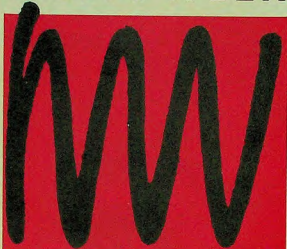


MUSIC WEEK



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MEMBERS OF the Record Manufacturers' Association prepare to marshal their arguments to put to the MCPS

Publishing 'bureaucracy' prompts pressing problems

RECORD MANUFACTURERS are making their views clear on the "completely unacceptable" code of conduct suggested by music publishers.

The two sides were due to meet on Friday (9) to thrash out an agreement on the Record Manufacturers' Association's own version of the code.

The 10 point proposals, that the Mechanical Copyright Protection Society presented to the manufacturers, as a result of the new Copyright Act, was given a unanimous thumbs down by the association.

"Their proposals were just not acceptable," says the association's

TO PAGE FOUR ▶

100m to tune into Liverpool Lennon tribute

THE EYES of the world will be focused on the UK more than once this year for unique rock events. Pre-empting the Knebworth charity extravaganza, the John Lennon estate has sanctioned a musical tribute to the former Beatle for the first time since he was assassinated 10 years ago and a worldwide television audience of 100m is expected to tune in on May 5.

The 2½-hour event will feature performances of Lennon's songs by artists close to Lennon and his music and those already scheduled

TO PAGE FOUR ▶

BPI predicts 'chaos'; MCPS says 'don't panic' over royalties

Going gets tough

THE FINANCIAL future of the music industry is on the table this week as the record companies and the publishers meet to try to thrash out new mechanical royalty rates.

The two sides are due to get together on Wednesday (14) and in front of them for the first time will be the full British version of the IFPI-BIEM schedule for payments. The Mechanical Copyright Protection Society is seeking to introduce a system based on the BIEM guidelines in the UK but the BPI says it may lead to the closure of many smaller record companies.

The BPI is also unhappy about what it sees as the unreasonable delay in the presentation to it of the MCPS's full proposals. Despite the new system being introduced by the publishers on April 1 (MW; February 3), the complete, 40-page round-up of the BIEM framework and local variations was not due to be delivered to the BPI until the end of last week.

Says BPI chairman Terry Ellis: "They are threatening to bring it in and we're not ready for it. The reason we are not ready for it is that they have not delivered a scheme."

He continues: "They are just trying to cause panic which they are succeeding in doing. Our intention is to try to prevent the chaos which will take place from April 1."

"The MCPS are going ahead on an 'act now, think later' basis. If they are allowed to introduce their scheme then it will put some of our smaller members out of business."

However, MCPS managing director Bob Montgomery counters: "Why should there be chaos? What chaos should there be?"

He argues that the MCPS's new membership agreement means that record companies now have a one-stop supplier of licences. In addition, he says, much of the accounting burden is being taken away from manufacturers and accepted by the MCPS.

The MCPS says the new royalty rates it is seeking to introduce are 12 per cent higher than current payments, and Montgomery states: "The smaller BPI members are already paying the CD rates. I believe they can pay the other rates."

He goes on: "The record companies have not yet taken on board the fundamental change

TO PAGE FOUR ▶

New MD? — what's the rush, says Obie

PHONOGRAM IS in no rush to find a new managing director, says PolyGram chairman Maurice Oberstein. The vacancy — following the departure of Hein van der Ree last month — is still to be advertised. "We are in no hurry to do anything until something arises," says Oberstein.

"Meanwhile, we are doing very nicely with the workers co-operative in Phonogram. Finding a new MD will take time — a bit like making a good wine."

Stylus 'up for sale' rumours

SPECULATION SURROUNDS the future of the Stylus group this week. All parts of the operation are said to be for sale, including the audio and video arms and First Strike promotions and tele-sales.

Managing director Humphrey Walwyn has been absent from Stylus's offices since the beginning of February and is said by the company to be on a month's holiday. However, when questioned

about the speculation, Stylus chief executive Tony Naughton says: "No comment. It's business as usual."

Stylus was bought last year by video duplicator Elmag. In the last quarter of 1989, traditionally the busiest time for TV merchandisers, the company garnered 2.9 per cent of the market, down one per cent on the same period in 1988.

INSIDE

News analysis: Handover's look at the future **3**
New product **3**
BBC's hard line on sponsorship **4**
Frontline: Uniform Business Rate — how to appeal **6**
Country: The Heartland label, plus charts **10**
Singles, album charts **13, 25**
Music video: Pickwick's budget label, news, reviews and chart, CD chart **16**
A&R: Taking a Ride, Ruby Turner's turn; Booker T and Bob Dylan live plus Dance, Hamilton, Tracking and reviews (Shakin' Stevens' single pictured) **starts 18**



US charts **22**
The Other Chart **23**
Airwaves: The latest JICRAR survey; Choice FM prepares for lift-off **26, 27**
Airplay action **26**
Dance chart **29**
Jazz: Channel 5 enters the market; the Steve Lacey story; plus charts **30, 32**
Indie chart **33**
Classical: Press produces the video goods **38**
Publishing: Len Thorpe looks back **38**
Diary: Dooley **39**

Dealers get a slice of Brits action

RECORD DEALERS are due to get a share of the success of next week's televised British Record Industry Awards.

A single of music featured in the programme is being released by RCA on Monday (19) and, although proceeds will go to Music Therapy, retailers are not being asked to relinquish their margin.

The record is a compilation of eight British dance hits of last year and will be used in the show as the backing to a dance sequence. It is being confirmed this week.

TO PAGE FOUR ▶

HEAVY HIT As defined by U.S. Billboard

Warning: B52's 'LOVE SHACK' CAN SERIOUSLY DENT THE CHART
WEA Records Chief Marketing Officers



1989 was an incredible year
for Sam Brown.
Her debut album "Stop" sold
2 million copies.

Around the world her singles
attained 6 No. 1
and 40 top 5 positions.
Her first European tour
sold out completely
and received rave reviews.
1990 sees the release of
a great new single
"With A Little Love"
on February 19th.
Her new album "April Moon"
will be released on April 2nd.



Sam Brown
The new single
"With A Little Love"

Limited edition 12" with picture of \$7.99

Atlantic Records
Order now from: PolyGram
Telephone: 01-908-9644

Phil's fillip is serious money

VIRGIN IS launching a £120,000 TV advertising campaign to continue the promotion of the Phil Collins album... But Seriously.

The push starts in the London area on February 12 for two weeks then in Central from February 26. A national roll out follows.

MUSIC WEEK



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BRIEFS

● **PARKFIELD ENTERTAINMENT** is releasing an album and video by Vol Doanicon entitled *Songs From My Sketchbook*, on March 12. To coincide, Doanicon is scheduled to appear on a number of national TV and radio shows and will also be touring the UK.

● **RELAX**, the track by Leon Redbone featured in the latest *Inter City TV* commercial, is being re-released by BMC Enterprises on February 12. The ad will be shown on TV until mid-March.

● **BBC RECORDS** is releasing the triple album *Pennies From Heaven* this week to coincide with the BBC One repeat of the eponymous television series.

ARTISTS ON TOUR to promote new releases this month include: **Five Star** — single, *Treat Me Like A Lady*, on their own *Tent Label* via Epic Records and on their February 2.

The Cramps — album on Enigma/Capitol, *Stay Sick!*, out this week.



PETER HAMMILL: new album

Spandau Ballet — single, *Crashed Into Love*, out this week on CBS. **Yargo** — album, *Communicate*, on London and out now.

Five Guys Named Moe — single, *Sellish Dicks*, out on RCA on April 10. Touring February/March.

Peter Hammill — album, *Out of Water*, on Enigma/Capitol and out now.

Everything But The Girl — album, *The Language Of Life*, out now on blanco y negro.

Steve Lacy — album, *Anthem*, out on March 5 on Novus/BMC Enterprises.

Stige Dolls — album, *Stige Dolls*, out now on Polydor.

'There's prizes for us all' declares Our Price chief

by Jeff Clark-Meads

AFTER FIVE months as managing director of the UK's largest specialist music retailer, Richard Handover has come to this conclusion: there is scope for more people to make more profit.

Handover, whose first experience of working for a music specialist came when he took over at Our Price in August, believes the potential exists for greater co-operation between record companies and retailers and for greater efficiency of working for all the industry.

He comments: "If all parts of the industry pull together, there is a very big prize for all of us. BARD has been strongly presenting the message — and it seems to have been accepted — that we are all in the same industry and it should be the objective of all of us to increase the distribution of music."

"If we work together with the simple objective of distributing more music to more people then the future is really rosy."

However, he adds: "Music is all about product. If we get good



RICHARD HANDOVER: 'The future is really rosy'

product then we will sell it."

Handover, a regional manager for Our Price parent company W H Smith before joining the music chain, says a period of consolidation is approaching for the record stores. "Our Price went through the

most massive growth period in the three years prior to my arrival and my priority now is to develop the right level of infrastructure."

The chain's rate of growth in the High Street was, he says, faster than the level of development of its support systems and the company now needs time to catch its breath. Even so, he remarks: "This is still a very light-run ship."

He says the chain will continue with its expansion policy but that growth will not be of the same rate as in the past. However, he notes that the economic squeeze will make many more High Street sites available and Our Price will be in the running for each one it considers appropriate to its needs. Growth will, though, be organic, and Handover declares: "We are not talking about acquisitions."

Handover says Smith's role in Our Price's expansion is one of support and investment. He maintains that the parent company does not seek to interfere with the way the chain is run. "W H Smith bought Our Price because it liked the way it did things. If Smiths sought to interfere, that would go against the whole logic of the deal in the first place."

Handover feels, though, that Our Price sometimes suffers from its own success in the eyes of the rest of the record industry. He says the chain is all about "selling music to the masses" and that is occasionally — unfairly, he believes — interpreted as indicating a restrictive stocking policy.

"If you measure on Our Price against an HMV or Virgin Megastore then we aren't carrying the same range — simply because our shops are tiny in comparison. But, if you measure us against other multiple outlet retailers in the High Street then you'll see we deserve to be called specialists."

"Per metre of display, I believe we stock a better range than any of our multiple competitors."

Since arriving at Our Price, Handover says he has been struck particularly by the enthusiasm of the staff for music. "They are committed to it — and that is very refreshing for a retailer of this size."

N E W S

Euro MP urges CD probe

AN MP is asking the European Commission to look into what he believes is a "cartel of CD price fixing" within the UK record industry.

Greater Manchester East Euro MP Glyn Ford put his query to the Commission after receiving complaints from constituents about the price of CDs.

Ford, who claims to listen to music by Inspirational Carpets, Transvision Vamp and The Stone Roses, says "What vinyl LPs are sold for about £7, CD albums can be an extra one-third or more in price."

"In Japan, records and CDs are the same price. However, in Britain, even though a CD is only 58p more expensive to manufacture they are sold at 4 or £5 more than vinyl records," says Ford.

"Surely it doesn't cost an extra third for royalties, promotion and distribution. It's just profiteering by any other name," he says. Ford adds that CDs would be better priced at £8 or £9 and that "greedy record companies" and not record shops were exploiting the consumer.

He says that if price fixing is happening then it is a breach of the Treaty of Rome convention. He is still waiting for a reply from the Commission.

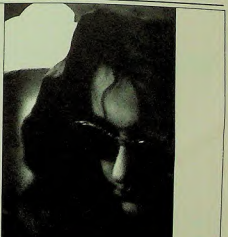
"With the retailers association of record shops plus *Which?* magazine coming to the same conclusion, I'm confident that Brussels can make the record companies face the music on this issue," says Ford.

mary cougllan
Invisible To You

The new single on 7" · 12" · CD



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Brits action for dealers

► FROM PAGE ONE

that among the acts appearing will be Phil Collins, Soul II Soul, Liza Minnelli, Nigel Kennedy and Neneh Cherry. Further names are due to be announced before the broadcast on Monday.

The show will be hosted by Cathy McGowan, who made her name in the Sixties as presenter of *Ready, Steady, Go* and is now entertainment reporter for BBC TV's London regional news programme.

The Brits programme, symbolised by the Britannia award for winners, has a spin-off benefit for the record industry each time it is shown. Every year, winning and nominated artists receive substantial boosts to sales of their products.

Lennon tribute

► FROM PAGE ONE

to appear include Cyndi Lauper, Lou Reed, Joe Cocker and Deacon Blue.

Staged by Tim Parsons of MCP, the event will take place at Pier Head in Liverpool on a site specially created from the city's former bus terminal to accommodate an audience of 45,000.

Giving her blessing to the project, Yoko Ono says: "John was committed in his life and music to spreading peace and harmony throughout the world for his generation and generations yet unborn." The proceeds from the concert will go to the Spirit Foundation, a charity founded by John and Yoko in 1978 to back environmental projects dedicated to the greening of the globe, and young students from around the world will be chosen to benefit from the John Lennon Scholarship Fund.

'Yes' to Proms/'No' to pop, as BBC states sponsorship line

A SPONSORED chart will not be broadcast by the BBC. Despite the BPI's desire to find a backer and an apparent shifting of attitude within some parts of the corporation, the BBC will not take a branded chart.

The position is being made plain by head of recording services Dave Price in the wake of the BBC accepting a £1.3m sponsorship package for its Young Musician of the Year contest and sounding out potential backers for the Proms.

Lloyd's Bank is putting in the money to the young musician competition and BBC executives are seeking to attract a Proms sponsor with the offer of mentions in the *Radio Times* and references on television and radio broadcasts.

However, Price comments: "There is no question of a sponsored chart appearing on the BBC. While I'm not familiar with what is happening over the Proms, I can say there is no shifting of our position at all. We will adhere closely to the published guidelines."

Those guidelines prevent the corporation showing programmes paid for by companies but they allow the broadcast of sponsored events.

The BPI has made no secret of the fact that it would like a sponsor for the charts. Says chairman Terry Ellis: "The charts cost us a lot of money and we don't want them to. We are looking at all possible ways of eliminating that cost. One way is through sponsorship."

"We have spoken to some specific potential sponsors but that doesn't mean we have anybody that we want to go with at the moment. There is no strong favourite at present."

Industry spruces up its image

THE BRITISH record industry is aiming to present a better face to the world at large.

A public relations campaign has been agreed in principle by the BPI council with the aim of avoiding the kind of damage done by *Which's* criticism of CD prices.

Says chairman Terry Ellis: "The industry's image has been a cause of concern to me — and much of the problem is our fault. The public are not obliged to go out of their way to find out about people who keep themselves to themselves."

"Things like the CD price bonanza that the press are enjoying is partly fuelled by the fact that nobody out there really knows anything about the record business. The knowledge the community at large has about us is limited because we just don't talk to them. That is something we have to change."

Provision has now been made in the BPI budget for a PR campaign although its details have yet to be worked out.

he no longer wants to write music just to sustain the company's share price.

Really Useful's exit from the stock market follows a similar move by Richard Branson's Virgin Group two years ago.

Lloyd Webber buy-back ends three-year romance with City

THE MUSIC industry's love affair with the City appears to be cooling as another company prepares to return to the private sector.

Andrew Lloyd Webber plans to bring his Really Useful Group back into private hands ending its three-year relationship with the City. At the same time, he intends to switch his own creative interests from theatre to film.

The proposed buyout will value the group at about £77.4m — more than twice its original flotation price in 1986. Lloyd Webber currently has a 52.5 per cent share holding having recently bought Robert Maxwell's 14.4 per cent.

Lloyd Webber says he has decided not to renew his songwriting contract with the group, which expires in 1992. His reasoning is that

BPI sets singles code

THE PROLIFERATION of singles formats will come to an end on April 1.

The BPI council has decided that from that date only five versions of each song will be eligible for the chart. One format must be a cassette single and the others will be any four nominated by the individual record company.

Says BPI chairman Terry Ellis: "The record companies feel this gives their marketing departments scope to be creative but does not allow the proliferation of formats which was damaging financially and damaging to the chart."

Tough going

► FROM PAGE ONE

that has come about with the end of the statutory licence. Under the old system, they did not really need to be in touch with publishers, something which is now very different.

"Even though it is right to say that the BPI had not had the 40-page document, they had, by the autumn, the knowledge that the MCPS intended to bring in the BIEM agreement. Then, in November or December, we gave them the local conditions which we seek to implement."

The Montgometry argues that the framework BIEM agreement is readily available across Europe for anybody who seeks sight of it.

