EMI Music
50	NEW	UK BLAK	RCA	43719 (12)-PT 43720 (B/MG)	Caron Wheeler (Carl McIntosh/Caron Wheeler)	Orange Tree/Branford
51	NEW	ILLEGAL GUNSHOT/SPLIFFHEAD	BMG	43719 (12)-PT 43720 (B/MG)	Ragga Tarras (Shut Up And Dance)	Shut Up And Dance
52	28	FROM A DISTANCE	Capitol	Chrysalis ENY02 (E)	Pat Metheny (Pat Metheny)	EMI Music
53	30	SPIN THAT WHEEL/TURTLES GET IT	BMG	43719 (12)-PT 43720 (B/MG)	3 Ten (3 Ten)	BMG Music
54	59	CAN'T STOP	Virgin	AMM AMM/511 (P)	After 7 (A.A. Babyface)	Warner Chappell Music
55	7	YOU GOTTA LOVE SOMEONE	Capitol	Chrysalis ENY 241 (P)	Kick (Kick)	Capitol Music
56	67	RHYTHM OF LIFE	Fordonia	Phonogram/DLTA 110 (P)	Dieta Adams (Roland Orzabal/David Bascombe)	Virgin Music
57	NEW	IT'S ALRIGHT NOW	East West	75244 (17) 8 (P)	Beloved (Jon Marsh)	Virgin Music
58	36	SO HARD	Parlophone	(12R 6269) (E)	Red Hot Chili Peppers (Anthony Mackory)	10 Music/Capitol Music
59	NEW	SOUND CLASH (CHAMPION SOUND)	Virgin	(12) 65631 (M)	Kick (Kick)	Capitol Music
60	54	I CAN'T LIVE WITHOUT YOU/LOVE AND	Capitol	Chrysalis ENY 241 (P)	Nelson Marc Turner/David Thorne)	EMI Music/BMG Music
61	NEW	EMPIRE	EMI	USA 21 90 (E)	Queensryche (Peter Collins)	Tri-Hy Music
62	NEW	FOUR FIRE FIRE	A&R	BMAD 014 (P)	Pines (DJ Horton/Rose And Beans Music)	A&R Music
63	38	EXHIBITION RHYTHM	Quanta	Virgin/VS 1274 (P)	B.S.G.-Matic (Wilson Obit)	Quanta/Virgin/Sage/Pop
64	NEW	FALLING	Warner	Brothers 95447 (M)	Jules Chu (David Lynch/Angelo Batastini)	Antony O'Kell (P)
65	NEW	ILMOMST FELT LIKE CRYING	Capitol	Chrysalis ENY 241 (P)	Craig McLachlan & Check 1-2 (Garth Porter)	CBS/Warner Chappell Music
66	NEW	LOVE TAKES TIME	Capitol	Chrysalis ENY 241 (P)	Dee-Lee (Dee-Lee)	DeLuxe/Pop-Con/Warner Chappell Music
67	46	GROOVES IS THE HEART/HAPPY	Capitol	Chrysalis ENY 241 (P)	Dee-Lee (Dee-Lee)	DeLuxe/Pop-Con/Warner Chappell Music
68	48	SHES SO HIGH	Fox	EMI (12)F000 26 (E)	Bur (Steve Lovell/Steve Power)	MCA Music
69	NEW	SINCE DAY ONE	Epic	65642 (12)-65642 (P)	Tenna Gray (Jazzie B)	EMI Music/Jazzie B/Soul II Soul
70	NEW	RAINBOW LACE	Virgin	VS 1280 (P)	Wendy & Lisa (Wendy & Lisa)	Gibb Brothers/Virgin/Sage/Pop
71	47	50	50	50	50	50
72	52	CANT DO MUTTN FOR YOUR MAN	DeJam	65662 (12)-65662 (P)	Public Enemy (The Bomb Squad)	Virgin Music
73	NEW	TECHNARCHY	Champion	CHAMP/1 (2) 264 (B/MG)	Cybertron (Kevin Cadogan)	Virgin/VS 1280 (P)
74	NEW	SHINE ON A RAINY DAY	MCA	65662 (12)-65662 (P)	Jonny D (Jonny D)	Copyright Control
75	61	PURITY	EMI	12NMA 11 (E)	New Model Army (New Model Army)	Warner Chappell Music

PLATINUM	GOLD	SILVER
1	2	3
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88	89	90
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94	95	96
97	98	99
100		

THE NEXT 25
76 FREE D'OHNO
77 FREQUENCY
78 STATE OF MIND
79 TAKE YOUR TIME
80 UNUSUAL SUSPECTS
81 SCOPES
82 SWEETHEARTS
83 ONE AND ONLY NAME
84 THE SWALK
85 GIVING YOU THE BENEFIT
86 UNDER THE SEA
87 OUT IN THE COLD
88 CARPUL
89 MOVE TO THE SIDE
90 JUST ANOTHER DREAM
91 SAY A PRAYER
92 LOVE SPEAKUP
93 T.I.D.
94 APPLE GREEN
95 THE MIND
96
97
98
99
100

SEAN O'HAGAN

DEMON RECORDS'

RELEASES

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"A collection of smouldering embers strong on harmonies and persuasion"
(*NME*)

EDWYN COLLINS — Hope And Despair (FIEND 195, LP, CASS, CD)

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GIANT SAND — Swerve (FIEND 204, LP & CD)

"They positively seethe with raw energy and inspiration" (*Independent*)
"Anarchism in a cowboy hat, a loud opinionated piece of sustained ire: poetic, articulate and caustic" (*NME*)

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TOP 75

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Rocket/Phonogram 8469171

2 **NEW** CHOKO CD
The Beautiful South
Cap Discs 828231

3 1 THE RHYTHM OF THE SAINTS * CD
Paul Simon
Warner Brothers WX 340

4 3 SILENCE ALL OVER THE YEARS .. CD
Stella Duce
Virgin/Phonogram 8467971

5 4 **IN CONCERT **** CD
Luciano Pavarotti/Paco Domingo/José Carreras Decca 430431

6 2 BEHAVIOUR CD
Patsy Stone Boys
Polygram PCSD 113

7 9 TRIP ON THIS - REMIXES ● CD
Technobionic/Tek 3
Teaser STAR 2461

8 5 CORNERSTONES 1967-1970 CD
Jimi Hendrix
Polygram 8472311

9 7 LISTEN WITHOUT PREJUDICE VOL. 1 * CD
George Michael
Epic 4672851

10 8 REFLECTION ● CD
The Stranglers
Real Over/Polygram 8471301

11 13 SOUL PROVIDER * CD
Michael Bolton
CBS 4634131

12 10 REMASTERS ● CD
Last Zappain
Atlantic ZEP 1

13 6 NEW KIDS ON THE BLOCK CD
New Kids On The Block
CBS 4675041

14 **NEW** TRAVELING WILBURYS VOL. 3 CD
Traveling Wilburys
Wincory/Warner Brothers WX 344

15 22 THE BEST OF BEN E. KING & THE DRIFTERS CD
The Drifters
Teaser STAR 2273

16 21 LOOK SHARP! ● CD
Kovache
EMI BMD 3547

17 15 LLOYD WEBBER PLAYS LLOYD WEBBER CD
Julian Lloyd Webber/R.P.O.
Polygram 4322911

18 12 EAST OF THE SUN, WEST OF THE MOON CD
A-Ha
Warner Brothers WX 378

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The Shamen
One Little Indian TRP 22

42 40 **STEP BY STEP * CD**
New Kids On The Block
CBS 4669851

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Luciano Pavarotti
Decca 43021 01

44 37 **NO PRAYER FOR THE DYING ● CD**
Iron Maiden
EMI EMD 1017

45 54 **BLAZE OF GLORY/YOUNG GUNS II ● CD**
Jon Bon Jovi
Verlog 4569731

46 38 **NOWHERE CD**
Ride
Creation CREP 074

47 60 **LOVE SONGS CD**
Marvin Gaye
Teaser STAR 2427

48 **NEW** **LED ZEPPELIN CD**
Led Zappain
Atlantic/Epic/Wed 156782/1441

49 **NEW** **HOUSE OF LOVE CD**
House Of Love
Fontana/Phonogram 8469731

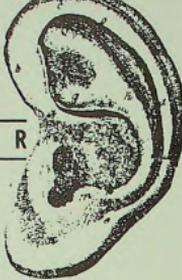
50 33 **CURE FOR SANITY CD**
Pop Will Eat Itself
RCA PL 7428

51 48 **LOVEGOD ○ CD**
Soup Dragons
Raw TV/Big Life/SOJUN P-28

52 46 **THE RAZONS EDGE CD**
AC/DC
A&O East/Wed WX 354

53 **NEW** **POWER THEMES 90 CD**
F.A.B.
Teaser STAR 2430

54 45 SLAVES AND MASTERS CD



Lilacs in bloom

YOU HAVE got to feel sorry for Phonogram. It has released a string of **Lilac Time** singles, which have all ended up in the bargain bins rather than in their rightful home, the Top 20. Fans could buy a complete set of their 45s and still have change from a pound coin.

The Lilac Time's lack of commercial success is even more surprising considering the quality of their live performances. At London's **Mean Fiddler**, Stephen Duffy thought that he is not only one of the smartest songwriters around, he is also one of the most entertaining frontmen. His between-song banter is infused with more dry humour than even Edwyn Collins can muster.

With three LPs worth of material to draw on, the group delivered a filler-free set. They also went way back to a time when "people used to wear Next suits" and Stephen "Tin Tin" Duffy used to have solo hit singles. They did a swinging version of *Living On The Edge* and incorporated Kas Me in a cover of Prince's *Raspberry Beret*.

With his timeless pop tunes remaining at appealing as always and the hip-hop sentiments of his lyrics becoming more fashionable than ever, perhaps now is the time for Duffy to eventually return to the charts. If he does achieve the breakthrough, then Phonogram could have a field day reissuing old singles, like *American Eyes* and *All For Love*, which should have been his first five single runs.

ANDY BEEVERS



LILAC TIME: where are all the hits?

earnestly over their keyboards.

Perhaps the alien atmosphere complemented the doomy ambience, broken only by the vaguest hint of house style rhythm motifs on what seemed to be a rendition of a new number *Yucatan*. Yet even that was in doubt as none of the material was introduced.

For the rest a few bombastic passages and counterpointed melodies punctuated a night of strange quietude. Perhaps we would all have been better off at home listening to the CD.

PETE FEENSTRA

Crewcuts: 2 Live too blue

IN A country in which radio presenters can no longer announce the *Buffalo Surfers'* first name, **2 Live Crew** push the first Amendment grounds for free speech to their limit with songs entitled *Dick*, *Jesus*, *Mythology*, *Mythology*, *Mythology*, and *The Fuck Show*. Censorship has become the key debate in the US industry, with one retailer already prosecuted for selling **2 Live Crew's** album.