Publishing

► FROM PAGE ONE

acting secretary Adrian Owellit. "There was no one point that we could agree with and a lot of the areas were poorly thought through."

A working party of 11 independent manufacturers met early last week to formulate their own version of the code in preparation for the meeting with the MCPS on Friday.

The RMA argues that the MCPS should not issue conditional licences for manufacturers. "People should be told one way or another and not held up by bureaucracy," says Owellit.

It also believes that credit control is a matter purely for the MCPS and should not involve the RMA; there should not be a seven day delay on pressing agreements with customers; and the right of the MCPS to audit the manufacturers' accounts is not even worth discussing.

The RMA also says its members should be indemnified against all third party actions and that the MCPS should be more aware of the concerns of the smaller independent manufacturers.

"Basically, we have given MCPS our suggestions that are practical. We cannot get bogged down with enormous levels of bureaucracy just so that the MCPS gets paid," says Owellit.

WORLD BRIEFING

WASHINGTON DC: Year-end tallies by the Recording Industry Association of America show that almost 1m pirate, bootleg and counterfeit cassettes were confiscated by law enforcement agencies last year. That represents an increase of 2.2 per cent over 1988. The number of CDs seized grew from 15 in 1988 to 38,766 last year and, despite the demise of vinyl, the total of black vinyl albums confiscated in raids rose from 5,000 in 1988 to 30,000 in 1989. According to RIAA's Steven D'Onofrio, 90 per cent of the illegal CDs were seized by customs officials, most of them as they were being smuggled into the country from West Germany, Italy and France.

NEW JERSEY: Bobby Brown, Tone Loc and New Kids On The Block have five nominations each in NARAS' annual best-seller awards. The organisation will reveal the winners at its 32nd annual convention in Los Angeles in March. Artists with four nominations are Milli Vanilli and Paula Abdul while Skid Row have three.

MOSCOW: A trade delegation from the Australian music industry to the Soviet Union has come to the conclusion that a sharp rise in the mechanical royalty rate is required to make the country an attractive proposition for Western record companies. The current rate is 0.05 of a kopek (about 1/20) and Soviet officials concede that at least a 10-fold increase is required.

However, after meeting with a range of music industry interests in the Soviet Union, Chris Gilbey, chairman of Export Music Australia, comments: "We've broken totally new ground in terms of creating relationships."

NEW YORK: Virgin is reviving the Charisma marque by opening an office for the label here. Headed by Virgin vice president Phil Quartararo, the label will aim for a broad base of music styles — from dance to rock. The Charisma label effectively disappeared when Virgin took its operations in-house in 1985.

CAPTOWN: The world record industry is being urged to stand firm in its cultural and economic boycott of Africa. While anti-apartheid campaigner Johnny Clegg is greeting President de Klerk's reforms as "courageous and foresighted", he is warning the industry to wait for some action before reassessing its position. "The implications of what the government has done are quite far-reaching but two months' time communication could break down."

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ISLAND RECORDS WELCOME

HINTERLAND



Uniform Business Rate — your right of appeal

There are only two months to go until the new Uniform Business Rate is upon us. From that moment onwards, every dealer will notice a change in their rates — good or bad. Greville Janner QC MP explains how you can appeal if you are dissatisfied with your new rating value

FOR THE first time in 17 years, all non-domestic business premises will be subject to a "revalued assessment". New values for England and Wales have already been published and you may inspect yours at your local Inland Revenue Valuation Office or at your local Council offices.

Rate payments will be levied by your local (or "charging") authority, following new rules laid down by central government. These authorities will pay the rate income to the Government, which will then redistribute that income to each area of England and Wales ac-

cording to its population. At the same time, the new community charge (or poll tax) will become payable, as a replacement for domestic rates.

Business rateable values are based on a rental value of the property, including any car parking or additional land or building occupied. The valuation officer will base his or her assessment upon what he regards as the reasonable rent, if the premises had been let (on certain, specified assumptions) on April 1, 1988.

Record shops and the like are usually let for a readily identifiable rent. The stated object of the new

rateable values is to identify for all business ratepayers a fair and up-to-date estimate or calculation, of the rental value, as at April 1, 1988, for the purpose of collecting revenues to pay for local government.

So how do you calculate the amount payable? Regard must be had to the transitional relief scheme, allowing for the phasing in of rate payments. Like all other ratepayers, you should expect to receive a rate bill from early March 1990. Indeed, you may already have received it. It should be clear from this bill whether any relief is available and how much applies to your particular case.

Some shops in this business will find their rates up by 29.1 per cent over the current year. Others may fall by as much as 9.1 per cent, after inflation adjustments are made. Much depends on where your business premises are situated, and how the relative value of your premises for rental purposes has been altered since the last revaluation in 1973.

In Scotland, there have been more frequent revaluations. The

most recent was in 1985. Another Scottish revaluation comes into force on April 1, 1990.

Now for appeals. You disagree with your revalued assessment? Then you can get a form from your local valuation officer. Your rights of challenge can be exercised by completing the form after the end of March and sending it to the local valuation officer for the area. You have from April to the end of September 1990 within which to bring general appeals. After that time, you may still be able to appeal on very limited grounds, although the valuation officer may challenge your right to do so. Your chance to appeal on general grounds will not recur until at least the next revaluation, which is intended for 1995. So if you may need to appeal, get cracking.

Your appeal will be acknowledged, and then some time later the Inland Revenue valuer who is employed by the Government will probably come to inspect, noting measurements and physical advantages and disadvantages. Evidence of value from rents paid for the property or for similar property nearby may be referred to.

If you and your advisers cannot come to some agreement with the valuer as to an altered value (if appropriate), then the next stage is: an informal court hearing, before the local Valuation and Community Charge Tribunal (VCC1). This may not occur for several months.

If you are unhappy with the decision of the VCC1, you may be able to appeal to the Lands Tribunal. At that level, the cost of an ap-

peal may be substantial and you will probably need legal representation. Where rates are found to have been overpaid, they may be refunded or credit given. There may also be interest on any such overpayment.

Rating surveyors regularly handle rating appeals. These are usually, but not exclusively, professionally qualified chartered surveyors. You may consult them for valuation and advice for land or buildings. Some specialist firms work all over Britain, others are more local.

If you need advice about the effect of UBR on you and your premises then consult rating specialists. They will inspect, measure and assess your property; examine any lease; consider what may have been spent on the property; and advise on whether or not an appeal is likely to succeed.

The best way to find rating specialists is by recommendation. Ask business colleagues or consult your local Chamber of Commerce, your accountants or solicitors.

Fees charged by rating surveyors may be specified in advance. But we advise against instructing those who work on a contingency basis — based upon a share of savings that they may achieve for you.

Or you could consult the Rating Surveyors' Association, the Royal Institution of Chartered Surveyors or another professional organisation. With the rules on uniform business rates both new and often obscure and their application uncertain, take expert advice, not unnecessary chances.

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cassette CAD C 0002
album CAD 0002

Pale Saints

pale saints • the comforts of madness

OAD

a new flame

still burning into the 90's



LP: WX 242 · MC: WX 242C · CD: 229244 6892

one year ago A NEW FLAME entered the U.K. chart at No.1

*1.5 million units later - the album has become a permanent
fixture in the chart, reaching No.1 three times*

*the album has sold 5 million copies worldwide and
spawned three classic hit singles*

*in this years' Brit Awards, A NEW FLAME has been
nominated Best British Album and SIMPLY RED have been
nominated Best Band*

'A New Flame' ... clearly the album of the year



eastwest

no comment...





the trash can sintras obscurity knocks e.p.

Lone star state of philosophy

by Alan Gardiner
IT IS less than three years since Pete Flanagan's Heartland label was launched, but in that short time the company has become synonymous with hardline Texas country that is vigorous, uncompromising and occasionally bizarre.

This month sees new Heartland albums from Kimmie Rhodes and Katy Moffat, releases which Flanagan believes mark a significant stage in the company's development.

Heartland is London-based but has an office in Austin and Pete Flanagan visits the States around four times a year. A long-standing admirer of the Texas music scene, he was a co-founder (with Andy Charles at Demon) of Zippo, a label specialising in Texas rock.

"After establishing Zippo, I wanted to start a label for New Country acts. I didn't originally plan for the music to be exclusively from Texas, but that's how it turned out — all the Heartland artists either originate from Texas or live there, and we use a map of Texas as the label logo."

Flanagan freely acknowledges that Heartland is a "quirky" label with several offbeat artists on its books, including the legendary Townes Van Zandt, cowboy yodeler Randy Erwin and singer-songwriter Blaise Foley — described by Flanagan as "a real Texas street character" — who died in a shooting incident last year. He feels that the Kimmie Rhodes and Katy Moffat releases represent something of a commercial breakthrough for the company.

"I think we've turned a corner with these two albums. They're major releases by important artists." Several tracks on Kimmie Rhodes's Angels Get The Blues album were recorded at the Sun Studios in Memphis and the line-up of distin-

guished backing musicians includes Butch Hancock, former Sun producer Jack Clement and veteran steel guitarist Jimmy Day. The album also features duets with Joe Ely and Johnny Rodriguez. As Flanagan explains, it's already generated a lot of interest, not least in Texas itself: "It's been licensed from us by Willie Nelson for release in the States on his re-activated Lone Star label."

Kimmie Rhodes is known to UK audiences from her appearance at Wembley last year and her two UK tours. "We've brought most of the Heartland artists over," says Flanagan, "promoting the tours ourselves. It can be difficult wearing two hats, but when you're to do all you can to push your acts. Townes Van Zandt was knocked out by his reception and the tour seemed to give him a new lease of life — he found there were fans over here who worship him. Kimmie's touring again this year

and she'll be back at Wembley. There'll also be visits by Katy Moffat and possibly Joe Ely."

Forthcoming releases on Heartland include another Townes Van Zandt album (his third on the label) and a second Joe Ely compilation of MCA material. Flanagan has a clear vision of the company's future: "It's actually like to see us releasing fewer albums. Just four a year, say, but real quality releases, rather than four outstanding albums in a mixed bag of 10. I also think we might start looking at artists from outside Texas ..."

● Further insight into the texture of Texan country is provided by the Texana Dames, whose spontaneous debut album on Sonnet has a colourful flourish of Latin and Mexican influences. Comprising Charlene Hancock and daughters Traci Lamar and Connie Hancock, the Texana Dames will be making London club appearances later this year.

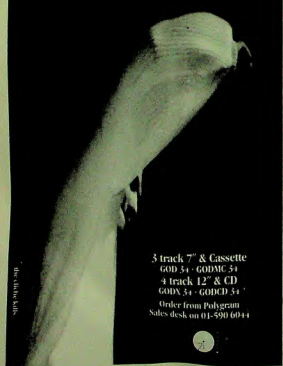
Feb.
Wed 14th EGHAM Royal Holloway College
Thur 15th LEEDS Duchess of York
(with They Might Be Giants)
Fri 16th LONDON 111
(with They Might Be Giants)
Mon 19th LONDON Falcon Arms
Fri 23rd TREForest Polytechnic Of Wales
Mar.
Fri 2nd GLASGOW The King Tut Wah Wah Hut

TOP • 20 • ALBUMS COUNTRY

1	1	THOUGHTS OF HOME	Telstar STAR2372 (BMG) Daniel O'Donnell C5TAC2372/CD/TC02372
2	2	STORMS	MCA MCG6066 (F) Nanci Griffith C.MCG6066/CD/DMCG6066
3	3	FROM THE HEART	Telstar STAR2327 (BMG) Daniel O'Donnell C5TAC2327/CD/TC2327
4	6	LONE STAR STATE OF MIND	MCA MCF3364 (F) Nanci Griffith C.MCF3364/CD/MCA05927
5	4	COPPERHEAD ROAD	MCA MCF3426 (F) Steve Earle C.MCF3426/CD/DMCF3426
6	1	ONE FAIR SUMMER EVENING	MCA MCF3435 (F) Nanci Griffith C.MCF3435/CD/DMCF3435
7	5	NO HOLDIN' BACK	Warner Bros WX292 (W) Randy Travis C.WX292/CD/WX292CD
8	11	JUST LOOKIN' FOR A HIT	Reprise WX 3100 (W) Dwight Yoakam C.WX 3100/CD/WX 3100CD
9	13	I NEED YOU	Ritz RITZP0038 (SP) Daniel O'Donnell C.RITZL0038/CD/RITZCD104
10	7	AS LONG AS I HAVE YOU	RCA FL90393 (BMG) Don Williams C.PK90393/CD/PD90393
11	20	GUITAR TOWN	MCA MCF 3335 (F) Steve Earle C.MCF 3335/CD/DMCF 3335
12	8	DON'T FORGET TO REMEMBER	Ritz RITZP0043 (SP) Daniel O'Donnell C.RITZL0043/CD/RITZCD105
13	9	OLD 8 X 10	Warner Bros WX142 (W) Randy Travis C.WX142/CD/K9254662
14	12	KEYS TO THE HIGHWAY	CBS 4650021 (C) Rodney Crowell C.4650021/CD.4660022
15	19	TWO SIDES OF DANIEL O'DONNELL	Ritz RITZP0031 (SP) Daniel O'Donnell C.RITZL0003/CD/RITZCD107
16	14	ALWAYS AND FOREVER	Warner Bros WX107 (W) Randy Travis C.WX107/CD/WX107CD
17	16	LITTLE LOVE AFFAIRS	MCA MCF3413 (F) Nanci Griffith C.MCF3413/CD/DMCF3413
18	RE	RIVER OF TIME	RCA/Curb JZ 74127 (BMG) The Judds C.ZK 74127/CD/ZD 74127
19	15	ABSOLUTE TORCH AND TWANG	Sire WX 259 (W) k d lang & The Reclines C.WX 259/CD/WX 259CD
20	18	WHITE LIMOZEEN	CBS 4652381 (K) Dolly Parton C.4651334/CD.4651352

TOP-10 COMPILATIONS LPS

1	GREATEST HITS	Dolly Parton	RCA RP0467 (BMG)
2	THE KENNY ROGERS STORY	Kenny Rogers	Liberty LM129 (E)
3	THE VERY BEST OF BRENDIA LEE	Brendia Lee	MCA/ATV (F)
4	GREATEST COUNTRY AND WESTERN	Special NEZZ (D) (BMG)	Special NEZZ (D) (BMG)
5	THE COMPLETE GLEN CAMPBELL	Glen Campbell	Shub 248979 (SWE)
6	BEST OF WILLIE NELSON - ACROSS THE	Willie Nelson	Telstar SX12317 (BMG)
7	VERY BEST OF JIM REEVES	Jim Reeves	RCA RP0817 (BMG)
8	THE COLLECTION	Jim Davies	Collector Set C521783 (BMG)
9	ANNIVERSARY - 20 YEARS OF HITS	Tanya Turner	Cap 4320191 (K)
10	GREATEST HITS	The Judds	RCA/RCA (BMG)



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GODN 34 - GODCD 34
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BPI

2nd February 1990

Mr. Robert Montgomery,
Mechanical Copyright Protection Society,
Elgar House,
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London SW16.

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ROXBURGH HOUSE, 273/287 REGENT STREET
LONDON W1R 7PB

TELEPHONE: 01-629 8642

TELEX: 265871

FAX: MON REF G. QUOTING: ATTN DGS2494

E-MAIL: DGS2494

FACSIMILE: 01-493 3667

Dear Bob,

Thank you for your letter of the 19th January containing your proposals for local variations. I had expected to receive the full draft of your proposed scheme which we requested, and without which we cannot give you a full response.

It is not our wish, however, to delay discussions between us any longer. We have therefore suggested a date of the 14th February for the next meeting between our two negotiating teams.

The priority item for discussion at that meeting must be how we are to avoid the chaos with which you are threatening the record industry on 1st April. In July of last year it was agreed to extend the current licensing system and rate to the 31st March to allow sufficient time for:

- a) You to prepare and deliver a draft of your proposed scheme.
- b) Discussion and negotiation between us.
- c) The record companies to make any adjustments in administration and accounting necessitated by any agreed scheme.

As of today's date, two months before the deadline, we have still not received a full draft of your proposed scheme.

You well know that there are going to be very full and potentially time consuming discussions between us. You also know that even if we were to accept your proposals in full that the likelihood is that the record companies would need several months to adjust their systems. In particular, we can see from the summary of your proposals that the financial implications for some of our smaller members are such that they might have to make new financing arrangements for their businesses.

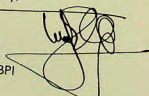
The unavoidable conclusion is that if you insist on imposing your scheme from the 1st April the only way in which we can avoid the record industry in the UK coming to a halt is to refer your scheme to the Copyright Tribunal immediately on receipt. May I repeat that it is and always has been the wish of the BPI to achieve a new licensing agreement by negotiation between us without committing our members or your members to the expense of reference to the Copyright Tribunal.

In order to assist our future discussions may I make it clear that whatever system and rate is either agreed between us or determined by the Tribunal, the BPI will not become part of the negotiating process conducted by IFPI and BIEM or any other pan-European arrangement since there are special circumstances in the UK market which do not apply in other European markets and make a commonality of negotiating position impossible.

I look forward to seeing you on the 14th February.

Yours sincerely,

Terry Ellis
Chairman - BPI



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TOP 75 SINGLES

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Week	Rank	Title	Artist (Producer/Publisher)	Label	(17)	Number	(Dance)	W
1	1	NOTHING COMES 2 U	Ensign/Chrysta (NYO) Ltd (C)	Ensign/Chrysta (NYO) Ltd (C)	1	1	1	1
2	2	GET UP (BEFORE THE NIGHT IS OVER)	Swampy/SVTT/8 (BMG)	Swampy/SVTT/8 (BMG)	2	2	2	2
3	3	DUB BE GOOD TO ME	Go Beat/GOOBY (P)	Go Beat/GOOBY (P)	3	3	3	3
4	4	HAPPENIN' ALL OVER AGAIN	Supreme/SUPE(T) 159 (P)	Supreme/SUPE(T) 159 (P)	4	4	4	4
5	5	DON'T KNOW ANYBODY ELSE	Construction/F9437/F(4340) (BMG)	Construction/F9437/F(4340) (BMG)	5	5	5	5
6	6	WALK ON BY	PWL/PWL(7) 48 (P)	PWL/PWL(7) 48 (P)	6	6	6	6
7	7	I WISH IT WOULD RAIN DOWN	Virgin/VST(7) 1249 (P)	Virgin/VST(7) 1249 (P)	7	7	7	7
8	8	GOT TO HAVE YOUR LOVE	Capitol/C12(1) 559 (C)	Capitol/C12(1) 559 (C)	8	8	8	8
9	9	TEARS ON MY PILLOW	PWL/PWL(7) 47 (P)	PWL/PWL(7) 47 (P)	9	9	9	9
10	10	I LIVE TOGETHER	Arista 12184 (1) 12914 (BMG)	Arista 12184 (1) 12914 (BMG)	10	10	10	10
11	11	INSTANT REPLY	Falson 12124M 22 (P)	Falson 12124M 22 (P)	11	11	11	11
12	12	TOUCH ME	4th & Broadway/122 (RMM 152) (P)	4th & Broadway/122 (RMM 152) (P)	12	12	12	12
13	13	18 AND LIFE	Atlantic/Earl West 8 (BMG)(T)	Atlantic/Earl West 8 (BMG)(T)	13	13	13	13
14	14	NOTHING EVER HAPPENS	A&M/AMM(1) 534 (P)	A&M/AMM(1) 534 (P)	14	14	14	14
15	15	JUST LIKE JESSE JAMES	Geffen/GEF 494 (P)	Geffen/GEF 494 (P)	15	15	15	15
16	16	THE FACE	Island 12105 411 (P)	Island 12105 411 (P)	16	16	16	16
17	17	ENOUGH TO SAY	Mute 121302M 18 (RMT)	Mute 121302M 18 (RMT)	17	17	17	17
18	18	COULD HAVE TOLD YOU SO	Epic/HAOL(1) 21 (C)	Epic/HAOL(1) 21 (C)	18	18	18	18
19	19	HELLO	East West 12 1247 (M)	East West 12 1247 (M)	19	19	19	19
20	20	COME BACK TO ME	Brooklyn/ARM USA(7) 681 (P)	Brooklyn/ARM USA(7) 681 (P)	20	20	20	20
21	21	DOWN TOWN	Worner Brothers W 3447 (M)	Worner Brothers W 3447 (M)	21	21	21	21
22	22	HOW AM I SUFFERING TO LIVE WITHOUT YOU	CBS 65597/1 65597 (P)	CBS 65597/1 65597 (P)	22	22	22	22
23	23	WELCOME	BM/London/DJ 124 (P)	BM/London/DJ 124 (P)	23	23	23	23
24	24	BRASSNECK	RCA B9 43403 (1) 27 43404 (BMG)	RCA B9 43403 (1) 27 43404 (BMG)	24	24	24	24
25	25	BAD LOVE	Duck/Warner Brothers W 3447 (M)	Duck/Warner Brothers W 3447 (M)	25	25	25	25
26	26	HANGIN' TOUGH	CBS/ROCK(T) 31 (C)	CBS/ROCK(T) 31 (C)	26	26	26	26
27	27	STEAMY WINDOWS	Capitol 1212(1) 546 (E)	Capitol 1212(1) 546 (E)	27	27	27	27
28	28	SHINE ON	Fortuna/Phonogram HOL 3172 (P)	Fortuna/Phonogram HOL 3172 (P)	28	28	28	28
29	29	MORE THAN YOU KNOW	CBS 65597/2 (1) 65597/3 (C)	CBS 65597/2 (1) 65597/3 (C)	29	29	29	29
30	30	YOU MAKE ME FEEL (MIGHTY REAL)	London/LON(T) 249 (P)	London/LON(T) 249 (P)	30	30	30	30
31	31	56 TEARS	Epic/TEAR(T) 1 (C)	Epic/TEAR(T) 1 (C)	31	31	31	31
32	32	PUT IT THERE	Parlophone 1218 634 (E)	Parlophone 1218 634 (E)	32	32	32	32
33	33	THE KING AND QUEEN OF AMERICA	RCA DCA 817 2413 (BMG)	RCA DCA 817 2413 (BMG)	33	33	33	33
34	34	IT'S GOOD TO YOU	Quincy Jones Inc./Key Charles & Chuck Khan/Janet's Warner C	Quincy Jones Inc./Key Charles & Chuck Khan/Janet's Warner C	34	34	34	34
35	35	TELL ME THERE'S A HEAVEN	Island 1215 457 (M)	Island 1215 457 (M)	35	35	35	35
36	36	GOING BACK TO MY ROOTS/RICH IN	Rumour/RUMAS 9 (RUMAS) (P)	Rumour/RUMAS 9 (RUMAS) (P)	36	36	36	36
37	37	EPIC	Smith/London/LAS(3) 71 (P)/LASH(3) 71 (P)	Smith/London/LAS(3) 71 (P)/LASH(3) 71 (P)	37	37	37	37

Records to be featured on this week's Top Of The Pops (Week 4)
Panel seats compared to last week +1%

TITLES A-Z (WRITERS)

18	18	Don't Know Anybody Else	Construction/F9437/F(4340)
19	19	Hello	East West 12 1247 (M)
20	20	Come Back To Me	Brooklyn/ARM USA(7) 681 (P)
21	21	Down Town	Worner Brothers W 3447 (M)
22	22	How Am I Suffering To Live Without You	CBS 65597/1 65597 (P)
23	23	Welcome	BM/London/DJ 124 (P)
24	24	Brassneck	RCA B9 43403 (1) 27 43404 (BMG)
25	25	Bad Love	Duck/Warner Brothers W 3447 (M)
26	26	Hangin' Tough	CBS/ROCK(T) 31 (C)
27	27	Steamy Windows	Capitol 1212(1) 546 (E)
28	28	Shine On	Fortuna/Phonogram HOL 3172 (P)
29	29	More Than You Know	CBS 65597/2 (1) 65597/3 (C)
30	30	You Make Me Feel (Mighty Real)	London/LON(T) 249 (P)
31	31	56 Tears	Epic/TEAR(T) 1 (C)
32	32	Put It There	Parlophone 1218 634 (E)
33	33	The King And Queen Of America	RCA DCA 817 2413 (BMG)
34	34	It's Good To You	Quincy Jones Inc./Key Charles & Chuck Khan/Janet's Warner C
35	35	Tell Me There's A Heaven	Island 1215 457 (M)
36	36	Going Back To My Roots/Rich In	Rumour/RUMAS 9 (RUMAS) (P)
37	37	Epic	Smith/London/LAS(3) 71 (P)/LASH(3) 71 (P)

MICHAEL JEFFRIES

THE UK REMIXES COMING SOON
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KARYN WHITE

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38	38	ROOM AT THE TOP	Adrian Ask (Andra Cyrena) EMI Music	MCA/MCA(T) 1387 (P)
39	39	PROBABLY A ROBBERY	Renegade Soundwaves (Flood/Renegade Soundwave) Copyright Control	Mute 1210UTE 102 (KT)
40	40	DIRTY LOVE	Thunder (Andy Taylor) Ronda Music	EMI 121EM 136 (E)
41	41	BIKINI GIRLS WITH MACHINE GUNS	Enigma/Capitol 1212EM 17 (E)	Enigma/Capitol 1212EM 17 (E)
42	42	N-R-G	Adamski (Adamski) MCA Music	MCA/MCA(T) 1386 (P)
43	43	BLACK BETTY	Rough 'N Ready Remix/Ram Jam (Kassette-Kat) Kensington Music	Epic 65430 7 65430 (4) (C)
44	44	JUICY	Wreck-N-Effect (Kiley/Wreck-N-Effect) Cal-Gene/Virgin/Fresh Air	Motown 28 43295 (1) 27 43296 (BMG)
45	45	NO BLUE SKIES	Lloyd Cole (Lloyd Cole/Tred Maher/P. Hardiman) EMI Music	Poplar Collet 1172-COLEX 11 (C)
46	46	PUT YOUR HANDS TOGETHER	Moby/Nuff Juice (Denny D) EMI/Mighty Threes/Slam Jam Music	BM/London/DJ 124 (P)
47	47	GOT TO GET	Rob 'N Raz feat. Laila K (Rob 'N Raz/Bonzar/Bonzar) Telegram/Music	Arista 12184 (1) 12184 (BMG)
48	48	WALK ON THE WILD SIDE	Rose featuring Lucy S/Secretary of Ent. (Dial/Musgrave) EMI Music	Champion Champion 123 228 (BMG)
49	49	TAKING ON THE WORLD	Kym Mazelle (Marshall Jefferson) Mighty Threes Music/Island Music	BM/London/DJ 124 (P)
50	50	GET A LIFE	Soul II Soul (Jazzie B/N. Hooper) Jazzie B/Virgin/101 Soul (C)	101/Virgin/101 284 (P)
51	51	HIGHER THAN HEAVEN	Age of Chance (Giff/Bridges/Age of Chance) Virgin VST(7) 1228 (P)	Age of Chance (Giff/Bridges/Age of Chance) Virgin VST(7) 1228 (P)
52	52	LIVIN' ON THE EDGE OF THE NIGHT	Iggy Pop (Don Wuhl) Temco Music	Virgin America USA 178 (M)
53	53	HIGHER GROUND	Red Hot Chili Peppers (Michael Beinhorn) Jolene Music/Atlantic Music	EMI USA 175 (M) (7)
54	54	CHERRY LIPS	Red Hot Chili Peppers (Michael Beinhorn) Jolene Music/Atlantic Music	Epic 65430 7 65430 (4) (C)
55	55	BELFAST	Young M.C. (Matt Dika/Chris Ross) Blue Mountain Music	MCA/MCA(T) 1392 (P)
56	56	PRINCIPAL'S OFFICE	Young M.C. (Matt Dika/Chris Ross) Blue Mountain Music	Delicious/4th & 9way 1212BEM 161 (P)
57	57	SOMETIMES	Mex & Michael Hitchcock/Ollie Olsen) JAMA Music	Mercury/Phonogram MQ 212 (P)
58	58	MADCHESTER RAVE ON	Happo Monkeys (Martin Honeist) London Music	Falson 12124M 22 (P)
59	59	HEY YOU	The Queerboys (Jim Kruger/George Turko) PolyGram Music	Parlophone 1218 624 (E)
60	60	NO MORE MR. NIGUY	Magadh (Diamond Child/Dave Moustaine) EMI Music	SK 121258K 4 (C)
61	61	LOVE DON'T COME EASY	Alarm (Tom Viscusi) Regis Songs	L.R.S. ERS(P) 134 (E)
62	62	YOU RATED YOURSELF	Ice-T (Ice-T/Wrife/Lisa) Jive Music	Sire W 99447 (M)
63	63	GET INTO IT/THAT SHOW I'M LIVING	Tony Scott (Fabian Lenses) 2 P/Jokers/Champion Music	Champion CHAM(PT) 222 (BMG)
64	64	BLUE SKY MINE	Mighty Oh (Wesley Ramsey/Mighty Oh) Warner Chappell Music	CBS/OUTL 5 (C)
65	65	POOLS GOLD/WHAT THE WORLD IS...	The Stone Isomers (John Locke) Zomba Music	Shirleyone OUTL 13 (P)
66	66	BEACH BUM	Baby Ford (Rico Contino) King 780/CA & 121-12860 (4) (M) (KT)	King 780/CA & 121-12860 (4) (M) (KT)
67	67	SLEEP WITH ME	Birdland (Paul Simonson) Copyright Control	Island 1215 477 (M) (E)
68	68	I CALLED U	Lil Louis (Lil Louis) Seven Days/London Music	BM/London/DJ 124 (P)
69	69	LAMBADA	Joanna (Joanna-Claudia Bonaventura) EMI Music	CBS 65581/7 (1) 65581/8 (C)
70	70	JACKET HANGS	The Blue Angels (Gill Norton) Dizzy Heights/Chrisyola/Capitol	Brothers Op. 12180 (R) (BMG)
71	71	SPIN THAT WHEEL	Hi Tek 31/2 Kid K (Hi Tek 31/2) Dr. Quincy Graydon/Bogmen/BMG	Brothers Op. 12180 (R) (BMG)
72	72	EVERYTHING	Jody Watley (Andre Crocena) Warner Chappell Music	MCA/MCA(T) 1393 (P)
73	73	WHEN YOU COME BACK TO ME	Isaac Doogan (Stock/Aiken/Waterman) All Boys Music	PWL/PWL(7) 48 (P)

THE NEXT 25

76	76	CAN YOU FEEL IT/MAGNAN	Simon Dunne/122 (RMM 152) (P)
77	77	HIGHWAY AND AVENUE	Simon Dunne/122 (RMM 152) (P)
78	78	THE GREAT ESCAPE	Simon Dunne/122 (RMM 152) (P)
79	79	TWO TO MAKE IT RIGHT	Simon Dunne/122 (RMM 152) (P)
80	80	SUDDLE SHUFFLE	Simon Dunne/122 (RMM 152) (P)
81	81	ULTRA MODERN NUBBERS	Simon Dunne/122 (RMM 152) (P)
82	82	EVERYTIME I THINK OF U	Simon Dunne/122 (RMM 152) (P)
83	83	BUILD THIS GREEN	Simon Dunne/122 (RMM 152) (P)
84	84	BAIT YOUR ME	Simon Dunne/122 (RMM 152) (P)
85	85	TESTON	Simon Dunne/122 (RMM 152) (P)
86	86	THE SILENT	Simon Dunne/122 (RMM 152) (P)
87	87	THE SILENT	Simon Dunne/122 (RMM 152) (P)
88	88	TUNER IT OUT (GO AWAY)	Simon Dunne/122 (RMM 152) (P)
89	89	INDIAN ROSE	Simon Dunne/122 (RMM 152) (P)
90	90	STREET TOO TIGHT TO	Simon Dunne/122 (RMM 152) (P)
91	91	PAIN	Simon Dunne/122 (RMM 152) (P)
92	92	RED TURTLE SHIRT	Simon Dunne/122 (RMM 152) (P)
93	93	ARM MACHINE	Simon Dunne/122 (RMM 152) (P)
94	94	DECKERS	Simon Dunne/122 (RMM 152) (P)
95	95	POWER	Simon Dunne/122 (RMM 152) (P)
96	96	THE BLUE THUNDER	Simon Dunne/122 (RMM 152) (P)
97	97	IF I CAN DREAM	Simon Dunne/122 (RMM 152) (P)
98	98	LEIGHING MAN	Simon Dunne/122 (RMM 152) (P)
99	99	DON'T YOU WANT MY LOVE	Simon Dunne/122 (RMM 152) (P)

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Panel seats compared to last week +1%
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Pickwick comes of age

By Dave Laing

PICKWICK'S BUDGET label image is finally a thing of the past as more and more major artists are choosing the company for video releases.