Police barriers and an evil reputation fuelled by the obscenity trial in Florida suggested that New York's **RCA** was asking for trouble by presenting a gig by the US's most uncompromising rap act.

But inside the Ritz's baroque auditorium, a predominantly white male audience of rebellious suburban kids pathetically received hardcore support band *Scatterbrain*, before settling down to wait an hour for the main attraction. At least a third of the audience were smartly-dressed press and industry liggers, presumably attracted by the promise of controversy.

With three rappers, led by Luther Campbell, and a DJ crew in a clever house set, **2 Live Crew** take

the stage accompanied by four bump-grinding, scantily-clad women and launch into *Fuck Me Bitch*. The air is one of embarrassment. In the front row a few gamely try to dance but soon give up and resort to half-hearted air punching. The women in the audience don't seem to know whether to laugh or walk out.

During the third song half the group drop their trousers and expose their backsides to demonstrate another tasteless lyric. Hundreds of performers, such as the *Beastie Boys*, have aired their cheeks, but there is no humour here and when Campbell starts abusing a "fat bitch" in the front row, your reporter joins the throng for the exit door. Outside, 11 policemen are waiting in case of trouble, and one of them notes that no-one's smiling.

Despite a double platinum album, *As Nasty As They Wanna Be*, and a front page media profile, **2 Live Crew** have been having trouble finding an audience on their US tour. One gig cancelled and only 150 tickets sold at a 1,000 capacity Niagara Falls venue and how here, at their only New York show, unable to sell out the 2,000 capacity Ritz. Understandably, *LRC* Records has no plans to bring the act to the UK.

DAVID DAVIES



TANGERINE DREAMS' *Edgar Froese*

THE EAR

PLAYERS ARE a Munich four piece who have already made a name for themselves in their homeland with a couple of singles on the IDE label. However they are largely unknown elsewhere, and the band's UK publicists were somewhat sheepish about admitting the group's origins. But when the likes of Sweden's *Roxette* and Iceland's *Sugarcube* can hit it big here and in the US, such cynicism is unnecessary. In truth, the current seven-inch, *Minstral Man* is unlikely to have UK companies deciding instantly on licensing deals, but US labels will certainly be impressed by their hard edged mainstream sound. The flip shows that the guys have spent some time listening to *Prince*, and this influence and the sub-malicious seem, if anything, more likely to produce that top 100 entry.

Chicago five-piece **16 Tons** had their debut EP, *4 Songs*, released on US label *No Blow* in '89 but that label's policy of "1,000 singles only and one release and you're off the label," meant that they're still searching for anything that would deserve it. Now *Plastic Head Records* have picked the EP up, and given it *Steve Almini* production it is guaranteed instant cult worship. It's a combination of that too, as their post-hardcore sound could easily cross over to broad indie appeal. And remember *Pixies* were once just a post-core *Wendy O'Byrne* band themselves. Should be picked up on.

Clark Gable are a three piece from Preston. What they do have is a rather interesting four song cassette EP on the *Connections Bureau label* [CONBU 1]. And while the songs are in a somewhat basic state here, they stand up as well written and played. Shake it up a particularly interesting one although it could probably do without the lengthy instrumentally break. The slower *King* also impresses, seeing it reach anything like the same vaguely retrofitted tones of *In Paradise*. Their sound overall is unfashionable, but then the age of the indie waltz dance groove was never last forever, and more orthodox guitar bands will get their due.

Alas Vegas are a Coventry outfit with a well produced funky three track demo. Their lead guitarist, Jim Lantbury, used to be in *King*, who had a massive hit with *Love And Pride* in 1985, and not surprisingly *Alas Vegas* deal in a similar brand of mature soulful funk. They have yet to play live, although they hope to rectify this in the new year, and a few gigs should add some grit to their otherwise too polished sound. Still, in *Intensities* and *Worn U* (featuring *Me Your Love*), they have songs to impress *Wet Wet Wet* fans.

The Wish have their roots in Cornwall, but are a London-based band with a rather nice quiter/sax based rock sound. As the *Beat* used to do they use the sax as an integral part of their sound and not purely for solo embellishment. Their five track demo is a mixed

bag of straight rock, indie and vaguely dancey songs. Best of the lot is *Disco Salatica* which has a good mingling of dreamy vocals and serene sax. The rockier *Rescue Me* does well too, and overall they sound like a good live prospect. They are just one of a bunch of new young bands managed by *Tony Berry* and a show at *The Mean Fiddler* on November 27 featuring them along with *Other Voices*, *In Session*, *Shrink* and *Oracle Mind* is worth attending.

Danceline Records is a small Dublin indie that has supplied *The Ear* with quite a few snappy singles over the months. Now it has a seven-inch on its second label *Cascade* which specialises in the dance end of the Irish scene. **The D II Runners'** *Yeah Yeah* puts paid to the idea that Irish bands are still floundering in the wake of U2's "passionate" guitar sound. It is only in a sense that *Yeah Yeah* helped out by some fine vocals and it should hit the charts in their homeland with ease. Given a push it could do likewise here. Meanwhile *Don't comb* by **Caple Minefield** have a solid indie track in *Fear Of Falling*. Most interesting is the fact that the county council in the band's native Donegal have financed the record to "support original music composition in Donegal".

Tony James Shevlin is a singer-songwriter with a nice line in humour as demonstrated by *Take Anything* AT All which boasts the line "I'd commission Andrew Lloyd Webber to write an original musical. I'd do anything it all to get away from you." His delivery at times recalls *John Lennon*, particularly on the spunky *Nobody*. I'll Never Forget *Whit's Her Name* is only in a London Warehouse record, and pleasing it is too, but with the words "singer/songwriter" making most A&R men run a mile, he could find difficulty in escaping the pub circuit. But *The Ear* will be glad to chance upon him in the local boozers.

A Million Blues are a London based duo featuring *Gavin Greenaway* (son of Roger) and *Simon Clew*. *Greenaway's* involvement in the music business thus far has been in writing scores and background music for TV, and is the kind of thing that late-night DJs are very fond of spinning. All three songs on the single are major bookings could get them the daytime play they need for success.

Dreaming of new markets

IT MAY be some 16 years since **Tangerine Dream's** first penetrated the UK album charts with *Phaedra*, but with the dawn of new psychedelia founder member *Edgar Froese* looks handily placed to take his Germanic techno/funk synthesizer combo into the new decade.

The band's original appeal lay in pushing back the musical barriers with their synth laden soundscapes. Little has changed in the interim except for the fact that the market is now bigger and the band hardly the new age, ambient and house labels.

Tangerine Dream's wide appeal was evident in the make up of their **Hammerhead** *Odion* crowd which comprised a mixture of leather jackets, a gaggle of *Garman* tourists and the occasional *Tin* haircut. Yet barely 40 minutes into the set it quickly became apparent that the tightly structured, highly regimented, computerised music does not easily lend itself to an exciting live situation.

Sure enough we got meticulous revisions of *Three Birds In The Sky*, *Electric Lion* and *Melrose* — the title track of the new album on *Private Music*. But take away the computerised light show, and the exciting dry ice and you were left with three shadowy figures crouched

SINGLES

TOP 75

MUSIC WEEK

M

1 UNCHAINED MELODY

The Righteous Brothers View/Polygram PO 101 (PZ-101) (F)

2 A LITTLE TIME

Gal Diesel 00000 47 (F)

3 TAKE MY BREATH AWAY

Berlin PWL PWL 0164 (P)

4 STEP BACK IN TIME

Kylie Minogue Parlophone 1298 (272) (E)

5 DON'T WORRY

Kim Appleby Virgin VST 01291 (F)

6 [WE WANT] THE SAME THING

Belinda Carlisle Arista 113594 (12-613594) (BMG)

7 I'M YOUR BABY TONIGHT

Whitney Houston Epic 6563027 (D)

8 SHOW ME HEAVEN

Marla McKee deConstruction/RCA PB 32695 (PZ-632695) (BMG)

9 FANTASY

Black Box EM 125EM 167 (E)

10 I'LL BE YOUR BABY TONIGHT

Robert Palmer And UB40 Gazza And Lindisfame Beat/RCA ZB 4083 (12-27-4083) (BMG)

11 FOG ON THE TYME (REVISITED)

Rita MacNeil Polygram PO 181 (12-72-181) (F)

12 WORKING MAN

The Cure Fiction/Polygram FICS00336 (F)

13 CLOSE TO ME

Kinky Afro Warner Brothers W 9549 (W)

14 KINKY AFRO

Paul Simon Status Quo Vertigo/Phonogram QLO 281 (2) (P)

15 THE OBVIOUS CHILD

Bobby Winton Epic 6505240 (C)

16 THE ANNIVERSARY WALTZ - PART ONE

Pavetta EM 125EM 162 (E)

17 BLUE VELVET

Warner Brothers W 9547 (7) (W)

18 DRESSED FOR SUCCESS

The La's Gal Discs GDAS 5120 (P)

19 CRYING IN THE RAIN

Megamix Technomic Swanyard S YR (1) 7 (BMG)

20 THERE SHE GOES

Iason Donovan PWL PWL 0169 (P)

21 M'AM DOING FINE

George Michael Epic 60712 (C)

22 WAITING FOR THAT DAY

23 FASCINATING RHYTHM

36 TIME TO MAKE THE FLOOR BURN

Megabass 129-MEGAS 1 (BMG)

37 DON'T ASK ME

P.I.L. Virgin V507 1231 (F)

38 AFTERMATH/IM FOR REAL

Rhythmatics On Y Tak Wep - WEP 6 (P)

39 100 MILES AND RUNNIN'

N.W.A. Ruthless/4th + B West 129BRW 200 (F)

40 SOMETHING TO BELIEVE IN

Poison Original/Capitol 112CLD 0394 (E)

41 HAVE YOU SEEN HER

MC Hammer Capitol 12CL 590 (E)

42 LOVE WILL NEVER DO (WITHOUT YOU)

Janet Jackson A&M AM 10700 (F)

43 RHYTHM TAKES CONTROL

Ten/Virgin TEN00 327 (P)

44 MIRACLE

Unique 3 (featuring Jaiiri) Vertigo/Phonogram VJ2 (F)

45 ANTHEM

N-Joi deConstruction/RCA PB 3404 (12-27-3404) (BMG)

46 IMPULSIVE

Wilson Phillips SBK 125SBK 16 (E)

47 LET'S TRY IT AGAIN/DIDN'T I BLOW YOUR

New Kids On The Block CBS/BLOCK 18 (C)

48 IT'S A SHAME (MY SISTER)

More Love feat. Trust/Image Cowamp/Chryslis COOL9 219 (E)

49 THREE BABIES

Shinedown 3 Connor Ensign/Chryslis ENYM 655 (E)

50 UK BLAK

Caron Wheeler RCA PB 637 19 (12-27-6370) (BMG)