That is the view of marketing director Gary Le Count who has announced forthcoming live concert titles from LaToya Jackson and Barry Manilow. This follows last year's success with Paul McCartney's Put It There, of which Le Count says "he came to us because

of our strength in distribution".

The LaToya Jackson programme is the film of a US performance featuring Edgar Winter which Le Count acquired from the American independent Choice Entertainment at MIPCOM last year. Pickwick will be releasing the sell through cassette in April and Le Count says that the singer has indicated that she will be available for personal appearances to promote it. The dealer price will be a standard £6.95.

Pickwick's relationship with Barry Manilow began with audio re-

leases and Le Count recalls that "when he last toured the UK, ours was the only LP of his available". On video, Pickwick will be bringing out three separate live performance titles, also acquired at MIPCOM in 1989.

Looking at the broader sell through scene, Le Count echoes many in the industry who see the format beginning to take off in continental Europe as well as maintaining its phenomenal UK growth. "New opportunities are opening up in new countries all the time," he says.

R E V I E W S

LAAZ ROCKIT: European Meltdown. Castle Hanging Hen 2 194. Running time: 120 mins. Dealer price: £6.95

Comments: This contains footage from four thrash metal concerts in Holland. Venues range from a large open air festival to the cosy confines of the aptly named Scum Club and, although the picture quality is foggy in places, what the footage lacks in clarity it makes up for in enthusiasm. Laaz Rockit themselves are great entertainers bounding around the stage almost non-stop and appearing in rather bizarre fancy dress for one of the gigs. There's a lot here to keep your average metal fan happy including extended guitar solos and

each concert section is so long you're practically getting four live videos for the price of one.

Sales figures: Considering the sheer mass of footage available on this cassette, Laaz Rockit should be looking forward to healthy sales in the video market. **TW**

VARIOUS: Soul Power Volumes 1 & 2. Video Collection VC4087/VC4088. Running times: approx one hour. Dealer price: £6.95

Comments: Between them these two volumes provide a pocket guide to the soul greats. James Brown, Aretha Franklin, Randy Crawford, Otis Redding, Steve

Wonder, Smokey Robinson, The Four Tops and Booker T and the MGs are among the big names who are included in some memorable archive clips from the Sixties and Seventies. The captions which crop the screen at the beginning of each track are unobtrusive and informative.

Sales forecast: As possibly the only such collection to draw together all the best bits from the best soul singers, this is great value and deserves to shoot off the racks. **SW**

CARLENE CARTER: Open Fire. Castle Hanging Hen 2 195. Running time: 60 mins. Dealer price: £6.95.

Comments: Another concert taken from the Live from London TV series, Open Fire is a recording of Carlene Carter's 1983 performance at the Marquee. The filming is superb, as is the sound quality, the camera angles and production really making this video a pleasure to watch. The only jarring aspect of the recording is that the five or six people visible in the audience manage to produce applause that would put a healthy sized stadium to shame. Musically Carter plays some fine country/rockish tunes rather reminiscent of Lone Justice in places.

Sales forecast: Can't see this one appealing to many people apart from those already familiar with Carter's recorded work — informed country fans only. **TW**



TEARS FOR FEARS: sowing the seeds

Tears are not enough

by Selina Webb
BELTS HAVE been fighting in the record company promo departments, but not so of Phonogram where £300,000 has been spent producing three videos for Tears For Fears. Now, by way of recouping some of those costs, Sowing The Seeds Of Love, Woman In Chains and the new single Advice For The Young At Heart are all released on a 21 minute tape through Channel 5.

Sowing The Seeds, which is scheduled to appear on March 12 and has a £6.25 dealer price, also includes the bonus track, Tears Roll Down. Sales for previous Tears For Fears videos have topped 100,000 units.

Channel 5 is also releasing two live concert tapes featuring Pink Floyd and Fine Young Cannibals. Following the success of its number one video The Wall, Pink Floyd — Live At Pompeii is the original full length version of this concert film and includes 21 minutes of additional footage filmed during the recording of Dark Side Of The Moon. The 80-minute set begins and ends with Echoes from the Middle LP, and other tracks include Careful With That Axe Eugu-

ne, A Soulfur Of Secrets and Set The Controls For The Heart Of The Sun.

The debut concert video from Fine Young Cannibals was recorded in 1989 at the Paramount Theatre in Seattle and runs for 55 minutes. The promo for the new single I'm Not Satisfied is being cut from the live footage contained in this film.

Both Live At The Paramount and Live At Pompeii go out to dealers at £6.95.

MUSIC VIDEO

Description (track) Temporal Dealer Price			
1	15 PHIL COLLINS: Singles Collection Compilation (14 tracks)/55mins/EA.95	Virgin	VD 254
2	11 KYLIE MINOUGE: Kylie The Videos 2 Compilation (4 tracks)/22mins/EA.25	PWL	VHF 9
3	23 JASON DONOVAN: Jason The Videos Compilation (4 tracks)/19mins/EA.25	PWL	VHF 7
4	NEW HARD 'N' HEAVY: VOLUMES Compilation/1hr 20mins/EA.50	MVP 99	1103.8
5	10 WET WET WET: In The Park Live Live (11 tracks)/1hr/EA.95	PMW/Channel 5	CF11007
6	10 ICE CLAPTON: The Cream Of... Compilation (13 tracks)/7hr 25mins/EA.64	PMW/Channel 5	CF08902
7	8 DURAN DURAN: Decade Compilation (14 tracks)/1hr 10mins/EA.50	PMW	MVP 99 1157.3
8	10 BON JOVI: New Jersey Compilation (7 tracks)/25mins/EA.95	MVP/Channel 5	CF10892
9	11 ERASURE: Innocents Live (4 tracks)/35mins/EA.95	TVT	TYE 891
10	12 DANIEL O'DONNELL: Thoughts Of Home Compilation (13 tracks)/52mins/EA.95	Telstar	TYE 1007
11	8 HUE AND CRY: Bitter Suite Live (7 tracks)/1hr 8mins/EA.95	Virgin	VD 640
12	13 PINK FLOYD: The Wall Compilation (13 tracks)/55mins/EA.95	PMW/Channel 5	CF10862
13	9 KYLIE MINOUGE: Kylie The Videos Compilation (3 tracks)/20mins/EA.25	PWL	VHF 8
14	6 QUEEN: We Will Rock You Live (21 tracks)/1hr 30mins/EA.47	Music Club/Video CD	MC 2032
15	8 U2: Rattle And Hum Live (16 tracks)/1hr 35mins/EA.34	CIC	CVN 2108
16	5 THE SHADOWS: At Their Very Best Live (16 tracks)/1hr/EA.95	PMW/Channel 5	CF11082
17	1 LIONEL RICHIE: The Outragous Tour Live (8 tracks)/1hr/EA.47	Music Club/Video CD	MC 2034
18	2 LUCIANO PAVAROTTI Live (1hr 17mins)/EA.47	Music Club/Video CD	MC 2003
19	19 PINK FLOYD: Delicate Live (16 tracks)/1hr 35mins/EA.47	PMW	MVN 99 1186.2
20	NEW HAPPY MONDAYS: Manchester Rave On Live (11 tracks)/1hr/EA.95	Virgin	VD 638

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COMPACT

disc

DIGITAL AUDIO

1	1 - BUT SERIOUSLY, Phil Collins	Virgin
2	4 JOHNNEMAYN, Eric Clapton	Duck/Reprise
3	6 PURE SOFT METAL, Van Halen	Stylus
4	5 THE VERY BEST OF CAT STEVENS, Cat Stevens	Island
5	12 AFFECTION, Live	Island
6	2 THE SWEET KEPPER, Tenille Tilarum	WEA
7	7 - CRYED IN SAND, Bad Street	Mercury/Phonogram
8	1 - THE LANGUAGE OF LIFE, EBITO	blanca y negro
9	12 THE ROAD TO HELL, Oksa Bas	WEA
10	11 HEART OF STONE, Char	Geffen
11	16 PUMP UP THE JAM, Jam	Sire
12	1 - BODY & SOUL - HEART & SOUL, Italo	Virgin
13	19 THE BEST OF BOB STEWART, Bob Stewart	Warner/Capitol
14	14 ALL BY MYSELF, Vanessa Doves/Clayton	Island
15	7 COLOUR, Genesis	Island
16	17 FOREIGN AFFAIR, The Temer	Capitol
17	9 DEEPBLUE 1 - FEED THE PYPER, Van Halen	Island
18	18 NINEVALLI FOUR SEASONS, Rick Kennedy/EG	EMI
19	15 PARADISE BURNED, Janay	100Virages
20	8 A BIT OF WHAT YOU ARE, Compay	Parlophone

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Virgin's labour of love

A JOINT marketing campaign with 10 Records has been co-ordinated by Virgin Vision for the release of Inner City — Paradise Live this week.

A London poster campaign, in-store posters and co-op radio advertising on Capital are features of the campaign which coincides with the release of Inner City's Paradise Remixed album on 10 Records.

Paradise Live captures the talents of Kevin Sanderson with Paris Grey performing at the Town And Country Club last October. Running for 55 minutes, it includes nine tracks.

The contrasting terrain of Italy, France, Ireland and Birmingham provides the backdrop for UB40's Labour Of Love II, also released by Virgin this week. The 60-minute

mix of live, documentary and promo footage documents the recording and mixing of the latest LP featuring more of the group's interpretations of their favourite reggae oldies.

Both videos have £6.95 dealer prices.

● WELSH CROONER Tom Jones stars in an hour-long video released this week by Video Gems. Born To Be Me is a celebration of Jones' music and career from his early days at home in Pontypridd right through to his most recent success. Included are the million-selling It's Not Unusual which topped the UK charts for 14 weeks in 1965 and A Boy From Nowhere. The video has a £6.25 dealer price.

TOP 75 ARTIST ALBUMS

MUSIC WEEK

17 FEBRUARY 1990

INCORPORATING LP CASSETTE & CD SALES

W

NO1	1	RUT SERIOUSLY ★★★★★ CD	Virgin V 2028
	1	Phil Collins	
	2	JOURNEWMAN ★ CD	Duck/Demos/ Bostons WC222
	4	Eric Clapton	
	3	AFFECTION ★★ CD	Mercury 103279
	10	Leslie Sturfield	
	4	PUMP UP THE JAM ● CD	Samuel/STB 1
	8	Technomic	
	5	THE VERY BEST OF CAT STEVENS ● CD	Lead City 1
	6	Carl Stevens	
	3	Tonia Theisman	East West WC328
	6	THE SWEET KEEPER ● CD	
	7	NEW CARVED IN SAND CD	Mercury/Phonogram M22511
	11	Mission	
	8	THE ROAD TO HELL ★★ CD	East West WC317
	12	Chris Rea	
	9	HEART OF STONE ● CD	Gulf/War WK242
	11	Cher	
	10	THE LANGUAGE OF LIFE ○ CD	Balboa 7/sgm East West BN21
	NEW	Everything But The Girl	
	11	MARILKA ● CD	CBS 4653551
	16	Marijka	
	12	FOREIGN AFFAIR ★★★ CD	Capitol ERTU 518
	14	Tina Turner	
	13	A BIT OF WHAT YOU FANCY ○ CD	Parlophone PCS 7355
	2	The Queensrÿche	
	HANGIN' TOUGH ★ CD		

AS SEEN ON TV

SOFT METAL

It takes your breath away

Pure Soft Metal

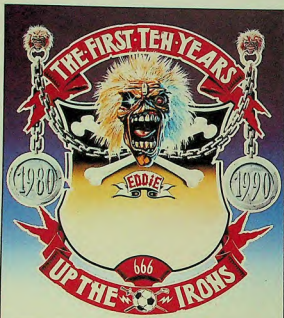
It takes your breath away

18 More Soft Metal Tracks

AVAILABLE ON
 CASSETTE
 CD
 COMPACT DISC

18 More Soft Metal Tracks
 National TV Advertising Campaign

	35	WHEN THE WORLD KNOWS YOUR NAME ★★ CD	Deacon Blue CBS 443111
	31	Deacon Blue	
	36	CUTS BOTH WAYS ★★★ CD	Eric 46161
	36	Glenn Shorrock	
	37	TEN GOOD REASONS ★★★★★ CD	PMI HP7
	29	Jason Donovan	
	38	RAW LIKE SUSHI ★ CD	Great/Vega CBK 4
	32	Neneh Cherry	
	39	LIKE A PRAYER ★★★ CD	Sire WC229
	30	Madonna	
	40	WELCOME TO THE BEAUTIFUL SOUTH ★★ CD	Geffen/Koch 16
	39	The Beautiful South	
	41	SPARK TO A FLAME - THE VERY BEST OF ★★ CD	AAI CBB 108
	42	Chris De Burgh	
	42	HOLDING BACK THE RIVER ★ CD	Fredonia/Cap/Phonogram B21011
	37	Wet Wet Wet	
	43	DECADE ★ CD	BM 008 18
	35	Duran Duran	
	44	THE CREAM OF ERIC CLAPTON ★★ CD	Polygram ECTV 1
	43	Eric Clapton/Cream	
	45	WILDI ★ CD	MCA STJUM 75
	41	Essence	
	46	THE SYNTHESIZER ALBUM CD	Telarc 7248 2271
	NEW	Project D	
	47	ADDITIONS VOL. 1 ★ CD	Island LPS 994
	44	Kobert Palmer	
	48	THE LION AND THE COBRA CD	Empire/Capitol CBN7
	48	Sinead O'Connor	
	49	READ MY LIPS ● CD	London B21461
	38	Jimmy Somerville	
	50	THE SINGLES 1969-1973 CD	AAI M4H 0201
	40	The Compenters	
	51	LEVEL BEST ★ CD	Capitol LSTV 1
	46	Level 42	
	52	THE SEEDS OF LOVE ★ CD	Federation/Phonogram B3B201
	51	Iron for Fears	
	53	LIVEANDDIRECT CD	MCA MCG 419
	NEW	Adamski	
	ASPECTS OF LOVE ★ CD		



Any old iron?

by Nick Robinson

THE ONLY heavy metal act to consistently crack the singles chart is Iron Maiden. Of their 20 singles, 12 made the top 20 with five hitting the top five.

This year, the band celebrates 10 years with EMI Records and to mark the occasion, 10 double packs of all the releases are being issued (with one a week) to make up Iron Maiden: The First 10 Years.

"We thought about releasing special picture discs or special versions of the album but in the end it seemed right to re-release the 12-inch singles — many of which have not been released on CD before," says EMI USA's senior product manager Steve Davis.

Fans that buy each double pack — all 10 are being promoted as albums — can send off for a special box to put them in. What will make the releases even more collectible is the inclusion on each one of a spoken word track by Maiden's drummer Nicko McBrain.

EMI is launching an extensive advertising campaign within the metal press to promote the collection and the first release, *Running Free/Sanctuary*, is out this week (12).

Ride on time

by Martin Aston

AFTER MANCHESTER, it's time to move your spotlight down to Oxford where *Sweeney* ride. The Anyways, ex-pat New Zealanders *The Wild Poppies* and Ride wait your attention. Actually the latter are already well into their 15-minute slot as probably the new young hopefuls of 1990. Ex-art foundation course students Ride also have the most promising music to back their debut four-tracker *Chelsea Girl* on Creation, a gorgeously dense swirl of tremulous guitars and moody melodies.

Given the seemingly endless heavy machinery now in full swing after The Stone Roses and Happy Mondays have opened it all up for all the young dudes with more A&R than actual gigs under their belts, Ride have at least had a 14 month build-up. They support The Sundays' method of "getting the records right, making sure the next

more, I think we're good for Creation as well as Creation being good for us." But were Ride smitten with Creation's best group *My Bloody Valentine* to the point of not so much imitation as a sure inspiration? They all deny the comparison. "Lazy journalists," Stephen reckons. "We really like them but the only comparison is loud guitars."

Loud guitars, enormous potential, handsome faces, an unassuming attitude, will the majors return to the hunt? Mark: "We just want to do our own thing. It's hard to contend with majors at the moment. We're not under any contract with Creation but we'll probably be doing the next single with them, and we hope to do an album by the end of the year."

Stephen: "And Creation were the only ones to come and see us rather than asking us to go and see them."

Ready for Ruby's wax

by Karen Faux

RUBY TURNER'S new album *Paradise*, on Jive, marks a return to the muscular, upbeat style that characterised her early live work. "The last two albums were classy but they restricted my movements," says Turner. "I felt it was time to do something that had passion and energy."

Her debut album in '86, *Women Hold Up Half The Sky*, spawned two hit singles while her last one, *The Motown Songbook*, has ultimately proved the strongest seller. Now with the new single *I's Gonna Be Alright* receiving substantial airplay and edging up the charts, it looks as if Turner is poised to reassert herself as a soul singer with a seductive dance bias.

"I'd wanted to record it in New York because I felt I was stagnating over here, but it didn't work out that way and now I'm glad I stayed. The producers I wanted to work with — Loris Holland and Jalyson Skinner — ended up coming over here and we co-wrote all the material together. I feel it's important for a singer to be able to write, because no one can tell it better."

Paradise could provide Turner with the breakthrough into the US market with *I's Gonna Be Alright* having already attained top 20 status in the Black Music Charts. "Jive held back on promoting *Ma-*

town Songbook in the US because it wasn't the ideal vehicle for launching me there. *Paradise* on the other hand shows exactly where I'm at in every respect," says Turner.

A whirlwind promotional trip to the US this month doesn't give Turner much time to rehearse with her band before embarking on a UK tour in early spring. But of some consolation is the fact that Willy Russell's new film *Through the Dark* features the track *Paradise* and is set to hit the big screens in March. The timing couldn't be better.

Frame of reference

by Nick Maybury

SIGNING THAT elusive deal is difficult enough for the best of big city bands, but when you're in a combo 300 miles away from London then nothing less than 100 per cent determination, and plenty of luck, will do.

Aberdeen-based Hold The Frame will be the first to admit that Lady Luck has played her part in their climb towards success and recognition.

Twice last year, thanks to the BBC's hole of repeating programs, *Hold The Frame* appeared on prime-time television. Not on some high-half-hour pop slot controlled by Mr Street-Porter but on good old *Grange Hill* — a series watched by more than 8m people, not including the kids.

The band have been together for more than three years: the trio of singer/bassist Colin Davidson and guitarists Mike Allan and Rae Daniel making use of a number of session drummers. It's hard to pinpoint-hole their music, it lies somewhere between Fleetwood Mac and the Sex Pistols, ending up as very credible rock with a pop bite.

Demos are recorded on a remote farm in Royal Deeside — a euphemism for the back of beyond but ideal for concentrating on the work in hand. It's not until a tape recorded there that *Hold The Frame* managed to secure the services of producer Nigel Gray (Police, Bananaram) after sending it to him and other producers "who we liked the sound of."

The resulting three track affair doesn't, in truth, do justice to the band. However, seen live they're very much a peoples' act — interacting beautifully with Grampian audiences already familiar with their wares. The isolation of their environment reflects in a together-ness rarely seen — dependency on each other that results in maturity beyond a few years experience.

But back to that valuable TV exposure. *Hold The Frame* primarily perform in and around the Aberdeen area. One gig they played so happened to be an end of year prom at the local American school for the benefit of the offspring of US oil tycoons. By pure chance Grange Hill producer Albert Barber was visiting the school to rehearse a storyline where pop stars of Britain's most famous school have their own US-style prom.

Apparently a rock band is an essential ingredient of a prom — so

what better than to use a group who had actually played one? The resulting programme, recorded in London and shown last March and December, gave several 30-second snatches of the lads at their best.

All this heady stuff must seem far away at Hold The Frame prepare to do the round of village pubs this spring. Things are looking brighter though — a single, *Against The Wind*, is due out in May and at least one major label is showing interest. When Scots have Runnig ran of a support act late last year, manager Martene Ross — herself based in Aberdeen — drafted in the Frames at the last minute, bringing a welcome dose of experience and a taste of what might be.

Hold The Frame are grateful for these morsels of luck but the fact remains that, even without the breaks, they would still be a fine rock band worthy of a deal.

London Irish

by Leo Finlay

SETANTA IS a London label with a difference: all its acts are and will always be Irish. It was founded by Keith Cullen and Louise Trehy because they felt that there was a wealth of undiscovered talent in Ireland and a happy hunting ground for the majors over the years but seriously lacking in indie labels.

"There is so much talent there," says Cullen, "but it's a lot harder for bands to get a record out. If the sound isn't obviously commercial the major's are not interested and there just aren't any full-time indie labels there."

The critical response to Setanta has been exceptionally positive, each releases getting a slew of raves in the weeklies, but sales so far have not reflected this. Cullen is far from despondent however.

"I'm not dealing with flash in the pan acts, I'm prepared to stick with them even if they're not selling because I know what they are doing is worthwhile. We've just put out an *Into Paradise* album, which I think will do really well on its own merits, even if no-one has ever heard of them. Our A&R policy is very basic; if a group writes good songs we're interested."

In one year of activity Setanta has suffered tragedy and incident which would have finished a label of less resolve. The first signing to the label, Beethoven, split when their singer tragically died, and *Power Of Dreams* recorded just one single before signing for Phonogram, but they remain confident.

"Phonogram got the wrong band," chuckles Cullen, "Into Paradise have always been our main hope and *The Real Wild West's* album in May is going to be a cracker. We're happy because we know we're putting out the best."

● THE PUBLISHING credit for *Spotlight*, a magazine which appeared on MCA/EMI CD Records with the issue of January 20 should have read MCA Music/Shanda Music.



TURNER'S TURN: Ruby Turner

Headshot

SINCE THE mid-Eighties, **Tackhead** and their prototype **Fo'Comel** have been hammering out some of the hardest funk to ever quack a PA.

Their commitment and consistency has paid off, not only because they have amassed a sizeable hardcore following but have also recently signed to SBK Records, following spells with Rough Trade, Fourth & Broadway and World Records.

At London's **Kilburn National Ballroom**, Tackhead showcased the debut album **Friendly As A Hand Grenade** (on World Records) and new material to be released through SBK.

With the help of on-stage video monitors, simple but effective lighting and Adrian Sherwood's mixing and added samples, they had no problem in attacking the senses of those at the sold out gig.

As a cohesive unit, Tackhead's musicianship is staggering with Doug Winbush providing sturdy beats, rhythms and Skip McDonald injecting some timely guitar fills.

Occasionally, some songs were a little too stylistically related to other work with the group at worse sounding like they were jamming. Old chestnuts like *The Game* and *Stormy Weather* stood out as expected but new tracks such as *Dangerous Sex* (the next single) and *Archie the Kanger* were just as distinctive.

A softer, more commercial edge was noticeable on some of the songs which took nothing away from the band's appeal and which certainly engender wider support with future releases.

NICK ROBINSON

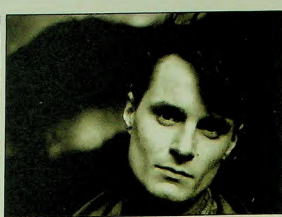
Bill of rights

LEFT HANDED, probably left wing, but very left **Bill Pritchard** selected **Camden's Falcon** to represent his acoustic jottings, freed, briefly, from the tumbler of a full band.

Pritchard is an engaging enigma, placing home-spun Northern commensense beside episodes in Continental romance. In lesser hands, the sudden switches into songs sung in French would appear pretentious, yet Pritchard brings such innocent charm to these excursions, it's hard not to fall slightly under a Parisian spell. On a wet Wednesday in Camden Town, that's no small achievement.

Away from a band, Pritchard's voice comes under closer scrutiny and it found slightly wanting. Feisty, whimsical and romantic it may be, but in order to carry the often complex thread of his narrative it needed to be more strident, a little more aggressive.

At times the Falcon resembled the smoky atmosphere of a folk club, where many a floor singer



BILL PRITCHARD: an engaging enigma, placing home-spun Northern commensense beside episodes in Continental romance

has met a messy demise. There was that nervous titting between songs as the hapless musician struggles with his tuning, the grateful guttworm when he cracks a half-hearted joke, the crushing embarrassment when bar-side conversation finally gives up decency and starts swamping the act. But Pritchard played on and overcame all this.

Kenneth Baker is A Sick Man did it. This, a litany of inventive aimed at all our popular villains once again cried out to be released as a single and took Pritchard's performance important steps away from being just a little acoustic get-together. Here his song and delivery were just about right, indicating that with a band, in the right venue and a bit of music from Play It Again Sam, his label, things could take off.

Pritchard sells more than a few LPs in Europe, so provided the machinery is properly oiled over here, there's no reason why he couldn't be a UK contender.

DUNCAN HOLLAND

Booker prize

THAT THE Sixties' funkiest house band should now be known in the UK primarily for a TV cricket theme is one of rock music's more perverse ironies.

Stax records — which for a brief but glorious spell laid down the blueprint for southern soul, most notably for Otis Redding and Sam and Dave — would have been unthinkable without **Booker T and the MGs**. The Quartet's minimalist, simple and slightly menacing — and racially integrated 15 years before 2-Tone. They provided the perfect backdrop for hot, gospel-raised southern singers and stayed unerringly cool on their own records.

Their return to London's **Town And Country Club**, after 20-odd years, proved it perfect, if too brief sample of both facets as the band proved as effortlessly compulsive as ever on a carefully-chosen selection of their best work before backing Eddie Floyd.

Respected Booker T could pass for a librarian these days behind his Hammond desk and the group's animation is all saved for

the music, with guitarist Steve Cropper still able to provide an advanced lesson in razor-sharp playing without a hint of flash.

Co-star **Eddie Floyd**, of Knock On Wood fame, was only an average Stax singer, but an important member of the writing team. Now a well-preserved 54, he added some sweat and showmanship to an evening reminiscent of a classic soul show.

An evening of unashamed nostalgia then, but this music, new-vent out of fashion, it just stopped being made, for obscure corporate reasons. Fact: these people do not have a record company.

ROB MACKIE

Wonder Stuff

PLAYING A free gig in the bar at **UJU** may not be the best environment for a bunch of accomplished chart hopefuls but faced with **The Right Stuff's** music the gathered students had little choice but to enjoy themselves.

Immediately striking is that they look right, even down to their strange policy of having the keyboard on what looked like a spring — and a very wobbly one at that. The centre of attention is the lead singer/guitarist, a clean-cut young fellow with fashionably-styled long hair whose ability to play difficult guitar parts while singing very well has only to be admired. That guitar style is very important, clean yet very meaty it gave the Right Stuff an edge.

But great musicianship would be nothing without great songs and this is where **The Right Stuff's** numerous influences come in. Sophistication is the watchword here, with Terence Trent D'Arby sharing the stage with the likes of INXS and even, at one point, Erasure. Each of these bands provide intelligent yet catchy pop and **The Right Stuff** have certainly done their homework and learned the odd lesson here and there. This song are peppered with classic modern pop choruses and toe-tapping melodies and the whole performance seemed to suggest a future in one direction — forward.

The Right Stuff, whatever it is, these new kids on the block have certainly got it.

IAN WATSON

Bob's full house

LESS THAN a year after his last UK concerts, **Bob Dylan** was back on what's been quoted as calling his "permanent tour". The musical setting this time was intimate — a three-piece group of a superb band fronted by guitarist **G E Smith** and the **Hammersmith Odeon** instead of a Wembley or NEC.

On the second of his six concerts, 13 of the 21 songs he performed were from the Sixties, with the bulk of the rest from the current **Oh Mercy** album (CBS will be glad to know that among them was the new single, *Political World*).

Among the highlights were a powerful **My Back Pages** with Smith cleverly adapting the Byrds arrangement, the poignant **I Shall Be Released** (never more appropriate than in these days of Mandela and Ruzhdie) and a demonic **All Along The Watchtower** where Smith again hinted at the best-known version, that of Hendrix.

The middle part of the set was given over to acoustic duets with Smith on the expected **Baby Blue** and **Hattie Carroll**, but also that often forgotten early masterpiece **Boots Of Spanish Leather** and the traditional **Man Of Constant Sorrow**. Encores of **Mr Tambourine Man** and **Everybody Must Get Stoned** sent a very disparate and well-behaved crowd (average age late 20s) home very happy.

The evening was opened by **The Hellavins**, a homeless three-piece from California. The record company says Dylan discovered them which only proves that as an A&R man he's got a great taste as a songwriter.

DAVE LAING

Cafe au fait

TWO HOURS of whizz past in the company of **The Penguin Cafe Orchestra**, the most fascinating bunch of musos you're ever likely to encounter. As the first were performing amid the mumble and guff surrounding the revamped **Electric Circus**, they enthralled with two sets of ingenuity and humour.

PCO are eight musicians who swap seats, instruments and solo parts with ease, providing a broad base of percussion brass, strings, and, loosely speaking, woodwind. It is all the brain child of multi-instrumentalist **Simon Jeffes** who tells jokes and conducts his orchestra with a sleight of nods or the raise of a single eyebrow. The others, who include a strip-tongued **Annie Whitehead** on trombone, watch him closely for instructions.

The "hit" **Music For A Found Harmonium** is faultlessly performed alongside pieces with similarly bizarre titles. **Cutting Branches For A Temporary Shelter**, **Yodel One**

plus **Telephone And Rubber Band**, the latter literally describing its taped backing track.

The music often starts with a repetitive arpeggio from **Jeffes'** guitar before taking off into a brave experiment in pace, chords and harmonies. Often the elaborate arrangements seem doled-out, but without exception they gel into completely original pieces of instrumental music which draw equally on jazz, African tribal dances, nursery rhymes, and nineteenth century chamber music.

The Penguin Cafe Orchestra are gloriously eccentric. They disregard all accepted musical rules and play a bizarre mix of instruments. As perhaps the only group of musicians to have successfully combined classical techniques with contemporary music and a sense of the theatre, they are a joy to watch.

SELINA WEBB

Voodoo chill

BAD VOODOO seemed to have been put on a literary blacklist by London's date. Cancelled twice, moved from its natural home to **The Academy To The Astoria**, (still a nice hall), the show finally went down on a night of fearsome winds and started very late indeed.

After a couple of nondescript PAs had been accorded a polite reception, the venerable **Lloyd Parks** and his eight-piece **Mo The People** band took a short warm-up set and settled in to underpin the delightful **Marcia Griffiths**, the first of three artists stars of the evening. They did a great job throughout; guitarists **Toward Brown** and **Dalton Browne** seamlessly swapped rhythm playing and picking along with Parks' boss and also managed some sweet harmony vocals; the brass section, including the spectacularly gangling, grinning trumpeter **Everal Vray**, blew brilliantly all night.

Griffiths came on with a current US Top 50 single, **Electric Boogie**. To her credit, the concert was performed by more than 20 years who still have this much sparkle and energy. Her voice had a presence and authority which made the spirits soar and she was clearly enjoying herself tremendously. Pleasant surprise of the set was a beautifully skanked-up version of **Fleet-You Everybody I Want To Be With Brown's** interpretations of **Foxy Chapman**, this version added a enjoyably mauling ballad with a sizeable amount of rhythm and backbeat.

The comparison with a new arrival indicates just how late the show was. True, the evening had a slight retrospective air, from the sound system's preference for culture rock oldies onwards. But Griffiths does mean that; she's a valid Nineties artist. Still, the **Bob Marley** medley which included **Dave's** **Wang** **A Thing And Buffalo Soldier** was fun and predictably well-received.