51 ILLEGAL GUNSHOT/SPLIFFHEAD

Ragga Twins Shut Up And Dance (SUAJ 7) (PAC)

52 FROM A DISTANCE

Cliff Richard EM 125EMP 155 (E)

53 SPIN THAT WHEEL (TURTLES GET REAL)

HTek 3 featuring Ya Kid K Brothers Org 11569PG 18 (BMG)

54 CAN'T STOP

Alter 7 Virgin America VAS 31 (F)

55 YOU GOTTA LOVE SOMEONE

Elton John Rocket/Phonogram ELS 241 (2) (P)

56 RHYTHM OF LIFE

Olata Adams Fontana/Phonogram QLETA 112 (P)

57 IT'S ALRIGHT NOW

Beloaved East West Y2-547 (7) (W)

58 SO HARD

Pet Shop Boys Parlophone 1291 6299 (E)

59 SOUND CLASH (CHAMPION SOUND)

Kick Squad Kicks - KICK 2 (S&D)

60 I CAN'T LIVE WITHOUT YOUR LOVE & AFFECTION

Nelson DOC DEF 8207 (W)

61 EMPIRE

Queensryche EM USAT 90 (E)

62 DIG FOR FIRE

Pixies 4AD 004 00 14 (P)

63 FASCINATING RHYTHM

Blasphemy/Gaia Virgin V507 1231 (F)

MARIAH CAREY



38 **Blaise-C. Rattic**

64 **NEW** **FALLING**
Warner Brothers W 95-47 (W)
Julie Cruise

65 **NEW** **I ALMOST FELT LIKE CRYING**
Craig McLachlan & Check 1-2 Epic 6593197 (12" 6593199) (C)

66 **NEW** **LOVE TAKES TIME**
Mariah Carey
CBS 659347 (12" 659346) (C)

67 **46** **GROOVE IS IN THE HEART/WHAT** ...
Deee-Lite
Elektra/EHR 11-47 (W)

68 **48** **SHE'S SO HIGH**
Blur
Food/E.M. 12/FOOD 28 (E)

69 **NEW** **SINCE DAY ONE**
Fiona Nairne
Epic 656497 (12" 656496) (C)

70 **NEW** **RAINBOW LAKE**
Wendy & Lisa
Virgin VS(1) 126 (P)

71 **47** **FROM A DISTANCE**
Betty Midler
Atlantic/East West A 76207 (W)

72 **53** **CAN'T DO NUTTIN' FOR YA MAN**
Public Enemy
Def Jam 655857 (12" 655856) (C)

73 **NEW** **TECHNARCHY**
Cyberchark
Champion CH-HM(1) 21-34 (BMG)

74 **NEW** **SUNSHINE ON A RAINY DAY**
Mikolajewski/MUS 6 (12" MUC 6) (P)
Zoe

75 **61** **PURITY**
New Model Army
EMI - 12/MA 11 (E)

THE SMASH US SINGLE

Love Takes Time

7" • 12" • MC • CD • PICTURE CD

LIBR 656364

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TWELVE INCH

1	UNCHAINED MELODY The Roots Black Box	21	LET'S PUSH IT The Roots Magnum
2	FANTASY Black Box	22	TIME TO MAKE THE FLOOR ... Magnum
3	CUBIK/OLYMPIC 808 State	23	NORTH RISING STAR Northridge
4	AFTERMATH/IM FOR REAL Highmovers On Fire	24	LITTLE BROTHER Blue Pearl Columbia
5	THE BROTHERHOOD OF DORNY Ken Appledy	25	TO LOVE SOMEBODY Highmovers On Fire Columbia
6	I'M YOUR BABY TONIGHT The Roots	26	NEW TECHNARCHY Cyberchark
7	CLOSE TO ME The Roots	27	SOMETHING TO BELIEVE IN Phonix
8	KINNY APRO Magnum Black Box	28	MIRACLE Jared Jackson Phonix
9	ILLEGAL GUNSHOT/SPUFF... Magnum Black Box	29	NEW POWER GENERATION Phonix Black Box
10	THEY'RE TAKING CONTROL The Roots Black Box	30	NEW FROM A DISTANCE Betty Midler
11	A LITTLE TIME Myle Morgue	31	CAN'T STOP Jared Jackson
12	STEP BACK IN TIME Myle Morgue	32	LOW WALL NEVER DO (WITHOUT J) Jared Jackson
13	UNBELIEVABLE Rock Sound Black Box	33	MEGAMIX FREE (C'mon)
14	NEW SOUND CLASH (CHAMPION J) Rock Sound Black Box	34	NEW FREE (C'mon) FREE (C'mon)
15	THE BROTHERHOOD OF DORNY Ken Appledy and LARRY	35	THE GALS GOES The GALS
16	ANTHONY A.W.A.	36	I CAN'T STAND IT The GALS
17	NEW 100 MILES AND RUNNIN' A.W.A.	37	NEW SINCE DAY ONE Fiona Nairne
18	NEW SPT IN THE RAIN Barrade	38	17 FREQUENCY Phonix
19	WE WANT THE SAME THING Barrade	39	NEW DIG FOR FREEDOM Phonix
20	NEW OK BLAK Carpenter	40	NEW ROG ON THE TIRE (RESISTED) Rog On The Tire

George Michael

24 **14** **I'VE BEEN THINKING ABOUT YOU** ...
Arista/AN(1) 14 (BMG)
Londonbeat

25 **55** **UNBELIEVABLE**
Parlophone 1129 (E23) (E)
E.M.F.

26 **20** **GOOD MORNING BRITAIN**
Aztec Camera And Mick Jones
WEA VZ 32 (M) (W)

27 **17** **I CAN'T STAND IT**
Twenty 4 Seven
BGM/BCMR 3500 (P)

28 **44** **TO LOVE SOMEBODY**
Jimmy Somerville
London LONX 28 (P)

29 **NEW** **CUBIK/OLYMPIC**
808 State
ZTT ZANG 02 (W)

30 **41** **SPT IN THE RAIN**
Del Amitri
A&M/AM(1) 589 (F)

31 **40** **LITTLE BROTHER**
Blue Pearl
Big Life BL 132 (M) (R)

32 **33** **MY RISING STAR**
Northridge
Epic FAC 2987 (12" FAC 298) (P)

33 **NEW** **NEW POWER GENERATION**
Prince
Paisley Park/Warner Bros W 9525 (M)

34 **29** **LET'S PUSH IT**
Innocent
Columbia/Chrysalis COOL(1) 22 (E)

35 **27** **MOTHER UENNE**
The Soup Dragons
Raw TV/Big Life BLR 30 (M) (R)

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US TOP FORTIES

SINGLES

1*	3	LOVE TAKES TIME, Mariah Carey	Columbia
2*	6	PRAT, M.C. Hammer	Capitol
3*	1	ICEE BABY, Vanilla Ice	SBK
4	4	GIVING YOU THE BENEFIT, Pebbles	MCA
5	5	I DON'T HAVE THE HEART, James Ingram	Warner Brothers
6*	8	MORE THAN WORDS CAN SAY, Alias	EMI
7	2	BLACK CAT, Janet Jackson	A&M
12	7	GROOVE IS THE HEART, Deee-Lite	Elektra
8*	11	KNOCKIN' BOOTS, Candyman	Capitol
10*	14	SOMETHING TO BELIEVE IN, Pason	EMI
11	10	CHEERY PIE, Warrant	Columbia
12	15	FEELS GOOD, Tony! Toni! Toné!	Wing
13*	18	I'M YOUR BABY TONIGHT, Whitney Houston	Arista
14	7	CAN'T STOP, After 7	Virgin
15*	27	BECAUSE I LOVE YOU, Steve B	LMR
16*	24	FROM A DISTANCE, Bette Midler	Atlantic
17	3	CLOSE TO YOU, Maxi Priest	Chryslis
18*	22	SO CLOSE, Daryl Hall & John Oates	Arista
19	7	JOEY, Casey Kasari	Blonde
20*	26	HYPHYCKID, Sade	Alco
21*	9	SUICIDE BLONDE, INXS	Atlantic
22	19	UNCHAINED MELODY, The Righteous Brothers	Curb
23*	8	STRANDED, Heart	Capitol
24*	30	THE WAY YOU DO THE THINGS, UB40	Virgin
25	17	UNCHAINED MELODY, The Righteous Brothers	Verve
26*	14	EVERYBODY, Wilson Phillips	RC/A
27*	31	IMPULSIVE, Billy Phillips	SBK
28*	35	HIGH ENOUGH, Dann Tomack	Warner Brothers
29*	34	LYIN' TO MYSELF, David Cassidy	Enigma
30*	12	WIGGLE IT, A-Train	Cutting
31*	38	TOM'S DIBS, DNA featuring Suzanne Vega	A&M
32*	37	HEART LIKE A WHEEL, The Human League	A&M
33*	39	FREEDOM, George Michael	Columbia
34	25	[CAN'T LIVE WITHOUT YOUR] LOVE..., Nelson	DGC
35*	-	MIRACLE, Jon Bon Jovi	Mercury
36*	20	PRAYING FOR TIME, George Michael	Columbia
37*	-	B.B.D. (I THOUGHT IT WAS ME), Bell Biv DeVoe	MCA
38*	40	MY LOVE IS A FIRE, Donny Osmond	Capitol
39*	19	FLY TO THE ANGELS, Slaughter	Chryslis
40*	-	THINK, Information Society	Tommy Boy