STU LAMBERT



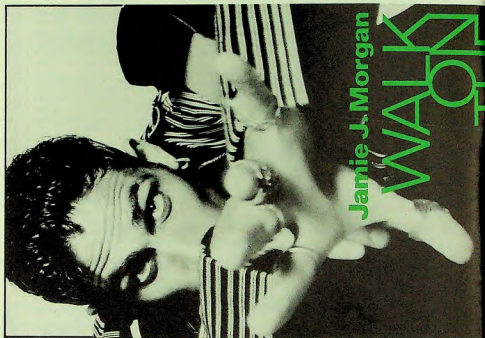
MUSIC WEEK

W

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

1	NOTHING COMPARES 2 U	POPS
	Sinead O'Connor	Enigma/Capitol (12) RM 17 (F)
2	GET UP (BEFORE THE NIGHT IS OVER)	POPS
	Technobunch featuring Yo Yo Kid K	Sharpstar (7) ST 1 (BMG)
3	DUB BE GOOD TO ME	
	Beats International	Go-Best G0006 (3) P (F)
4	HAPPENIN' ALL OVER AGAIN	
	Lionie Gordon	Supreme SUPER1 (1) P (F)
5	I DON'T KNOW ANYBODY ELSE	POPS
	Black Box	du-Contra/Contra/RCA PB 4297 (PT 4) BMG (BMG)
6	WALK ON BY	POPS
	Sybil	PWL PWL (7) 48 (P)
7	I WISH IT WOULD RAIN DOWN	
	Phil Collins	Virgin V571 (2) 146 (P)
8	GOT TO HAVE YOUR LOVE	
	Mantronix (featuring Mondriss)	Capitol (12) CL 59 (C)
9	TEARS ON MY PILLOW	
	Kylie Minogue	PWL PWL (7) 47 (P)
10	LIVE TOGETHER	
	Lisa Stansfield	Atco (12) 974 (4) (BMG)
11	INSTANT REPLAY	
	Yell!	Fusion (12) FAN 22 (P)
12	TOUCH ME	
	49ers	441 P-rap/Island (12) BRW 157 (P)
13	18 AND LIFE	
	Stev Nouri	Atlantic/Fontana A 8837 (W)
14	NOTHING EVER HAPPENS	
	Del Amitri	ALAM AM (7) 536 (P)
15	JUST LIKE JESSE JAMES	
	Cher	Gulf+GEE 6P (W)
16	THE FACE	
	And Why Not?	Island (12) IS 444 (P)
17	ENJOY THE SILENCE	POPS
	Danzke Moses	Mus (12) BONO 18 (P)
18	COULD HAVE TOLD YOU SO	
	Pablo James	Epic-HALLO 712 (C)
19	HELLO	
	The Beloved	East West (7) 48 (W)
20	COME BACK TO ME	
	Jamel Jackson	Brooklyn/ALAM USA (7) 48 (P)
21	DOWNTOWN TRAIN	
	Rod Stewart	Warner Brothers W 3427 (W)
22	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	
	Michael Box	Capitol (7) 45 (C)

41	BIKINI GIRLS WITH MACHINE GUNS	
	The Cramps	Enigma/Capitol (12) RM 17 (F)
42	N-R-G	
	Adamski	MCA/MCA (7) 1384 (P)
43	BLACK BETTY (Rough 'N Ready Remix)	
	Rum Jahn	Epic 65438 (12) 455386 (C)
44	JUICY	
	Wrecks-N-Effect	Motown 28 4295 (12) 27 4295 (BMG)
45	NO BLUE SKIES	
	Lloyd Cole	Folklore COLE 11 (12) COLE 11 (P)
46	PUT YOUR HANDS TOGETHER	
	D Mob featuring Nutt Juice	Epic/London (P) 124 (P)
47	GOT TO GET	
	Rob'n'Raz featuring Leila K	Atco (12) 816 (12) 412846 (BMG)
48	ALL 4 LOVE (BREAK 4 LOVE 1990)	
	Raze featuring Love (Secretary of Ent.)	Compton CHAMP (12) 228 (BMG)
49	WALK ON THE WILD SIDE	
	Janet J Morgan	Isles 65586 (12) 455586 (C)
50	TAKING ON THE WORLD	
	Gun	ALAM AM (7) 541 (P)
51	WAS THAT ALL IT WAS	
	Kym Mazelle	Sympatico (BM) (12) ST 23 (E)
52	GET A LIFE	
	Soul II Soul	10/10 (P) TBU (7) 284 (P)
53	HIGHER THAN HEAVEN	
	Age Of Chance	Virgin (P) 128 (P)
54	LIVIN' ON THE EDGE OF THE NIGHT	
	1999 Pop	Virgin America (US) 718 (P)
55	HIGHER GROUND	
	Red Hot Chili Peppers	Epic 65543 (12) 455433 (C)
56	(CHERRY LIPS) DER ERDBEERMUND	
	Culture Beat	MCA/MCA (7) 1392 (P)
57	BELFAST	
	Energy Orchard	EMI USA (12) RM 75 (E)
58	PRINCIPAL'S OFFICE	
	Tony! A.C.	Delicious (4) 9 Way (12) RM 131 (P)
59	SOMETIMES	
	Max Q	Mercury/Phonogram (M) 21 (2) (P)
60	MADCHESTER RAVE ON	
	Happy Mondays	Factory FAC 2408 (12) FAC 2408 (P)
61	HEY YOU	
	The Quebeboys	Parlophone (12) 6 421 (E)
62	NO MORE MR. NICE GUY	
	Magnum	SW 127584 (7) (E)



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- Record Producer/Engineer (Individual) 09
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5	GET INTO IT (MAYBE I'M FALLING)
6	WALK ON THE WILD SIDE
7	YOU HATED YOURSELF
8	GET INTO IT (MAYBE I'M FALLING)
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25	GET INTO IT (MAYBE I'M FALLING)
26	WALK ON THE WILD SIDE
27	YOU HATED YOURSELF
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29	PUT YOUR HANDS TOGETHER
30	GET INTO IT (MAYBE I'M FALLING)
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84	PUT YOUR HANDS TOGETHER
85	GET INTO IT (MAYBE I'M FALLING)
86	WALK ON THE WILD SIDE
87	YOU HATED YOURSELF
88	GET INTO IT (MAYBE I'M FALLING)
89	PUT YOUR HANDS TOGETHER
90	GET INTO IT (MAYBE I'M FALLING)
91	WALK ON THE WILD SIDE
92	YOU HATED YOURSELF
93	GET INTO IT (MAYBE I'M FALLING)
94	PUT YOUR HANDS TOGETHER
95	GET INTO IT (MAYBE I'M FALLING)
96	WALK ON THE WILD SIDE
97	YOU HATED YOURSELF
98	GET INTO IT (MAYBE I'M FALLING)
99	PUT YOUR HANDS TOGETHER
100	GET INTO IT (MAYBE I'M FALLING)

23	WELCOME	Gino Latino	150 BPM	12"	London (UK) 12
24	BRASSNECK	The Wedding Present	150 BPM	12"	RCR PB 43480 (12" PT CHARI) (UK)
25	BAD LOVE	Eric Clapton	150 BPM	12"	Duck/Warner/Robson W 344AT
26	HANGIN' TOUGH	New Kids On The Block	150 BPM	12"	CEKLOCK171
27	STEAMY WINDOWS	Tina Turner	150 BPM	12"	Capitol (UK) 131.56
28	SHINE ON	The House Of Love	150 BPM	12"	Fantasia/Phonogram HOL 317
29	MORE THAN YOU KNOW	Marika	150 BPM	12"	CRS 65526/172-45526.6
30	96 TEARS	Jimmy Somerville	150 BPM	12"	London LONK 24
31	PUT IT THERE	The Stranglers	150 BPM	12"	Epic TEARK171
32	THE KING AND QUEEN OF AMERICA	Eurythmics	150 BPM	12"	Parade/Island (UK) 634
33	I'LL BE GOOD TO YOU	Quincy Jones/Ray Charles/Chaka Khan	150 BPM	12"	ROA 23127 (12" DAN 21) (UK)
34	TELL ME THERE'S A HEAVEN	Over/Under/8	150 BPM	12"	Over/Warner R. W 28717
35		Chris Rea	150 BPM	12"	East West (UK) 65371

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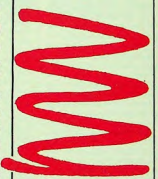
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TOP 75 SINGLES

MUSIC WEEK



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- 41** **BIKINI GIRLS WITH MACHINE GUNS**
Original/Capitol (12)ENY17 (E)
- 42** **N-R-G**
Adamski
MCA (MCA)11 1386 (F)
- 43** **BLACK BETTY (Rough 'N' Ready Remix)**
Bam Jam
Epic 6554307 (12-6554306) (C)
- 44** **JUICY**
Wracks-N-Effect
Mercury 28 62592 (12-27 62596) (BMG)
- 45** **NO BLUE SKIES**
Lloyd Cole
Polygram (COLE)11 (12-COLEX)1 (F)
- 46** **PUT YOUR HANDS TOGETHER**
D Mobb featuring Nuff Juice
Mer/Labels (12) 124 (F)
- 47** **GOT TO GET**
Rob 'n' Roy featuring Laila K
Arista (12)AR6 (12-412696) (BMG)

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- No 1** **NOTHING COMPARES 2 U**
Sinead O'Connor
Epic/Capitol (ENT)1 630 (C) **POPS**
- 2** **GET UP (BEFORE THE NIGHT IS OVER)**
Technobionic featuring To Mid K
A&W (A&W)11 (E) **POPS**
- 3** **DUB BE GOOD TO ME**
Beats International
Go Beat (GOB)11 29 (F)
- 4** **HAPPENIN' ALL OVER AGAIN**
Lionie Gordon
Supreme (SUP)11 199 (F)
- 5** **I DON'T KNOW ANYBODY ELSE**
Black Box
deConstruction/RCA PR 6477 (F) 6480 (BMG) **POPS**
- 6** **WALK ON BY**
Sybil
Mer/Labels (12) 48 (F) **POPS**
- 7** **I WISH IT WOULD RAIN DOWN**
Phil Collins
Virgin (V)12 (1) 11-4-90
- 8** **GOT TO HAVE YOUR LOVE**
Mantronix (featuring Wonder5)
Capitol (12)CCL 8
- 9** **TEARS ON MY PILLOW**
Kylie Minogue
PWL (PWL)11
- 10** **LIVE TOGETHER**
Lisa Stansfield
Arista (12)AR14 (12-412914) (F) **POPS**
- 11** **INSTANT REPLAY**
Yell
Fontana (12)FAN
- 12** **TOUCH ME**
4Pac
A&W (A&W)11 (12-3889) (F)
- 13** **18 AND LIFE**
Sud Row
Atlantic (East West) 8 888 (F)
- 14** **NOTHING EVER HAPPENS**
Dill Amitt
A&M (AM)15
- 15** **JUST LIKE JESSE JAMES**
Cher
Mer/Labels (12) 48 (F) **POPS**
- 16** **THE FACE**
Ariq Roy, Na? & Na?
Island (12)IES 6
- 17** **ENJOY THE SILENCE**
Depeche Mode
Mer/Labels (12) 18 (F) **POPS**
- 18** **COULD HAVE TOLD YOU SO**
Halo James
Epic (Epic)11
- 19** **HELLO**
The Beloved
East West (E) 20 (F)
- 20** **COME BACK TO ME**
Janet Jackson
Arista/AM (AR)11 68
- 21** **DOWNTOWN TRAIN**
Rob Street
Mer/Labels (12) 48 (F) **POPS**

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"CAPTURED" A first single

The House Of Love	
10	NO LIES Depend On Me
11	N.E.C.G. Alabama
12	PAINTED FACES The Cure
13	BLIMP The Jam
14	FLY Woods N'Flax
15	THE FACT The Fall
16	WALK ON THE WILD SIDE James Hervey
17	WOULD MAIN DOWNS The Cult
18	GET INTO IT/TWANT-HOW I'M LIVING The Venged Loaves
19	PRINCIPALS TOGETHER Dishrington N' Juice
20	NOTHING EVER HAPPENS The Venged Loaves
21	PUT IT THERE Paul McCartney
22	THE HOUSE OF LOVE The House Of Love
23	INCANTATION The Fall
24	BUTT LORE The Fall
25	TESTONE Supercharge
1	TECHNICAL BARRIERS TO THE MASS The Police
2	LOUNT KNOW ANTEBUT ELSE Depend On Me
3	HAPPY ALL OVER AGAIN Lena Cardin
4	WALK ON Lena Cardin
5	GOT TO HAVE YOUR LOVE American Express/Warwick
6	LET ME The Fall
7	LIVE TOGETHER The Banned
8	HELLO The Banned
9	WELCOME The Banned
10	PROBABLY A CABINET Ringside Architects
11	SOUL LIFE Soul Life
12	BLASSNESS The Banned
13	BLACK BETTY (Though I'm Jealous) The Banned
14	CONFESSION The Banned
15	CONFESSION The Banned
16	ALL LOVE BLOOD FLOW The Banned
17	LOVE The Banned
18	LOVE The Banned
19	LOVE The Banned
20	LOVE The Banned
21	LOVE The Banned
22	LOVE The Banned
23	LOVE The Banned
24	LOVE The Banned
25	LOVE The Banned

23	WELCOME Gino Latino	Mer/London (TK 12)
24	BRASSNECK The Wedding Present	RCA PB 43462 (TZ-PT 43464) B
25	BAD LOVE Eric Clapton	Mer/Parade (TK 12)
26	HANGIN' TOUGH New Kids On The Block	Duck/Warner Brothers W 34467
27	STEAMY WINDOWS Tina Turner	Capitol (TK 22) C
28	SHINE ON The House Of Love	Fontana/Photogram (HOL) B
29	MORE THAN YOU KNOW Morrika	CEB 45528 7 (TZ-45528)
30	YOU MAKE ME FEEL (MIGHTY REAL) Jimmy Somerville	London (LON) B
31	94 YEARS The Streeters	Epic (TK) B
32	PUT IT THERE Paul McCartney	Paraphone (TK 8) B
33	THE KING AND QUEEN OF AMERICA Eurythmics	RCA DA 23 (TZ-DA 23)
34	I'LL BE GOOD TO YOU Quincy Jones/Ray Charles/Chaka Khan	Qwest/Warner B. W 3287
35	TELL ME THERE'S A HEAVEN Chris Rea	Epic (TK) B

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TOP 75 SINGLES



MUSIC WEEK

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- | | |
|-----------|---|
| 1 | NOTHING COMPARES 2 U
Sinead O'Connor
Epic/Capitol (S) (C) POPS |
| 2 | GET UP BEFORE THE NIGHT IS OVER
Savage Garden
TechnoTronic featuring Ya Kid K
Capitol (S) (C) (M) POPS |
| 3 | DUB BE GOOD TO ME
Beats International
Go Beat (S) (C) (M) POPS |
| 4 | HAPPENIN' ALL OVER AGAIN
Lionie Gordon
Supreme (S) (C) (M) POPS |
| 5 | I DON'T KNOW ANYBODY ELSE
Black Box
DeConstruction (S) (C) (M) (B) POPS |
| 6 | WALK ON BY
Sylbil
Epic (S) (C) (M) POPS |
| 7 | I WISH IT WOULD RAIN DOWN
Phil Collins
Virgin (S) (C) (M) POPS |
| 8 | GOT TO HAVE YOUR LOVE
Memphis (featuring Wonderbas)
Capitol (S) (C) (M) POPS |
| 9 | TEARS ON MY PILLOW
Kylie Minogue
PWL (S) (C) (M) POPS |
| 10 | LIVE TOGETHER
Lisa Stansfield
Arista (S) (C) (M) (B) POPS |
| 11 | INSTANT REPLAY
Yaki
Fonit (S) (C) (M) POPS |
| 12 | TOUCH ME
69ers
4th + Perry/Island (S) (C) (M) POPS |
| 13 | 18 AND LIFE
Sled Row
Atlantic/Epic West (A) (B) (C) (M) POPS |
| 14 | NOTHING EVER HAPPENS
Del Amitri
A&M (S) (C) (M) POPS |
| 15 | JUST LIKE JESSE JAMES
Cher
Geffen (S) (C) (M) POPS |
| 16 | THE FACE
Aud Why Not?
Island (S) (C) (M) POPS |
| 17 | ENJOY THE SILENCE
Depeche Mode
Mer (S) (C) (M) (B) POPS |
| 18 | COULD HAVE TOLD YOU SO
Hole
Geffen (S) (C) (M) POPS |
| 19 | HELLO
The Bellwed
East West (S) (C) (M) POPS |
| 20 | COME BACK TO ME
Janet Jackson
A&M (S) (C) (M) POPS |
| 21 | DOWNTOWN TRAIN
Rod Stewart
Warner Brothers (S) (C) (M) POPS |
| 22 | HOW AM I SUPPOSED TO LIVE WITHOUT YOU
Michael Bolton
Capitol (S) (C) (M) POPS |

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- | | |
|-----------|---|
| 41 | BIKINI GIRLS WITH MACHINE GUNS
The Cramps
Virgin/Capitol (S) (C) (M) POPS |
| 42 | N-R-G
Adamski
MCA (S) (C) (M) POPS |
| 43 | BLACK BETTY (Rough 'N Ready Remix)
Rom Jam
Epic (S) (C) (M) POPS |
| 44 | JUICY
Wrecks-N-Effect
Motown (S) (C) (M) POPS |
| 45 | NO BLUE SKIES
Lloyd Cole
Polygram/Cole (S) (C) (M) POPS |

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23	WELCOME Gino Latino	RCA (London) FR31128 (P)
24	BRASSNECK The Wedding Present Epic (P) 4 POPS	RCA FR 0421 (12" P) 0424 (1) BMG
25	BAD LOVE Eric Clapton Epic (P) 4 POPS	Duck Warner Brothers W 244 (1) (W)
26	HANGIN' TOUGH New Kids On The Block	CBS (MCA) (1) (C)
27	STEAMY WINDOWS Tina Turner Epic (P) 4 POPS	Capitol (12) (C) 506 (E)
28	SHINE ON The House Of Love	France/Phonogram HOL 3 (2) (P)
29	MORE THAN YOU KNOW Morrisia	CBS 653528 (12" P) 653528 A (1) (C)
30	YOU MAKE ME FEEL (MIGHTY REAL) Jimi Smearville	London (ON) 8 249 (P)
31	96 TEARS The Stranglers Epic (P) 4 POPS	Epic (1) 8 (1) (C)
32	PUT IT THERE Paul McCartney	Parlophone (12) 8 404 (E)
33	THE KING AND QUEEN OF AMERICA Eurythmics	RCA DA 12 (12" DAT) 761 (BMG)
34	I'LL BE GOOD TO YOU Quincy Jones/Roy Charles/Chaka Khan	Qwest/Warner E. W. 287 (1) (W)
35	TELL ME THERE'S A HEAVEN Clint Black	East West (12) 453 (1) (W)

WIDE

12" FEATURES NIGEL GREEN EXTENDED MIX AND TIM SIMENON PUMP UP MIX

653598/767Z




36	GOING BACK TO MY ROOTS (RICH IN PARADISE) FPI Project feat. Sharon Dye Clarke	Mercury (MCA) 5 (1) (MCA) 5 (1) (P)
37	EPIC Ruth No. More	Shink (London) LAG 21 (12" LAG) 21 (1) (P)
38	ROOM AT THE TOP Adam Ant	MCA (MCA) (1) 8 (1) (P)
39	PROBABLY A ROBBERY Renegade Soundwave	Mars (12) (MUTE) (12) (1) (P)
40	DIRTY LOVE Thunder	EMI (12) (EM) 124 (E)

63	LOVE DON'T COME EASY Alcorn	U.K. (Epic) 134 (1) (E)
64	YOU PLAYED YOURSELF Ice-T	Sire W 99 (1) (W)
65	GET INTO IT/THAT'S HOW I'M LIVING Tony Scott	Champion (Champion) 132 (22) (BMG)
66	BLUE SKY MINE Midnight Oil	CBS (MCA) (1) (C)
67	FOOLS GOLD/WHAT THE WORLD IS WAITING FOR The Stone Roses	Shirley/Chrysalis (Chrysalis) 13 (P)
68	BEACH BUMP Baby Ford	Hydra-Less (Hydra) 6 (12" 138) 000 (6) (1) (P)
69	SLEEP WITH ME Birdland	Empy (A&T) 1 (1) (1) (1) (P)
70	I CALLED U Lil Louis	Riri (London) FR 123 (1) (P)
71	LAMBADA Kosmo	CBS 653071 (12" P) 653071 (E) (C)
72	JACKET HANGS The Blue Aeroplastics	Empy/Chrysalis (Chrysalis) 134 (1) (C)
73	SPIN THAT WHEEL H-Tek 31 featuring Toad K	Braden/Org. (12) (KORG) (1) (BMG)
74	EVERYTHING Jody Watley	MCA (MCA) (1) 196 (1) (P)
75	WHEN YOU COME BACK TO ME Jason Donovan	WPL (PWL) (1) 4 (1) (P)

T W E L V E • I N C H

1	DU BE GOOD TO ME	31	I'LL BE GOOD TO YOU
2	NOTHING COMES 2 U	32	NO BLUE BERRIES
3	GET OUT BEFORE THE NIGHT IS OVER	33	TURNING ON
4	LET'S GO OUT BEFORE THE NIGHT IS OVER	34	35 YEARS
5	LET'S GO OUT BEFORE THE NIGHT IS OVER	35	YOU RATED YOURSELF
6	HAPPENING ALL OVER AGAIN	36	BLACK BUMP
7	WALK ON BY	37	ROCK
8	GOT TO HAVE YOUR LOVE	38	THE FACE
9	TOUCH ME	39	THE WILD SIDE
10	ESSEX	40	WHAT WOULD RAIN DOWN
11	HELLO	41	GET INTO IT/THAT'S HOW I'M LIVING
12	WELCOME	42	247 LIKE ESSA JAMES
13	PROBABLY A ROBBERY	43	WINKAL'S CHOICE
14	LEAD LIFE	44	WHAT ABOUT
15	ALL LOVE	45	DIRTY LOVE
16	COME BACK TO ME	46	TEARS
17	ALL LOVE (REMAKE 1996)	47	DIRTY LOVE
18	TEARS	48	DIRTY LOVE
19	COME BACK TO ME	49	DIRTY LOVE
20	TEARS	50	DIRTY LOVE

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US TOP FORTIES

SINGLES

1	OPPOSITES ATTRACT, Paula Abdul & The Wild Pair	Virgin
2	TO MAKE IT RIGHT, Seduction	Vendetta
3*	ESCAPADE, Janet Jackson	AMA
4*	DANGEROUS, Roxette	EMI
5*	JANIE'S GOT A GUN, Aerosmith	Capitol
6*	WHAT KIND OF MAN WOULD I BE, Chicago	Reprise
7	ALL OR NOTHING, Milli Vanilli	Arista
8	DOWNTOWN TRAP, Rod Stewart	Warner Brothers
9	TELL ME WHY, Exposé	Arista
10	WE CAN'T GO WRONG, The Cover Girls	Capitol
11	ROOM, The B-52's	Reprise
12	HERE WE ARE, Gloria Estefan	Epic
13*	PRICE OF LOVE, Bob English	Epic
14	HOW AM I SUPPOSED TO LIVE, Michael Bolton	Columbia
15	NO MORE LIES, Milli Vanilli	Ruffless
16	REMEMBER YOURS, Sid Row	Arista
17	GO TO EXTREMES, Getty Blay	Arista
18*	C'MON AND BURN UP MY LOVE, D.M.B.	FRFR
19	TOO LATE TO SAY GOODBYE, Richard Marx	EMI
20*	BLACK VELVET, Alanah Myles	African
21*	JUST A FRIEND, Biz Markie	Cold Chillin'
22	PEACE IN OUR TIME, Eddie Money	Columbia
23*	LOVE WILL LEAD YOU BACK, Taylor Dayne	Arista
24*	NO MYTHS, Michael Penn	RCA
25	SOMETIMES SHE'S DANGEROUS	Columbia
26	PUMP UP THE JAM, The Warmers	SBK
27	EVERYTHING, Jody Watley	MCA
28*	SACRIFICE, Elton John	MCA
29*	HERE AND NOW, Luther Vandross	Epic
30*	GET UP! (BEFORE THE NIGHT IS OVER), Technocrat	Arista
31*	I WISH IT WOULD RAIN DOWN, Phil Collins	African
32	FREE FALLIN', Tom Petty	Sire
33*	PERSONAL JESUS, Depeche Mode	Sire
34*	KEEP IT TOGETHER, Madonna	Sire
35	LOVE SONG, Teala	Geffen
36	JUST BETWEEN YOU AND ME, Low Gram	African
37	TENDER LOVE, Babyface	Solar
38	WAS IT NOTHING AT ALL, Michael Damian	Cypress
39	THE DEEPER THE LOVE, Whitesnake	MCA
40*	SUMMER RAIN, Belinda Carlisle	MCA

ALBUMS

1*	FOREVER YOUR GIRL, Paula Abdul	Virgin
2*	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
3*	JANET JACKSON'S RHYTHM NATIV 1914, Janet Jackson	AMA
4	BUT SERIOUSLY, Phil Collins	African
5	COSMIC THING, The B-52's	Reprise
6	PUMP, Aerosmith	Geffen
7	STORM FRONT, Billy Joel	Columbia
8	FULL MOON FEVER, Tom Petty	MCA
9	DANCE...TA KNOW IT, Bobby Brown	MCA
10	BACK ON THE BLOCK, Quincy Jones	Qwest
11	SOUL SQUADIER, Michael Bolton	Columbia
12	SKID ROW, Sid Row	Arista
13	STONE COLD RHYMING, Young MC	Delicious
14*	CRY LIKE A RAINSTORM, Linda Ronstadt	Elektra
15	HANGIN' TOUGH, New Kids On The Block	Columbia
16	DR FEEGOOD, Motley Crue	Elektra
17	TENDER LOVE, Babyface	Solar
18	KEEP ON MOVIN', Soul II Soul	Virgin
19	PUMP UP THE JAM, Technocrat	SBK
20	JOURNEYMAN, Eric Clapton	Duck
21	LIVE, Kenny G	EMI
22*	REPEAT OFFENDER, Richard Marx	EMI
23*	CUTS BOTH WAYS, Gloria Estefan	Epic
24	SLIP OF THE TONGUE, Whitesnake	Epic
25*	LOD SHAKI, Roxette	EMI
26	STEEL WHEELS, Rolling Stones	Columbia
27	JIVE BUNNY - THE ALBUM, Jive Bunny & The Masterminds	Music
28	HEART OF STONE, Cher	Geffen
29	THE BEST OF LUTHER, Luther Vandross	Geffen
30*	THE GREAT RADIO CONTROVERSY, Telo	Geffen
31	THE END OF THE INNOCENCE, Don Henley	Geffen
32	BAD ENGLISH, Bob English	Walt Disney
33*	THE LITTLE MERMAID, Soundtrack	Skywalker
34*	AS NASTY AS YOUR DREAMS BE, The 2 Live Crew	Relativity
35*	FLYING IN A BLUE DENIM, Joe Satriani	Arista
36*	ALANAH MYLES, Alanah Myles	Arista
37*	CAN'T FIGHT FATE, Taylor Dayne	Arista
38	PRESTO, Rush	Vendetta
39*	NOTHING MATTERS WITHOUT LOVE, Seduction	Reprise
40*	GREATEST HITS 1982-1989, Chicago	Reprise

A&R LP REVIEWS

ALBUM OF THE WEEK

LLOYD COLE: Lloyd Cole. Polydor. 841 907. Fellow former-Common Blain Cowan joins Cole on his debut set that has all the trademarks of his past work along with a couple of Stonesy riffs, greater vocal depth and a little more diversity in style. It takes a while to really get into but Cole's musings and the lush synthesized backing soon become irresistible. He's certainly lost none of his appeal. **NR**

TERRY BLAIR AND ANOCHKA: Ultra Modern Nursery Rhymes. Chrysalis CHR 1701. When Terry Hall's latest collaboration is good, Missing for example, it's very good. However, while the lyrics stand up throughout (seriously into Squeeze country at times) the desire to write melody of standards proportions tends to fail them as they move dangerously close to the bland. This will do well, but is unlikely to emulate the sales of Fun Boy Three or Colourfield. Is the next move Terry And June though? **DM**

THE BELOVED: Happiness. WEA 2292-2. The beloved's inaction from abrasive New Order-style guitar-popping to the syncopated New Order-style dance rhythms which took them into the charts with The Sun Rising and the less essential Hello is now complete. Happiness is a perfect "sign of the times" groove, espousing ecstatic love 'n' peace vibes with post-keyboarders inside a mellow if disappointingly bland production. **MA**

THE GRACES: Perfect View. C&M AMA 5625. Charlotte Grace is the latest of the Go-Gos to mellow out and go for the big time. In The Graces she shares vocal duties with two other lassies with pleasant but unremarkable voices. This is fine as they deal with a lot of pleasant but unremarkable songs. The said, the fire track is bouancy enough and could be a hit if A&M puts some muscle behind it. **LF**

'MIMI' IZUMI KOBAYASHI: i.k.i. Megadisc MD 7885. Distribution: APT. Japanese songstress Mimi gets fed, rather unceremoniously through the production machine of eccentric German Halger Hiller. Hiller's former tie-ups with several Mute acts and a distinctive sound to his aesthetic means that he's putting everything including the kitchen sink into his recordings. Meanwhile, Mimi croons romantically in the ether, while things go bang in the real world as a kind of bizarre cabaret show takes place. A fine album that's immensely enjoyable and destined for Sunday magazine coverage as both ethnic and esoteric. **DM**

INTO PARADISE: Under The Water. Setanta Set LP1. Distribution: APT. Debut LP for both band and label and exceptional it is too. In taking an instantly recognisable guitar style, fusing it with that winning Irish touch and then writing what are quite simply good songs, Into Paradise have produced what'll be seen as one of the finest LPs of the year. There is a rare passion and dedication at work here and it's exciting to find that new bands can still emerge with their own usual beluga. Obviously the next step is a major splash. Who's going to get there first? **DM**

S.A.D.O.: Sensitive. Noise NX 147. A disquieting fourth offering from the Berlin-based band whose intensely powerful form of metal has so far won the favour of legends such as Bad Living and Women

And Whiskey might suggest. Andre Cooke's idiosyncratic vocal style is the most distinctive feature here but scratch the surface and beneath the hatbed of guitars there's a sense of melody similar to that of the approach. Curiously appealing. **KB**

STOCK IT

THE GRAPES OF WRATH: Now And Again. Capitol. EST 2118. Another classy act to come out of Vancouver, The Grapes Of Wrath combine the subtle Sixties pop feel of the Smithereens with the striking colour of the best REM-style acts. Their crutely lyrical sentimentality is tempered with some strutting guitar and Hammond organ backing. Make friends with this one as soon as you can. **NR**

JAGGED EDGE: Trouble. Polydor 841 983-1. A sensible 5-track mini-album to open Jagged Edge's recording career. Despite JE supposedly being a vehicle for Myke Gray's guitar talents, Trouble is more notable for Matti Alfonzetti's powerful blues-tainted vocals, with Gray conveying the guitar machine within the requirements of each song. It's early days yet but the best tracks here suggest genuine potential. **KB**

STAGE DOLLS: Stage Dolls. Polydor 841 259-1. Forget the fact that they're Norwegian, this AOR thrash group are firmly tuned in to the US airwaves, delivering a supremely masterful display of good singing and playing with their third LP, the first to see light of day in the UK. Every track is bursting with strong melodies and just enough guitar edge, with plenty of character to match. Gives melodic rock a good name. **KB**

RED TEMPLE SPIRITS: Dancing To Restore An Eclipsed Sun. Fundamental. SAVE 74. Distribution: APT. Rather than bludgeen the spirit of the rhythms of an Native American Indian with hard/heavy rock ruffing like The Cult, LA's Red Temple Spirits have elevated them by producing another expert update of prime West Coast psych chedelia. There's an obvious debt to Pink Floyd, including a cover of their Nile Sun song but the act of mystical origins more in line with The Doors — in other words, perfect, stoned-innoculate mind-gruel for the new decade's post-Smiley generation. **MA**

WE ARE GOING TO EAT YOU: Everything. Big Cat ABB 14. Distribution: Rough Trade and the Cartel. Tastefully presented and beautifully performed songs from the wistfully charming We Are Going To Eat You. All the subtlety and poise of folk music, a tempered sense of melody in line with nicely produced songs are made human by the flowing vocal style of Julie Sorrel. Perhaps Everywhere isn't quite lush enough. Just a little more psych would certainly heading in the right direction. We Are Going To Eat You might just be worth nurturing. **DM**

SHOCKABLY: Live... Just Before The Shimmidy. Shimmidy SDE 8914. Distribution: Greyhound. Now that Kramer's Shimmidy Disk has Euro-distribution, expect "Label of 1990" appreciation to follow. The combination of

Kramer and equal egghead-minded maverick Eugene Chedreau was way before its time as this posthumous live set from '84/'85, plus five remixes of their debut EP from '72, likely counted with hardcore, folk with over-the-top and stoned humour with manic improvisation. **MA**

FRASER: Archeology, Anti Hero Records AH008. Distribution: Recommended. A real oddity, a treat from out of the blue which introduces this strange combo who through together so many diverse elements that they're always just pricking your attention. Hailed as a cross between Buddy Holly and Stockhausen, the plot thickens as they occasionally sound like Bowie at his most quirky or Orange Juice grooving on a tumble dryer stools in a next door apartment. So strange and so artful. **DM**

VARIOUS ARTISTS: Ska Beats 1. Beechwood SKA CID 1. In the wake of chart success from Double Trouble and the Rebel MC, whose records are reissued here, acid rock is becoming a fashionable hybrid. Before compilation overkill begins, grab this joyous, good-volued collection of contributions from Longy D, Maroon, Fick and Ronking Roger, and a beefy Force Ten from Navarone rework by Roughneck. **SL**

BOULEVARD OF BROKEN DREAMS: It's The Talk Of The Town. Hannibal. HNBL 1345. Distribution: Rough Trade/Cartel. Originally released in 1967 and picked up via Hannibal's ever eclectic ear, the 19-piece Dutch orchestra's collection of popular American classics from the Vojevilles era of the Thirties and Forties is particularly authentic, with just about the right amount of soft show shuffle. For all the fans of The Singing Detective. **MA**

RED TEMPLE SPIRITS: Dancing To Restore An Eclipsed Sun. Fundamental. SAVE 74. Distribution: APT. Rather than bludgeen the spirit of the rhythms of an Native American Indian with hard/heavy rock ruffing like The Cult, LA's Red Temple Spirits have elevated them by producing another expert update of prime West Coast psych chedelia. There's an obvious debt to Pink Floyd, including a cover of their Nile Sun song but the act of mystical origins more in line with The Doors — in other words, perfect, stoned-innoculate mind-gruel for the new decade's post-Smiley generation. **MA**

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THE COMMATIONS: Martin Aston, Rick Blow, Lee in White, Dave E Henderson, Duncan Holland, Stu Lambert and Nick Robinson.