ALBUMS

1*	2	TO THE EXTREME, Vanilla Ice	SBK
2	1	PLEASE HAMMER DON'T HURT EM, M.C. Hammer	Capitol
3	3	THE RAZORS EDGE, AC/DC	Alco
4	4	MARIAH CAREY, Mariah Carey	Columbia
5	7	WILSON PHILLIPS, Wilson Phillips	SBK
6	6	X, INXS	Atlantic
7	8	FAMILY STYLE, Vaughan Brothers	EMI
8	5	WEN WITING, DON'T PREJUDICE, George Michael	Columbia
9*	33	RECYCLER, ZZ Top	Warner Brothers
10	10	POISON, Bad Boy Devotee	MCA
11*	37	RHYTHM OF THE SAINTS, Paul Simon	Warner Brothers
12	9	CHEERY PIE, Warrant	Columbia
13	10	NO FENCES, Garth Brooks	Capitol
14	13	FLESH AND BLOOD, Poison	Capitol
15	11	EMPIRE, Queensrÿche	Capitol
16	14	GHOST, Original Soundtrack	VS
17	15	BLAZE OF GLORY/YOUNG GUNS II, Jon Bon Jovi	Mercury
18*	25	SO SOMEPEOPLE'S LIFE, Bette Midler	Atlantic
19*	34	PRETTY WOMAN, Original Soundtrack	Atlantic
20	16	MAKA SADI KNOCK YOU OUT, LL Cool J	Atlantic
21	17	PRAYER FOR THE DYING, Iron Maiden	Def Jam
22	18	STICK TO IT YA, Slaughter	EMI
23*	-	PRIVATE TIMES, AND THE WHOLE 91, Al B. Sure!	Chryslis
24	18	THE REAL THING, Faith No More	Warner Bros
25	21	SHORT DOGS IN THE HOUSE, Tom Sear	Sleash
26	20	SOUL PROVIDER, Michael Bolton	Jive
27	22	TWIN PEAKS, Original Soundtrack	Columbia
28*	23	WORLD CLIQUE, Deee-Lite	Warner Bros
29*	35	...BUT SERIOUSLY, Phil Collins	Elektra
30	26	PAINKILLER, Judas Priest	Atlantic
31	31	HEROES & FRENDS, Randy Travis	Warner Bros
32	32	COMPOSITIONS, Anita Baker	Warner Bros
33	34	BUST BEECH, Megadeth	Elektra
34	32	THE GREATEST HITS, The Righteous Brothers	Capitol
35*	-	SHAKE YOUR MONEY MAKER, The Back Brothers	Verve
36	28	AFTER THE RAIN, Nelson	Del American
37	29	VIOLATOR, Depeche Mode	DGC
38	39	ALWAYS, Pebbles	Sire
39	30	I'LL GIVE ALL MY LOVE TO YOU, Keith Sweat	Sire
40*	-	LED ZEPPELIN, Led Zeppelin	Atlantic

Charts courtesy Billboard, 10 November, 1990 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

ALBUM REVIEWS

ALBUM OF THE WEEK

HAPPY MONDAYS: PILLS 'N' THRILLS AND BELLIESCHES. FACTORY. FACT 320. With a pre-sell of 160,000, this has to be one of the most commercially successful independent releases this year and deservedly so. Shaun Ryder may not be able to sing but he's an integral part of a unique sound that thrives on the same time as being dead funky can conjure up all manner of moods. Stylistically, Pills is a heady menagerie of rhythm, guitar and spaced-out lyrics that thrives on its energy and humour. **NR**

STEVE WINWOOD: REFUGES OF THE HEART. V2650. It's always a thrill to hear this man's distinctive voice and Hammond organ again. It's just a shame that these days he struggles to make full use of their range and power. Only occasionally does Winwood attempt to let his hair down, preferring to stick with rather plodding ballads and mood pieces. It's still high quality stuff of course but only the rancher *One & Only Man* and the nine-minute closer *In The Light Of Day* come close to living things up. **NR**

THE CURE: MIXED UP. FICTION FIXLX 18. What a wheeze, take some of The Cure's finer moments and remix them with an ear to current trends. And, damn it, if it works. A responsibly packaged double LP, this, far from being a mid-album filler, is a genuine release, a genuine and successful experiment. From Top 40, but keep a wary eye out for other bands start latching onto the idea: it only works for The Cure because of the inherent space within their music. **DM**

ANGEL BADALAMENTI: MUSIC FROM TWIN PEAKS. Warner Bros 7559 26374 1. Part of the mystery character of David Lynch's *Twin Peaks* is conjured up by the ambient composition of Badalamenti. As an LP on its own, this still works and succeeds in creating its own character further aided by Julie Crisp's excellent vocal work. This has a potential audience running into millions thanks to the TV show, but record sales larger than usual for a soundtrack. **DM**

BEE GEES: THE VERY BEST OF. Polydor 42284 7339. The Bee Gees' story is one of pulling off extraordinary career changes, but still hitting the top spot. Who would have thought that a bunch of Sixties popsters would return as pioneers of the late Seventies disco boom? And then who would've predicted that they would disappear only to storm back with a number one in *You Win Again*. How they did it is contained here. **DM**

TRAVELING WILBURYS: Volume Three. Warner Bros 7599 26324 1. What started out as a jolly yape and then turned into the saviour for a whole generation of disaffected adults, has now become a little less about rebellion. Performance and composition is as strong as ever and although there are no real highlights, tracks, or obvious singles, this has the mark of an artist intent on sticking around for a long, and fruitful, time. **DM**

ROBERT PALMER: Don't Explain. EMI. CD 79 5464 2. Palmer must have loved his last two albums because this double set is basically an extended version of the two. All the styles, from heavy guitar rock to crooned ballads and jazzy workouts, are included here and while some are stronger than others, the quality is consistently good. *Enough Of A Good Thing*. Happiness and *Don't Explain* in particular — the quality is consistent enough to make this 18-track set a convincing proposition. **NR**

VARIOUS ARTISTS: Your Heartbeat. BBC Enterprises BBC 791. To accompany the *John Byrne TV* series, this places the often mawkish country songs in isolation and tests listener tolerance. Within the programme, the pieces work perfectly capturing the sometimes lush, often sad atmosphere of country and western clubs. On the LP, however, this extra dimension is lost, leaving the various versions of the title track dull and flat. Excellent performances, but not quite up to the strength of the series. **DM**

THE HOUSE OF LOVE: Fontana. 846978. Their third album of the same title, this compilation of B-sides makes an interesting comment on the group's history so far. Their first record for Creation was both naive and claustrophobic in its originality while their Fontana debut was so laboured in its production that all the mystique dissipated. But this one fits neatly between the two, oddly enough. Great songs that sound fresh, inspired and uncluttered. **NR**

ANDY TAYLOR: Dangerous. A&M 395338-1. Flushed from his production successes, Thunder included, former Duran guitarist Andy Taylor takes on the formidable task of covering the classics of Thin Lizzy, Bad Company, Montrose, The Kinks, The Stones, et al. Given his limited vocal abilities, the only way Taylor could have emerged from it all would have been if a fun, spontaneous kind of spirit was prevalent. Unfortunately, this rather ill-fated attempt at increasing his rock credibility lacks just that, doing little to enhance his reputation. **KB**

THE SCORPIONS: Crazy World. Vertigo 846908-1. Thirteen albums down, German rockers The Scorpions are hardly going to undertake any radical changes in their mainstream metal, though, as their first release since shifting from EMI to Phonogram, sees a slight toughening up from their last LP. That said, this Keith Olsen produced effort retains their chief characteristic of coming up with supremely strong songs, making for an album that puts them back on the right track, despite some ruff lyrics. **KB**

EDIE BRICKELL AND THE NEW BOHEMIANS: Ghost Of A Dog. Geffen WX 396. Brick escapes from the category of "woman singer-songwriter" thanks to an admirable belief in keeping the group ethereal and building successfully on her debut release. Performance and composition is as strong as ever and although there are no real highlights, tracks, or obvious singles, this has the mark of an artist intent on sticking around for a long, and fruitful, time. **DM**

ECHO & THE BUNNYMEN: Reverberation. Korova KODE 14. It is simple to say they miss Ian McCulloch, but that's true. The character and atmosphere he was able to conjure is totally missing, leaving just the music to do the business. And that alone is not enough. Noel Bruce has had a reputation of filling McCulloch's shoes and the only time he succeeds is when he sounds like his predecessor. Judging by McCulloch's far from world-beating solo performances, he seems to be missing the band as well. **DM**

PAUL McCARTNEY: Tripping The Live Fantastic. Parlophone. POST 7346.

PHIL COLLINS: Serious Hits... Live! Virgin. PCLP1. CLIFF RICHARD: *From A Distance* — The Event. EMI. CRTV 31. Three live albums from the UK's top male artists, all released at the same time and expecting huge Christmas season sales. Macca's effort is probably the most well-presented of the three with its excellent packaging and photography and the inclusion of previously unreleased tracks recorded the same evening as the album. The mammoth tour. While his vocals may sound a little strained at times, can't prevent this mixture of old classics and new material making the right impression. The Phil Collins set is, as it claims, a live compilation of all his big hits — from *In The Air Tonight* to *Something Happened... But Not Here*. The effort in filling the space better included between songs, one can't help thinking that a collection of the studio versions would have been more worthwhile. The packaging is standard with few sleeve notes and the overall impression is that this could have been so much more than an average live album. As far as Cliff's solo material, the packaging is standard with few sleeve notes and the overall impression is that this could have been so much more than an average live album. **NR**

LYNCH MOB: Wicked Sensation. Elektra EKT 81. Former Dokken guitarist George Lynch reveals his new band's raw power pack, and predictably it's a guitar fuelled venture. Hence, while Lynch Mob, who also include Dokken drummer, Howard Stern and ex-Fear frontman Lou Logan, try hard to drill their ideas into hard rock song structures, it's the lack of instant tunes that's conspicuous. Probably the only band whose demand is likely to hinge on how they fare on the Queensrÿche dates. **KB**

NOCTURNUS: The Very Eerie Archival. MOS 23. Many dramatic utterances from death metal quintet Nocturnus on their debut release. What sets the quintet apart from the plethora of uninspired groups is their heavy use of keyboards, an experimental play that succeeds in elevating the band's considerable technical levels. It's the twin guitars that provide the cut and thrust, though, and making for a ferocious assault. **KB**

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MONDAY BLUES: Kirk Bloods, Duncan Hall and Nick Robinson.

Reviewed by Nick Robinson

SINGLE OF THE WEEK

THE PIXIES: Dig For Fire. 4AD BAD 0014. This release looks set to round off another thoroughly successful year for Boston's manic guitar lovers. A harmless beat gives way to a searing riff and a beguiling melody — intense yet utterly bewitching. The harmony vocals add a restrained touch to a track that threatens to boil over with unerving passion. The little blighters have done it again.

KILLING JOKE: Money Is Not Our God. Noise International. AG054-3. Having ended their associations with major labels, Killing Joke return on Noise International with a sound which, fittingly enough, is as hard and uncompromising as their brilliant early independent label efforts. A cough from Jaz is the typically irreverent introduction to a mighty track that pummels the senses. A stunning return to form.

WAS (NOT WAS): I Feel Better Than James Brown. Fontana. WAS 9. Dance music with style. The Was boys are at their most impressive when they add a wacky edge to what at first seems a pretty straightforward tune — the David Lynch's of the music world? This mixes a bizarre spoken vocal with a thudding beat and a wonderful chorus chant. Let's love them back in the chart.

THE PRAYER BOAT: The Upside

Down EP. RCA. PB 44047. An American brother and sister partnership that emigrated to Ireland at the age of 18 months old along with two local boys make up what sounds like RCA's most promising UK signing for a long while. This four-track EP really is knockout stuff and while sounding occasionally like certain Irish bands and The Waterboys, the group has its own style within convincing and original songs. This week's tip for the top.

JESUS LOVES YOU: One On One. More Protein/Virgin. PROT 7. Boy George and friends follow up *Generations Of Love* with this classy funk track that slow burns over a delicious dance beat and mellow piano touches. George's vocals have never sounded better and this song is strong enough to get him back where he started — at the top.

HALF MAN HALF BISCUIT: Let's Not Probe Plus. P226. The Biscuits have spent the last four years — since disbanding after considerable indie scene success — thinking up more wonderful lyrics that combine the lesser known names of stage and screen with a down to earth look at the absurdities of life. Their wickedly observant sense of humour is backed by simple but effective pop songs making *Let's Not* a thoroughly welcome return.

LONNIE GORDON: If I Have To Stand Alone. Supreme. SUPE 181. Written, arranged and produced by SAW, this sticks to a winning — if by now desperately dull — formula. The Supreme-meets-



THE PIXIES: rounding off another successful year

Gloria Gaynor vocals are coaxed along by that familiar chugging rhythm and vibrant backing but the lack of originality makes this dreadfully uninspiring.

STEVE WINWOOD: One And Only Man. Virgin. VST 1299. Rock producer Tom Lord Alge helps out on this first Winwood release for two years. Consequently, as well as that distinctive organ sound and smooth R&B feel, there's some deft guitar thrown into the mix. Old Traffic partner Jim Capaldi helps out on lyrics on a track that bodes well for Winwood's new album.

ORB: Little Fluffy Clouds. Big Life. BLR33. Alex Paterson links up with producer Youth on this dreamy club track that mixes trance-inducing spoken vocals with a funky beat and meandering synth lines. The Orb have already built up a significant following in the clubs and Little Fluffy Clouds has enough charm and weirdness to cross over into the singles chart.

PALE SAINTS: Half-Life. 4AD.

BAD 0015. Remixed from their last album by John Fryer, this track weaves a seductive, drifting vocal over a frantic beat and flowing guitars. Yet it still manages to sound strangely calm and relaxed — a little like Ride without all the sulky angst. This should enhance their indie status.

THE BELOVED: It's Alright Now. East West. YZ541. From the forthcoming *Blissed Out* album of remixes, this track finds the Phillips/Marsh duo retouching a track that doesn't sound quite dissimilar to their previous singles and recent works by fellow Mancunions Cabaret Voltaire. Undemanding, mellow house grooves that sort of drift in and out with a degree of style. A hit but not a big one.

DONNA SUMMER: State Of Independence. WEA. U2857. This is hard to believe. This classic track, written by Jon and Vangelis, has been re-released and yet it hasn't been given the house remix treatment! Sighs of relief all round and probably a positive reaction from

the public for the return of this slinky, sub-Afro dance track that previews (another) *Best Of* album.

CRAIG McLAHLAN & Check 1-2: I Almost Felt Like Crying. Epic. 656310. Yes, yes, it's got a reasonably catchy chorus and a moderately pleasant rhythm but is this all it is so much better? The person who bought him that first six-string is the one to blame.

THE CHARLOTTEs: Liar. Cherry Red. Cherry 113. An unusually nice release from the Cherry Red label, the Cambridge-based Charlottes create a similar sonic buzz to that of Ride and the likes (even the sleeve is somewhat similar). But it manages to reach a few dizzy peaks.

THE PROCLAIMERS: King Of The Road. Chrysalis. CLAIM 5. Yes, it's that *King Of The Road* but this time it's done with a sublime double bass line, twangy guitar and those inimitable accentuated vocals. Expect this bundle of fun to bounce into the chart.

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THE TRADITION REMAINS

Once upon a time the country fan was lucky to get an edited version of **The Grand Ole Opry** in the small hours on TV. But now there is an abundance of new country programmes as Alan Gardiner discovers

At last . . . TV wakes up to country's potential

A FEW months ago, the only country music programmes on UK television were ITV's middle of the night screenings of severely (sometimes mercifully) shortened editions of *The Grand Ole Opry*. Now there is New West, the

Friday night series that is currently enjoying a six-week run on BBC2, an abundance of country shows on BSB and several programmes on the way from Channel Four.

New West is a spin-off from *The Late Show* and co-produced by Mark Cooper and Tracey Macleod. During the spring and summer, studio performances by 14 visiting US country acts were filmed for the series. Some of the biggest names in contemporary country are featured, including Clint Black, Rodney Crowell, Rosanne Cash, Alan Jackson and George Strait (who has a complete 30-minute show).

Tracey Macleod hopes the programmes will reach a mixed audience. "As well as regular *Late Show* viewers, we hope the series will appeal to the country fans who in the past watched BBC2's *Wembley Festival* coverage. We've also tried to draw in rock fans at the beginning of the series by having Steve Earle and KD Lang on the first programme," she says.

The final show, which features artists heavily influenced by country including the Notting Hillbillies and the Cowboy Junkies, should also have a broad appeal.

Macleod says the emphasis in each programme is very much on the music. "We've gone for an un-

obtrusive presentation style, with no interviews and no presenter, though I'll be doing voice-over links. There isn't a studio audience but we felt it was important that the performances should be shot live," she says.

The *Late Show* itself has helped to enhance the credibility of country music, with appearances by artists such as Randy Travis and Clint Black.

Mark Cooper won a Foreign Media Achievement award at this year's Country Music Association Awards and while in the US filmed a report for the *Late Show* on the Nashville songwriting system.

Macleod says she and Cooper are keen to see New West return next year. "We've certainly got the commitment to produce another series," she says. "Whether it will happen depends not so much on good viewing figures — given the late time slot, we're not expecting them to be that high — but on positive reaction to the programmes."

Several of the acts featured on New West will be seen again early next year in a new Channel Four series, *Town And Country*. Alongside performances by most of the Inude 90 artists, the series will include US documentary footage. Also due to be screened soon at Channel Four are *Heart On The*

Line, a one hour documentary about Nashville songwriters and Lonesome Pine, a performance series with a heavy country element filmed in Kentucky.

BSB's *Power Station* has shown a commitment to country since its inception and the channel's coverage of the music is continuing to increase. The weekly *New Country* has been joined by another US series, *Austin City Limits*, which began a 52-week run last month.

Another new series, *The Sessions*, features several country acts, including Lyle Lovett, Nancy Griffin and Guy Clark. *Classic Country*, a series of 10 shows from this year's Wembley Festival, has just ended.

Marlin Satterthwaite, the CMA's European director, sees the growth in country programming as a welcome and important development. "It's very encouraging, especially at a time when we're pushing for the first specialist country radio station," he says.

"The television networks involved are clearly devoting programme time to the music because they think there's a sizeable potential audience. Given the limited amount of radio airplay, television has to be the main promotional tool to break new country artists and develop the market."

TOP • 20 • ALBUMS

COUNTRY

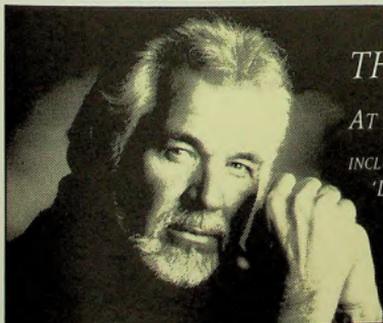
1	HEROES AND FRIENDS	Warner Bros 7599263101 (W)
	Randy Travis/Vanous	C:7599263104/CD:7599263102
2	THE HARD WAY	MCA/MCG 6095 (F)
	Steve Earle & The Dukes	CMCGC 6095/CD:DMGC 6095
3	FAVOURITES	Ria: RITZLP 0052 (SP)
	Daniel O'Donnell	C:RITZLC 0052/CD:RITZLD 0052
4	NEW BRAND NEW DANCE	Regatta WX 396 (W)
	Emmylou Harris	CWX 396/CD:WX 396CD
5	FROM THE HEART	Tellstar STAR2372 (BMG)
	Daniel O'Donnell	C:STAC2372/CD:TC2372
6	THOUGHTS OF HOME	Tellstar STAR2373 (BMG)
	Daniel O'Donnell	C:STAC2373/CD:TC2372
7	COFFERHEAD ROAD	MCA/MCG 3426 (F)
	Steve Earle	CMCGC 3426/CD:DMGC 3426
8	LOVE CAN BUILD A BRIDGE	RCA PL 90531 (BMG)
	The Judds	CFK 90531/CD:PD 90531
9	I NEED YOU	Ria: RITZLP0038 (SP)
	Daniel O'Donnell	CRITZLC0038/CD:RITZCD104
10	7 LONE STAR STATE OF MIND	MCA/MCG 3364 (F)
	Nanci Griffith	CMCGC 3364/CD:MCAG 3327
11	DON'T FORGET TO REMEMBER	Ria: RITZLP0043 (SP)
	Daniel O'Donnell	CRITZL0043/CD:RITZCD105
12	ONE FAIR SUMMER EVENING	MCA/MCG 3435 (F)
	Nanci Griffith	CMCGC 3435/CD:DMGC 3435
13	SWEET DREAMS	MCA/MCG 6003 (F)
	Patsy Cline	CMCGC 6003/CD:DMGC 6003
14	STORMS	MCA/MCG 6066 (F)
	Nanci Griffith	CMCGC 6066/CD:DMGC 6066
15	NEW HEART OVER MIND	CBS 4673551 (C)
	Tammy Wynette	C:4673554/CD:4673552
16	TWO SIDES OF DANIEL O'DONNELL	Ria: RITZLP0031 (SP)
	Daniel O'Donnell	CRITZLC 0031/CD:RITZCD 0031
17	RE ABSOLUTE TORCH AND TWANG	Sire WX 259 (W)
	d lang & The Reclines	CWX 259/CD:WX 259CD
18	THE EAGLE	Epic 4672601 (C)
	Woylan Jennings	C:4672604/CD:4672602
19	HERE IN THE REAL WORLD	Arrog 210817 (BMG)
	Alan Jackson	C:410817/CD:268313
20	DISTRACTED	Chrysalis CHR 1782 (E)
	The Libertines	C:ZCHR 1787/CD:3217872



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1	GOLDEN GREATS	MCA/HCA 5008 (P)
	Patsy Cline	
2	THE KENNY ROGERS STORY	Liberty EMV159 (R)
	Kenny Rogers	
3	THE COLLECTION	Columbia Sec. CSCSP 183 (BMG)
	Dolly Parton	
4	GREATEST HITS	RCA PL 90427 (BMG)
	Dolly Parton	
5	DIAMETS	Regatta 759925911 (W)
	Emmylou Harris	
6	ANTHOLOGY	Compassion VSORLP 148 (P)
	Kenny Rogers	
7	ANNIVERSARY - 20 YEARS OF HITS	Epic 4503931 (C)
	Tammy Wynette	
8	SPECIAL COLLECTION	Capitol EST 21112 (E)
	Aztec Marney	
9	IT'S GOTTA BE MAGIC	Piccadilly PWS525 (P/R)
	Don Williams	
10	PATSY CLINE SHOWCASE	Shelton HAT 3004 (C/HT)
	Patsy Cline	



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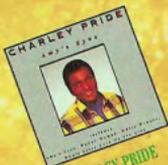
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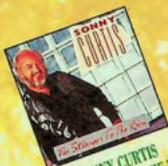
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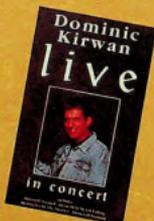
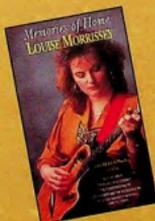
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Frugal Irish are flush with talent

Ireland is a little league market brimming with a World Series wealth of talent. Yet few majors base their A&R departments in Dublin. Peter Price, head of Warner Music Ireland, tells Paul O'Mahoney why this makes sense



Hinterland

MJOR RECORD companies seem to lack conviction once they cross the Irish Sea. Few sign acts through their Dublin office, relying instead on London A&R departments to put money on the table.

Only CBS has A&R people on the ground in Ireland, but even the final signing is authorised through London. Ireland's hopes rest with local independents, such as Solid Records and Mother Records. Criticism of this unwritten policy is understandable.

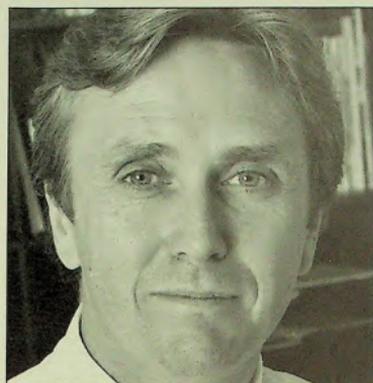
Warner Music Ireland managing director and chairman of Irish national group the IFPI, Peter Price, outlines the major's thinking. "All our A&R goes through the UK office because it plugs you into the UK market and makes you financially more secure," he says. "If you were to base your A&R investment on what you sell in your local territory, it would mean we'd have very little to make an album with. The process gets internationalised a lot quicker and avoids a problem where an act is just signed to the local territory."

"Frankly, I don't think we need an A&R person here — we have two great A&R departments in the UK that have good people who come over here a lot more often than people think. Also, because it's a smaller territory, we tend to know everything that's going on."

"CBS has had an A&R person here for a long time and it's done very well. But, on the other hand, not having A&R here hasn't stopped PolyGram signing Power Of Dreams, No Sweat, Paul Brady and Hothouse Flowers. It hasn't stopped Swin being signed to MCA or Warner Music signing The Fat Lady Sings or An Emotional Fish and so on."

Price says more Irish acts are being signed now than at any time in the last five years. "Hothouse Flowers broke the mould by proving that success can come without sounding like U2. The artist side of the business here is maturing, no question," he reckons.

As a distributor, Warner Music Ireland has had considerable success recently through the A&R skills of indie Solid Records. Two of its acts, The Slunning and The Sawdotters, were simultaneously at number one in the albums and singles charts respectively in late September. "The success that Solid is having is fantastic," says Price. "As a label it's long had critical success with its releases but hadn't achieved a sales base. From the industry's point of view it's great to see local bands coming through. Of course we look at everything and we look at what Solid bring in and see if there's any potential internationally. I believe that in the



PETER PRICE: 'The artist side of the business here is maturing, no question'

Honey Thieves, Solid have a major international act and The Slunning could also break through in certain areas."

Price and his IFPI colleagues have been encouraged by the recent growth in the Irish CD market and he is glad to note that it isn't particularly price sensitive. The under-a-tenner mark is a myth. The average price of CDs in the UK, for instance, is £10.99 or £11.99. Major retail chains do discount specials for Top 40 and remove one pound off, but they are promotions. You don't get a lot of discounting in record stores over here. If you take into account the variation in exchange rate and the extra VAT we pay in Ireland, then a £10.99 CD in the UK would equate with a RP12.99 in Ireland, which is what we as an industry have been able to achieve. Also, all the major record companies have excellent mid-price catalogues under IRP2."

While the IFPI's own CD promotional campaign last year appears to have had a positive spin-off, the wider availability of quality hardware has also boosted the Irish market. "Hardware penetration has increased with midi systems," explains Price. "Until a year ago, if you walked into hardware shops, the CD units were separate. Ireland appeared to be the dumping ground for hardware manufacturers to get rid of the old units, but now that old stock is gone everything is coming in with a CD built-in and that's been a big factor. CD sales are up 60 per cent on last year with a 50 per cent drop in vinyl sales, and even a small drop in cassettes."

Exposure to broadcasted music has also increased dramatically in Ireland over the past year with the setting up of numerous independent local stations and the new national station, Century Radio. Competition has never been so keen in Ireland but a considerable number of industry figures, from record



Into Paradise (above) and The Fat Lady Sings



companies to retailers, are critical of the almost incessant Top 40 and

TO PAGE 36 ▶



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▶ FROM PAGE 35

'golden oldies' forming that has resulted from broadcasting legislation introduced to widen listenership choice.

Peter Price is among radio's critics. "The problem is that all the new local independent radio stations are out to make a profit and it seems the only way they can do so is by continually blasting out golden oldies all the time.

"Quite frankly, such an airplay situation isn't helping anybody because unless kids get to hear new records then they can't get out and buy them," he says. "Luckily, 2FM — the national pop/rock station — is very supportive of new acts but, at the recent *Hot Press* Music Seminar in Dublin a producer from 2FM stated that they're changing their format because they've been hit by the golden oldies stations."

"Per capita, we spend more on advertising than in the UK," says Price. "And it will have to continue like that while we are having this problem with radio. The other side of that is the rates they're charging are beginning to be prohibitive against the eventual return. An album that sells 50,000 copies here is fantastic; record sales per capita are the lowest in Europe.

"We spend an average of \$6 per head on record purchases as opposed to say a territory of similar size like New Zealand where they spend \$22. Then again, Irish people do spend so much on music generally but it's not on records. They go to concerts, pub gigs, and live entertainment generally."

Portrait of a market

THE IRISH Sea might as well be a great ocean, such is the gulf that separates the republic's record market from the UK's.

While Ireland's 4m population is a fourteenth the size of this country's, the Irish record market is worth just a fiftieth of the UK's, according to IFPI figures.

The republic's per capita expenditure on records is less than a third of the UK's. At the equivalent of around £3.90 for every man, woman and child, Irish spending on music is closer to that of Zimbabwe and Singapore than to its nearest geographical neighbour.

It is by no means the lowest in the European Community, however. That dubious achievement is still taken by the southern European countries of Spain, Portugal, Italy and Greece, although in total retail sales they are all bigger markets, by dint of their far greater populations.

IFPI figures show the country far down the league table of record industry markets — at thirty-fourth, just ahead of countries like Hungary, Singapore, Columbia, India Peru and the Philippines.

Norway, with an almost identical population figure, spends four times as much on recorded music.

The reason is clear: Ireland's long-term cycle of youth unemployment and emigration is a key factor. It effectively drains the market of its key potential consumers — 1.6- to 25-year-old wage earners.

That does not mean the market

is unexciting, however. IFPI figures show a tremendous upheaval in the shape of the country's music sales has taken place over the past three years. As the Irish shift their preferences for music formats.

Booming compact disc sales; buoyant cassettes; plummeting LPs; and drooping singles sales: these are the hallmarks of the reshuffle.

CDs, which accounted for just nine per cent of album sales/shippings by value three years ago, are expected to reach 27 per cent this year (see table). The format has enjoyed a steady growth rate of around 60 per cent over each of the past three years. In contrast, the vinyl LP had already been vanquished by the cassette in 1987. The LP has slipped from 32 per cent to an expected nine per cent over the period.

Interestingly the cassette, which reached its zenith of 66 per cent last year, now looks likely to be on the slide. The IFPI is forecasting that it will be down to 64 per cent by the end of this year.

Singles sales/shippings have dropped 17 per cent over the past three years, the sharpest fall coming in 1988. Interestingly the rate of decline slowed rapidly and the IFPI even expects a slight two per cent increase this year.

Overall the value of Irish record sales/shippings has risen by around 27 per cent over the past three years. The bad news, however, is that the biggest period of growth seems already to have passed.

Fact File

Ireland

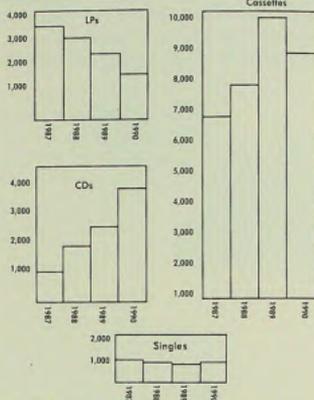
Population: 4m

Per capita expenditure on recorded music: £3.90

Total retail sales of recorded music: £15.5m

• Figures: Pounds Sterling based on \$1.93 exchange rate

Source: IFPI, Ireland



• Source: IFPI, (Ireland); sales, 000's Irish punts; 1990 figures are estimates

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Irish independents with international

Irish indies — notably Solid Records and Chart Records — are hoping to mirror their domestic success with hits overseas while the majors are struggling to break Irish talent outside the republic. Where are the big labels going wrong?



THE STUNNING: Solid Records notched up the number one album slot with their debut

MANCHESTER is the most influential city in the UK, then Galway is proving to be the Emerald Isle's current talent factory with three acts making distinct chart impressions.

In particular, indie Solid Records has managed to notch up the number one slot in both the albums and singles charts with The Stunning and The Sawdoctors respectively. Chart Records also achieved a memorable feat by securing two placings for blues artist Don Baker's album, while small indie DanceLine scored its first singles success with The Little Fish.

For Oliver Walsh, of Solid, it has been a period to savour. "The scene appears to have turned a corner. Five years ago we were putting out product, getting good press, and media coverage, including radio play, but it wasn't translating to record sales," he says. "Since then we've begun to sell records. Irish bands are selling a lot of tickets for big concerts, too. Radio has certainly helped us, but credit must go to ZFM because over the years they've played Irish records across most of their programmes."

Solid's next move is to target the UK with The Stunning whose single, Half Past Two, and debut album are being distributed by APT. APT will also be handling the debut by

The Honey Thieves whose Drive single will appear on Solid's sister label, Buzz Records. It's an ambitious undertaking for the label.

"What I want to do is present an alternative by developing a bona fide record company based in Ireland which can sell a band worldwide," says Walsh. "I don't want bands or acts looking at Solid just as a short-term step to a major deal. I want Solid to be seen as a long-term proposition by which they can break worldwide. If that means Solid going through a major or via a number of licensing arrangements, so be it."

Walsh has also been struck by the recent lack of sales success for Irish acts signed to majors. Bands like The Four Of Us (CBS) and Something Happens (Virgin) sell huge amounts of records in the republic but barely sell at the moment internationally. "One wonders if they're being marketed correctly. Are the UK and US majors trying to sell them in the right way? Are they being marketed as 'Irish bands'? That doesn't work. Irish music has opened up so widely that it's not enough to tag an act as Irish," adds Walsh.

With its move into the UK, however, Solid plans to tread carefully. "We're not going to bombard the UK market with a series of quick releases. We want to see how well

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onal ambitions

each release works, what factors do or didn't work, and learn from them."

With the backing of U2, Mother Records and its offspring Son Records have also had success in Ireland recently with the debut album from An Emotional Fish (East West Records in the UK) and the Put 'em Under Pressure single by the Republic of Ireland Soccer Squad which remained at number one for a remarkable 14 weeks and which also reached number 76 in the UK where the label is distributed by PolyGram.

Although Mother has expressed its desire to be a truly international Irish label, its catalogue has so far failed to make a significant impression outside the republic.

Another independent with international ambitions is Claddagh Records. Since its inception in 1959, it has amassed a sizeable catalogue of traditional Irish music, including the first 13 albums by The Chieftains. "We are tied into what could be an international folk music community," says Tom Sherlock. "For some territories we license through major folk companies as opposed to multinationals. In the US for example, we go through Shanachie and Green Linnet, Festival in Australia, Topic, Celtic Music and Projection in the UK. We're also in France, Germany, Scandi-

navia, and Japan. The export market is extremely important to us."

In Ireland, Claddagh is distributed by Record Services, Chart and Goel Linn, as it prefers to avoid any connection with the multinational distributors based in Dublin. "The Irish record company scene is incredibly incestuous," Sherlock says. "So we do not link ourselves or limit ourselves to one major distributor."

With an average of five long play releases per year, Claddagh's achievements are difficult to assess. "You cannot view traditional music in terms of chart success. The sales period is long term. For instance, an album by Leo Rowsome which we released over 30 years ago still sells a few hundred copies per year. Added up over 30 years, that's successful album. Also, we do not delete anything. Happily for us traditional music does not date, and we try to package the releases

in such a way as to prevent that. We also record acts that are not professional. That does not in any way invalidate their work or music. It's a cultural exercise as much as a business."

If there is a viable point of which culture and business cross then it is Claddagh's Dublin shop which opened five years ago. Along with a large stock of traditional Irish music, a broad selection of world music also competes for attention. "It gives us a public profile," says Sherlock.

"It allows us to sell more than just our own records, and in talking to distributors in different parts of the world we can urge them to take not just a Chieftains album, but also maybe a solo flute or tin whistle album. They in turn would invite us to take some Breton or African music. No one else was bringing that kind of music into Ireland before us."

'We are not going to bombard the UK with a series of quick releases. We want to see how well each release works, what factors didn't work and learn from them'



HONEY THIEVES: single, Drive, on Buzz Records



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SOUNDS

Few outlets, 23 per cent VAT, expensive transport costs and restrictive new laws — the Irish video market presents formidable challenges to the sell through companies, a challenge which WHV's Jimmy Hayden is rising to

Against all odds

THE SUCCESS of Warner Home Video in Ireland is impressive considering the formidable odds stacked against the company. Most videos sell just 5,000 copies and the total retail market in the republic is a relatively small £10m-a-year. Moreover, there are a mere 475 outlets for video, the bulk of which are rental.

So sales of more than 15,000 each for three titles — The Dubliners' Late Late Show Special, Zig And Zag and Que Sera Sera — The Official Irish World Cup Video — are respectable, if modest.

Jimmy Hayden, WHV's managing director, is all too aware of the limitations of the Irish retail sector. "It would be highly beneficial for us to have broader distribution available," he admits. "Because retailers tend to be largely confined to the Dublin area and also to record shops — we haven't got the likes of WH Smiths, Woolworths or Boots here so we are missing out."

'It would be beneficial to have broader distribution — we haven't got the likes of WH Smith, Woolworths or Boots here so we are missing out'

To counter this, WHV is expanding into supermarkets, sports shops and other specialists outlets — with some success.

Another limiting factor is pricing. Although there is no excise duty on videos, a VAT rate of 23 per cent, fluctuating exchange rates, and high importation and transport costs leave most videos a couple of punts over the psychologically critical IRE10 mark.

As Hayden points out: "In the UK, if you're selling 100,000 units in one order to one chain of shops then the economies of scale are phenomenal. Whereas in Ireland you might be selling 1,000 units of that tape to 20 different shops."

To get the market started, WHV priced product of IRE9.99. "But it's impossible to make money at that price. You usually need IRE12.99 or IRE13.99," adds Hayden.

Faced with such a restricted market, the role of the Irish Videogram Association, which Hayden heads, is vital. Members include WHV it-

self, Virgin Vision, CBS Records (video), and National Cable Vision.

The IVA has been active in the fight against piracy in Ireland and has formed INFACIT (Irish National Federation Against Copyright Theft). It is jointly funded by the Motion Picture Association of America and a local levy.

Once INFACIT turned its attentions to piracy, the IVA was free to concentrate on matters of special relevance to the industry such as the Video Recordings Bill. It has been passed by the Irish parliament (Dail) and is awaiting implementation. Because of the IVA's lobbying, the bill was modified.

"In trying to regulate the flow of pornography and video nasties, all the bill would have achieved in its

initial state is the total destruction of a legitimate business," explains Hayden. "The video industry isn't like the film industry where you've got 40 or 50 titles a year, one movie a week to watch, cut, and censor. On video rental alone there are 80 titles per month and, when you add in the expanding sell through market, there are about 200 to 300 titles per month. That needs an entirely different approach."

Although licensing of video outlets will now be compulsory, the IVA has long been operating a voluntary approved dealership scheme in tandem with the IVA Video Charts in Irish newspapers.

The organisation is now focusing its efforts on clarifying how the operation of the new law will affect video retailers. Hayden, nonetheless, offers the kind of guidelines which will apply. "Anybody trading in video will have to be licensed. Tapes will be viewed and labelled — and banned if necessary."

Expanding outlets

THERE ARE three major retailers in Ireland: Virgin (outlets in Dublin and Belfast); HMV (two shops in Dublin, outlets in Cork and Belfast just opening); and Golden Discs (nationwide) which used to have about 30 per cent of the market before Virgin and HMV arrived.

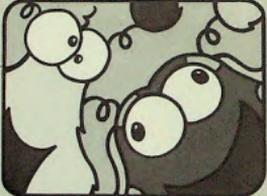
Now Golden Discs commands 20-25 per cent of the market and has added shops that carry cassettes and CDs only.

Our Price is expected to open three branches in Ireland soon, increasing to between nine and 12 during 1991.

Independent retailers account for around 30 per cent of the market and this sector has experienced some growth.

● Source: IFPI (Ireland)

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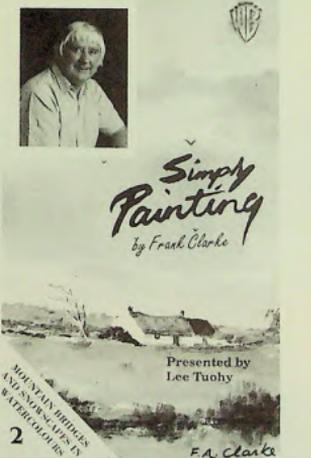
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A place on the board

THE BACKING given to the Irish music industry by the state export board (CTI) for a presentation stand at last year's New Music Seminar in New York was further proof of the importance of the music business within the Irish economy.

Although CTI has been involved with the industry for more than 20 years, its commitment has been stepped-up by playing a strong role in Irish representation at Midem from 1979 to 85.

Derry O'Brien of CTI's International Services Department, and formerly marketing manager with EMI (Ir) explains: "The International Services Department has really come into its own in the last five years. While we had been working with recording studios on an individual basis in markets like Japan, the US, there was no co-ordinated programme to help the music industry as a whole when I joined."

Last year, O'Brien held discussions about a stand at Midem. But, he says, "There wasn't sufficient support". But the idea of attending the New Music Seminar proved more popular. Then CTI's New York office set up a stand. An industry directory, presentation folder, and fact sheets on 12 key Irish companies were produced. CTI also organised two stands facing each other at the NMS, each with video monitors showing highlights of new Irish bands in addition

to large visual displays of major Irish artists of the past 20 years, including Van Morrison, Rory Gallagher, U2, Sinead O'Connor, and Enya as well as displays for newer acts like Something Happens, Hinterland, and The Four Of Us.

"We certainly felt we made an impact," says O'Brien. "What we were trying to do was raise the profile of the Irish music industry per se. A lot of people were aware of U2 and Sinead O'Connor, but we wanted to get across the fact that there was another level of new bands coming up."

While Ireland has produced abundant talent most of those acts sign to UK and US record labels. The absence of a truly international Irish record company is a cause for

concern. But Derry O'Brien feels that Irish music can still benefit from talent production. "CTI is not in the band business but if there is a thriving local music scene then that generates business for the local facilities companies like recording studios, video production companies and so on. That in turn consolidates a domestic base for those companies who are clients of the International Services Department of CTI. With a more solid base, they can then actively look to develop their own overseas markets. We believe this is working. For instance, in the last 10 years, the recording studios here have all upgraded and can, and do, attract major international artists into Ireland."

Slaves of radio

IRISH RADIO is retarding the growth of the republic's music industry, Eamon Carr, journalist, musician and DJ told delegates at the second Irish International Music Seminar.

He assailed radio's lack of adventure, placing the lack of a dance scene at its door.

"Creatively you've been held in bondage by a bunch of people who are themselves slaves — they're either slaves or they are ignorant or they

have appalling taste," he said.

"They've denied the opportunity to expand your musical horizons by hearing what is now undisputedly the most influential music on the global scene because of either their personal bias or the tyranny of the playlist."

"This attitude has arguably retarded the growth of the Irish Music industry which we know is a potentially huge national economic resource."

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Norrington signs up for five more years at EMI

by **Nicolas Soames**
ROGER NORRINGTON, EMI's nineteenth century period performance conductor, has signed a new exclusive contract with the company in the same week he has moved from Schubert to Brahms in the recording studio.

The contract extends for five years and covers 25 CDs which show the range of music he is working on.

He will take his group, the London Classical Players, deeper into the nineteenth century with music by the Strauss family, Glinka, Verdi, Liszt and Dvorak.

In addition he will accompany the period pianist Melvyn Tan in piano concertos by Chopin and Mendelssohn, and the soprano Nancy Argenta in a Mozart recital.

However, he is not forgetting the earlier part of the nineteenth century — Beethoven's *Missa Solemnis*, Weber's *Der Freischutz* and more symphonies by Schumann are also on the cards.

Significantly, he is also looking back to the eighteenth century, with Bach's *B minor Mass*, Handel's *L'Allegro* and Mozart's *Don Giovanni*.

EMI is to launch its video label, EMI Classics Vision, in March 1991. One of the first programmes will be *Una Strovaganza dei Medici* performed by Andrew Parrott and the Taverner Consort. The programme, which attempts to recreate a Medici wedding, has just won a Prix Italia Television Award. It will be broadcast in the UK on Channel Four in December.

While Nigel Kennedy has been ringing the cash tills with Vivaldi's *Four Seasons* in the UK, boasting EMI's market share, his EMI colleague Anne-Sophie Mutter has been doing much the same on the continent. Her version sold 250,000 copies in Germany, 50,000 in Denmark and 50,000 in Switzerland.



ROGER NORRINGTON (seated) signs up for five years

BMG puts label profile first

BMG CLASSICS is following in the footsteps of PolyGram Classics and Warner Classics in dropping more into the background at consumer level in order to promote the profiles of its three labels, RCA Red Seal, Deutsche Harmonia Mundi and Eurodisc.

"Up to now, it has been up to each territory to develop its market as it sees fit, but now the directive is that BMG is not the front issue," says Peter Battershill, UK marketing manager, BMG Classics.

"That is as it should be, because the public identification is for the labels themselves such as RCA Red Seal," he says.

The directive comes at a time when the three labels are developing rapidly. New international appointments both in Eurodisc and Deutsche Harmonia Mundi will mean expansion.

Eurodisc has, to date, been largely aimed at the German market, with historical recordings, some opera, and East German orchestras. A more aggressive new recordings policy is being pursued.

"We have just signed the Vogler String Quartet, widely regarded as an ensemble with a good recording future, and Eurodisc is looking to sign other new artists."

DHM has been a success story

within the UK, with its repackaging and an encouraging response to the mid-price series *Edilia Classica*. "It is now very much one of the best early music labels — it represents about 10 per cent of our turnover," explains Battershill.

Announcements of new signings here are also imminent, according to Battershill.

"Although it may not appear from the recent market share figures, we had our best month ever in August," he argues. "And with our own UK-developed series such as the *Greatest Hits* — and more are coming there — September and October are looking very positive."

B R I E F S

● **TARGET RECORDS** now has supplies of UK-pressed CDs from Romania's Electrocord label. They include *Timisoara Memories*, a varied collection of music (EUCD 19) with part-profits going to the Romanian Orpheus Fund. Electrocord CDs have a dealer price of £6.00.

● **AMONG THE** new releases of Olympia's *Poliske Nagrania* label is Penderick's *Polish Requiem* with the *Crocus Philharmonic Choir*, Polish National RSO conducted by Antoni Wit. Coupled with Penderick's *Dies Irae*, it is on a 2-CD set PNCD 1021A+B.



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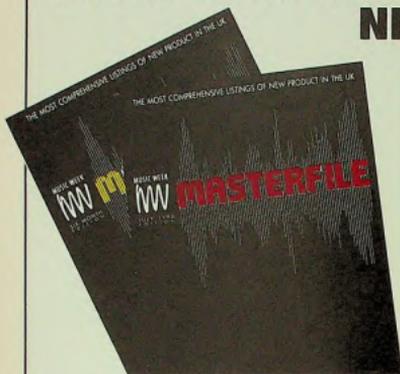
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International rescue

by Nigel Hunter

ATOTAL of 21 important sub-publishing deals within the space of four months is something worth shouting about, especially as the sub-publishing deal is generally regarded as an endangered species with single markets and central licensing looming on the horizon.

But shouting is not the approach of BMG Music Publishing International, which has done the deals as part of 108 agreements reached since it was formed two-and-a-half years ago. It's certainly not the style of quietly-spoken Diana Graham, BMG International Publishing's senior vice president.

The latest pacts include Guerrilla Music, the US-based publishing company of David Crosby, new Glenn acts Gutterboy and Sally Dug, the Obie Music catalogue which has a healthy number of Julio Iglesias covers and songs penned by Dennis Morgan; Canadian Brassworks from Canada; classical composer Hiro Fujikake from Japan; East West Records, new all-guit group Miss B Haven from Denmark; Wintrup Music from Germany; the Volto Music catalogue of film scores, penned by Dimitri Tiomkin, and from the UK, Lupus Music with its Pink Floyd copyrights and Fable Music and its Guy Fletcher/Doug Fleht songs.

"The whole point of our interna-

tional activities is we're signing deals where the home territory of the companies is not available to us," says Graham. "For example, I'm doing deals here for the world excluding the UK. We sign very few new artists because it's not the primary part of our operating policy to find new talent. That's done by the various individual BMG publishing companies like BMG Music Publishing in the UK headed by Paul Curran. At International we're interested in catalogues."

Graham will be celebrating 20 years in the music business next year. She began as secretary to one-time David Bowie manager Tony Defries, typing artist contracts and other documents. She gained her first international business experience and travel when she joined Laurence Myers' Arcade Records and worked on assembling and negotiating compilation albums, basing with Arcade's other offices in Germany and Holland.

Her next career move was to Claude Carrere's Disques A-Z for three years, followed by a nine-month break for health reasons. She rejoined Laurence Myers when he asked her to help out for a couple of weeks at his Gem Toby organisation, where she stayed for four years, working with Dick Leahy in an office "where we all did a bit of everything".

Gem Toby was bought out by

CBS, and Graham moved with it, accepting a job with CBS International in Paris where she stayed for two years as director of marketing for licensed labels. She was headhunted by Chappell Music, returning to London as international repertoire co-ordinator. That post entailed negotiating international publishing deals and running a service centre for Chappell's operating companies around the world.

"I'm doing very much the same now 10 years on at BMG," says Graham. "But it's very much a business now. When I started, it was in the heyday of young people making a lot of money without much work or knowledge. Nowadays, it's largely lawyers and accountants, which is not a bad thing, but they shouldn't run the business."

"I can blame the lawyers for forcing the price of deals up to ridiculous levels, but we can only blame ourselves for letting them do it."

As a member of a multi-national conglomerate, Graham believes that big is necessary, but there is room and a need for the small publishing operations.

"It's incumbent on us to help the small companies. There are no middle-sized publishing houses anywhere in the world anymore and that's bad. The young street publishing companies are most likely to find the new talent, and they should be encouraged on a business basis.



DIANA GRAHAM with BMG Music Publishing UK head, Paul Curran

Companies like that should be invested in to facilitate their expansion and growth."

She has seen international sub-publishing change dramatically in two ways over the past five years or so.

"The opportunity for independent publishers to do individual sub-publishing deals has clearly eroded, partly because of the coming single market in 1992. You used to do separate deals in Europe, but now you make multi-territory or worldwide agreements. Secondly, you can now simplify the volume of money obtained through multi-territory deals without different commissions being deducted in different countries."

Like all publishing executives these days, Graham is no stranger to being confronted with a request for a king's ransom in order to clinch a deal.

"Sometimes I keep a straight face, sometimes I don't. I often ask 'What are you going to do with it?' If they answer 'Buy a house', I say 'Let me introduce you to Abbey National or the Midland Bank'."

Graham points out there are obvious limits where advance payments are concerned. The deals must make financial sense, and BMG Music Publishing International is far more interested in making money than in the quarterly market share chart.

"We obviously like to have hits, but we want to build the company, and you only do that by making money from repertoire which may seldom appear in the hit parade."



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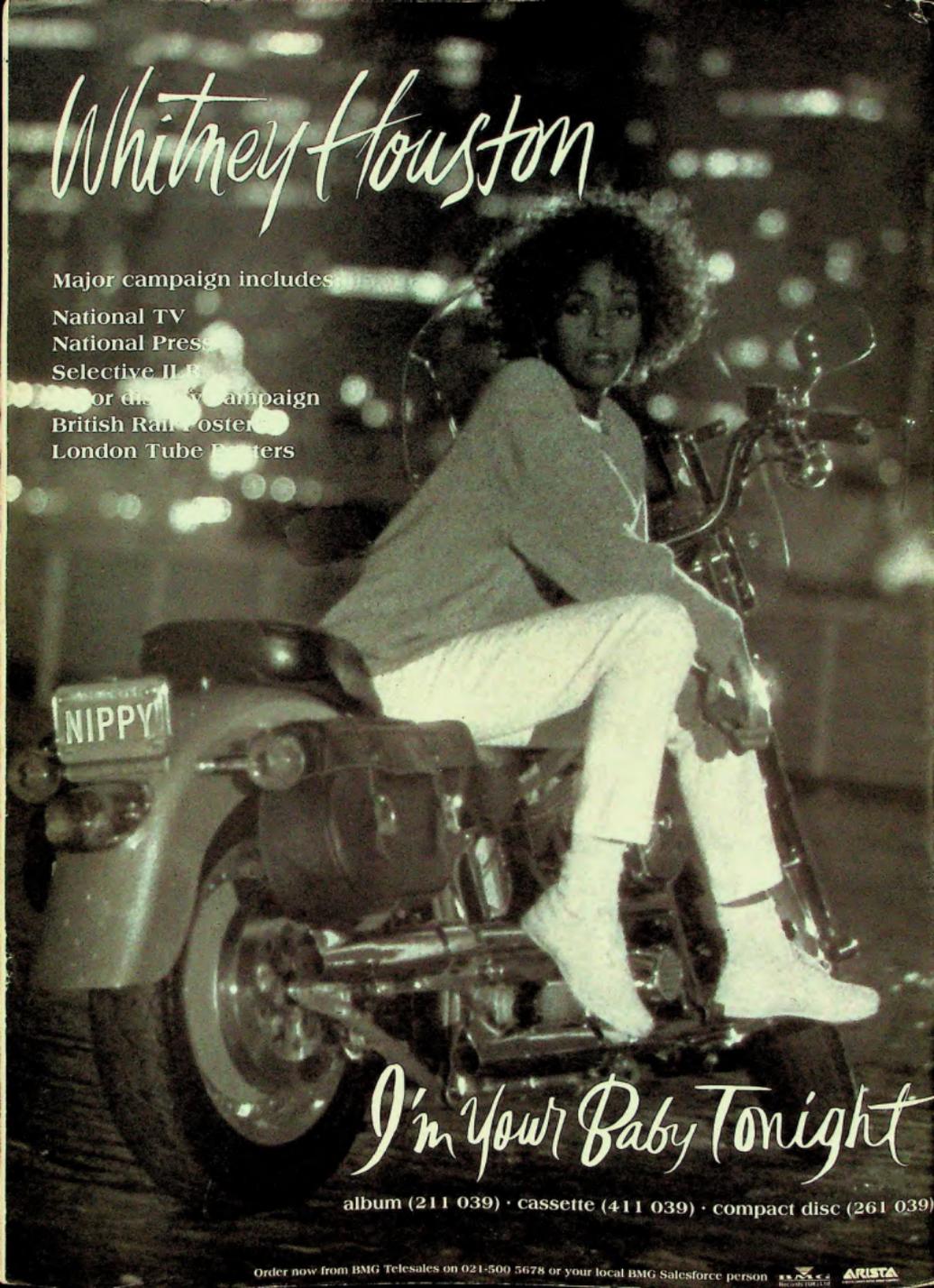
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