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

Reviewed by David Giles

SINGLES OF THE WEEK

LOU RAWLS: Last Blue (Bluenote/EMI (12/7/CD) B107). Wonderful duet between the classic soul singer and fellow Blue Note artist Dianne Reeves, as the instruments combine to wrap their voices in a cloak of pure velvet. Soft piano, weeping strings, compelling horns and playful sax slot neatly into the picture. On its own, creating as luscious a piece of music as you'll hear this year. Not a dry eye in the house.

TRACY CHAPMAN: All That You Have Is Your Soul. (Elektra (12) EKR 107). Not the best track from the rather under-rated *Crossroads* LP, but a nice slab of paths all the same. "I thought I could find a way to beat the system," she laments. Also, no, she survives in order to tell a tale that tugs at our heartstrings to the charts. Some of the melody; it may not even be a massive hit.



SOUL POSSESSION: Tracy Chapman

the 12" with some new material. Though one wonders when they last set foot in a recording studio together.

BILL PRITCHARD: Tommy & Co. (Play It Again Sam (12) BIAS 104). The third track to be taken from Pritchard's Three Months, Three Weeks & Two Days LP. And while it's not the best of the three, it's nevertheless a plaintive slice of guitar pop with typically poetic lyrics. It won't be long before he emulates his continental success over here.

STOCK IT

GILBERT O'SULLIVAN: So What. (Dover (7 only) ROJ 3). A lowly single bassline gives this track from O'Sullivan's In The Key Of G album a distinctly danceable feel. The hooks herein are strong enough to get this lots of airplay and it could lead to a welcome return to the charts. Same way had done a special remix which is going down a storm in the club!

JOHN LEE HOOKER: The Healer. (Silvertone (CD) ORE 10). "Featuring" Carlos Santana & The Santana Band, according to the sleeve. In fact, Hooker sounds more in a guest on his own record so completely does Santana control proceedings that the poor old bloke hardly gets a word in edgeways. And it's all quite marvellous — blues vocal and guitar battling it out over a mournful tune.

SHAKIN' STEVENS: I Might. (Epic (12) SHAKY 11). The most notable thing about the first release for some time from "Shaky" is the sleeve, which depicts the singer in cartoon form surrounded by numerous characters from *Viz* comic. The music is reassuringly old turf, though with Pete Hammond producing. And maybe a mother will be delighted to see him back on Top Of The Pops.

ELECTRIBE 101: Talking With Myself. (Mercury/Pikaresque (12) MER 316). Follow-up to last autumn's dance anthem *Tell Me When The Fever Ended*, which repeats the same formula: angelic, soulful female vocals over a spacey, ambient house backing track with plenty of shimmering synth layers. The hook isn't as strong as "Pop!" sense, but dance aficionados will lap it up by the dozen.

FINE YOUNG CANNIBALS: I'm Not Satisfied. (FFRR/London (12/7/CD) LON 252). Yet another fine track selected from the Raw & Cooked LP, which should keep the pennies tickling over nicely. Once again, though, "Pop!" sense, but dance aficionados will lap it up by the dozen.

uses of old, while the video finds him indulging his interests with the theatrical and the historical. Top 20 at best.



STOCK IT

THE WOOD CHILDREN: Sweats For The Blind. (Demon (12) WOODPE 2). Best release so far from this north London band. Although the two B-sides are lifted from the disappointing *Sophisticated* LP, the A-side's title track reveals a new, funkier side to their music, with blazing horns and a brilliant, elasticated guitar riff. Reminiscent of Teardrop Explodes in their Regard phase.

SILVER BULLET: Bring Forth The Guillotine. (Tum Tam (12) TTOT13). Re-issue of the single that preceded 20 Seconds To Comply, and possibly a stronger track still. Evenly split as menacing as the hit single, with furious rapping over a backing track that simmers away in hostile fashion, suggesting a potential for maximum unrest.

THE GODFATHERS: I'm Lost And Then I'm Found. (Epic (12) GFT 5). Taken from the *More Songs About Love And Hate* LP, this will surprise people who regarded the Godfathers as a hard-edged new-punk outfit; if anything, they sound more like Status Quo here. It's that same bar-room boogie, but the guitars bite a little harder and the vocalist growls more. A long overdue hit.

TINA TURNER: Steamy Windows. (Capitol (12) CL 560). Delightfully risqué number that finds her, in a true blues vocal, really complemented by a spruced-up country-style rhythm with plenty of harmonica and mischievous guitar riffs. "I was thinking 'bout parking the car other night," runs the lyric. The thought doesn't last long, though, as the windows are soon moist with "body heat". What can they be up to in there?



STOCK IT

BRADFORD: Gang Of One. (Foundation (12) TFL 5). Another impressive release from the Black-burn band, featuring two excellent new songs that see them toughening up their sound just a little without losing any of their melodic clout or the plaintive vocals. A-gurs well for their debut LP next month.

FLYNN: The Only One. (SpiderCone (12) FLYNN 1). Liverpool singer/songwriter Barry Flynn, formerly of the Big Supreme, returns in solo format and with a beautifully written single that radiates the same melodic warmth that fellow Scouters such as Ian Bourdie and Mick Head glow with, and a similarly understated instrumental approach.

THE STRANGLERS: 96 Tears. (Epic (12) TEARS 1). From the follow-up LP 10, this finds The Stranglers on fairly safe ground with a straightforward cover of the old Rudy Martinez song. Their distinctive sound is retained by the usual wash of multi-layered Hammond organ, though one wonders how much longer they can rely on a loyal sales base.

TOP 20 SINGLES

1	18 AND LIFE	Admiral (BMG) (9)
2	NOTHING EVER HAPPENS	Admiral A&M 539 (7)
3	SHINE ON	Features (MCA) (7)
4	6666	W&A 429 (9)
5	N-R-G	MCA 1386 (7)
6	BIKINI GIRLS WITH MACHINE GUNS	Enigma (EMI) (7)
7	EPIC	Shah-Corndon (ASPI) (7)
8	PROBABLY A ROBBERY	Meru Music 102 (10/7)
9	SLEEP	EMI 1047 (10/7)
10	BELEAF	MCA 1395 (7/7)
11	HIGHER THAN HEAVEN	Virgin VS 3298 (7)
12	TAKING ON THE WORLD	Admiral A&M 541 (7)
13	HEY YOU	Parlophone B&SI 41
14	HIGHER GROUND	EMI USA MT 73 (7)
15	SALLY CINNAMON	Black Rev3 (BMG)
16	MADCHESTER RAVE ON (EP)	Factory FAC216 (7)
17	NO MORE MISTER NICE GUY	SBK 584 (3)
18	THE RIDE EP	Coniton CR07 (7)
19	JACKET HANGS	Enigma 1021 (10/7)
20	IN THE ROPE	Deaf Good GOOD09H (12)

CHART COMMENTARY

West coast rock outfit **Skid Row** top the other singles chart with their teen anthem *18 And Life* gaining their pin-up poster status in *Smooth* this week, while at seven, the **Cramps** veteran rockabilly swirl and voodoo stomp of *The Almost* returns with *Bikini Girls With Machine Guns* from the new album *Sick City* on Enigma. Just below that, *Hey You* from the new LP, *Down at 12* the also rock-wearers **Scots** rockers *Guns* sell the track from their debut album and at 14, *The Red Hot Chili Peppers* storm into the public eye with their cover version of *Steven Wonder's* Higher Ground. At the tail end of proceedings, *The Blue Aeroplanes* forsake their former Records roots and gain maximum weekly press on the release *Jacket Hangs* for Enigma and one place below, at 20, *Manic Street Preachers* return with *Take The Carrots* arrive with their chestnut's latest *Raw* album.

In the album department, London's **Queensbury** enter at number one with their debut album *A Bit Of What You Fancy* on Parlophone. At four Liverpool mellow pop gets a high on Parlophone. *The Lightning Seeds'* *Cloudcuckooland* on profile with the release. *The Lightning Dogs'* *Hot Dog* in day making the sensibilities with *City Dog's* as it's a general shuffling up in presence feel. Apart from that it's a general shuffling up and down the 20 with *Gelaxie 500's* *On Fire* album on Rough Trade, making a re-appearance at 18.

TOP 20 ALBUMS

1	A BIT OF WHAT YOU FANCY	Parlophone PCK733 (9)
2	READING, WRITING AND ARITHMETIC	Rough Trade ROUGH 148 (10/7)
3	THE STONE ROSES	Shelton OHEP24 (7)
4	CLOUDCUCKOOLAND	Enigma GHE73 (10/7)
5	BUMMED	Factory FAC220 (7)
6	HIGHER GROUND	Meru STUM243 (10/7)
7	A CALLED ETERNITY	Coniton TMS 517 (7/7)
8	THE REAL THING	Black/London B&SI 411 (7)
9	EVERY DOG HAS ITS DAY	Shelton OHE24 (7)
10	WELCOME TO THE BEAUTIFUL SOUTH	Enigma GHE73 (10/7)
11	NINETY	C&H OCEA 201 (7/15)
12	13 DAMNATIONS	Coniton The Unconquered Sea Marketing
13	SOULTY	Big Cat A&M 101 (7)
14	CAPTAIN SWING	ARC CAD 400 (7)
15	MACBETH	Cooking Vinyl/VIRGIN B&SI 11 (7)
16	WAKING HOURS	Meru STUM243 (10/7)
17	BIZARRO	MCA A&M 956 (7)
18	ON FIRE	RCA 91243 (9/1)
19	HELIFETTER	Rough Trade ROUGH 144 (10/7)
20	LIVE AND DIRECT	MCA MCA050 (7)

Compiled by Music Week from Gallup Data

TOP 20 • COMPILATIONS

15	7	COLOUR • CD The Christians	Island JPS 9948
16	13	THE BEST OF ROD STEWART ★ CD Rod Stewart	Mersey Records W9134
17	15	LOVE SONGS ○ CD Dionne Warwick	BMG Int./A&M 21041
18	THIS SHOULD MOVE YA CD Marrakesh	Capitol BST 2117	
19	17	PARADISE REMIXED CD Innocent City	10/World 100 81
20	18	ENJOY YOURSELF ★★★★★ CD Kylie Minogue	PWL HR 9
21	19	VIVALDI! FOUR SEASONS • CD Negré Kennedy/ECO	EMI NIG 2
22	21	CLUB CLASSICS VOL ONE ★★ CD Soul II Soul	10/World 100 82
23	26	A COLLECTION — GREATEST HITS... AND MORE CD Roberto Sirostano	CRS 465843
24	20	THE STONE ROSES • CD The Stone Roses	Shelburne OBEJ 292
25	5	VIGIL IN A WILDERNESS OF MIRRORS ○ CD Fish	EMI EMD 1015
26	33	BACK ON THE BLOCK ○ CD Queeny Jones	Qwest/Hiwax Records W9133
27	28	WE TOO ARE ONE ★ CD Eurythmics	RCA W 21251
28	24	A NEW FLAME ★★★★★ CD Simply Red	East West/Decca W91242
29	22	READING WRITING & ARITHMETIC CD Sundlers	Empire Trade DISCOR 148
30	45	SKID ROW ○ CD Skid Row	Atlantic 791361
31	27	THE RAW AND THE COOKED ★★ CD Fine Young Cannibals	London E280891
32	23	3 FEET HIGH AND RISING • CD De La Soul	Tony's Boy Ltd. USA 1 1
33	34	JIVE BUNNY... THE ALBUM ★★ CD Jive Bunny & The New Generation	Island STAR 296
34	25	LABOUR OF LOVE II ★ CD UB40	DP Int./Virgin UB09 14

★ ★ ★ — TRIPLE PLATINUM (180,000 units) ★ ★ — DOUBLE PLATINUM (160,000 units) ★ — PLATINUM (120,000 units)
● — GOLD (50,000 units) ○ — SILVER (25,000 units) **NEW** — NEW ENTRY **RE** — RE-ENTRY
(reissues unless stated)

No 1	2	PURE SOFT METAL • CD Various	Syde! SMM 996
2	1	DEEP HEAT 5 - FEED THE FEVER • CD Various	Telstar STAR 2011
3	3	ALL BY MYSELF ○ CD Various	Dwyer/Orion/A&M 12
4	BODY & SOUL - HEART & SOUL II CD Various	Heart & Soul H&S 113	
5	9	THE BLUES BROTHERS (OST) CD Various	America & SRT 15
6	13	MILESTONES - 20 ROCK OPERAS CD Various	Telstar STAR 2279
7	8	DIRTY DANCING (OST) ★★ CD Various	RCA RI 66408
8	4	WARES THE HOUSE? • CD Various	Syde! SMM 997
9	5	MONSTER HITS ★★ CD Various	CRS/WEA/ABC HITS 11
10	7	DEEP HEAT 1989 • CD Various	Telstar STAR 2280
11	11	THE GREATEST LOVE 3 • CD Various	Telstar STAR 2284
12	6	NOW 161 ★★ CD Various	EMI/Virgin/Polystar NOW 15
13	14	NEW TRADITIONS CD Various	Telstar STAR 2299
14	ROCK OF AMERICA CD Various	Two MOJO 108	
15	12	THE CLASSIC EXPERIENCE ★ CD Various	EMI EMTO 14
16	10	NO 1'S OF THE 80'S ★ CD Various	Telstar STAR 2282
17	PENNIES FROM HEAVEN CD Various	BBK 887 94	
18	17	PRECIOUS METAL • CD Various	Syde! SMM 978
19	16	THE PREMIERE COLLECTION ★★ CD Various	Mersey/Trade/Decca ALBY 1
20	15	IS THIS LOVE • CD Various	EMI LBL 173

55	47	ALL OR NOTHING/2 X 2 ★ CD Milli Vanilli	Columbia/Orion/CIT 111
56	THE REAL THING CD Folki: No More	Syde!/A&M 221541	
57	52	DONE BY THE FORCES OF NATURE CD Jungle Brothers	Emul/WEA W91232
58	49	THE HEART OF CHICAGO • CD Chicago	A&M/WEA Int. W91239
59	71	ANCIENT HEART ★★ CD Tonic/Tonearm	WEA W91210
60	60	APPETITE FOR DESTRUCTION ★★ CD Guns N' Roses	Geffe W9125
61	63	BUMMED CD Happy Mondays	Fascy/FAC 220
62	58	THE SINGLES 1974-1978 CD The Compilers	A&M AML 17948
63	53	THE GREATEST HITS • CD Electric Light Orchestra	Telstar STAR 2270
64	57	ADEVA • CD Adeva	Columbia/Orion/CIT 113
65	61	RUNAWAY HORSES ★ CD Bethel Guitars	Virgin V299
66	55	THE SENSUAL WORLD ★ CD Katie Bush	EMI EMD 1010
67	NEW LIGHT THROUGH OLD WINDOWS ★★ CD Chris Koro	WEA W91200	
68	54	BENSTEN IN BERLIN — BEETHOVEN'S SYMPHONY 9 CD Leonard Bernstein	Spanish Gramophone 728411
69	64	STRONGER ★ CD Ciff Richard	EMI EMD 1012
70	50	CLOUDDUCKOOLAND CD The Lightning Seeds	Globe GHE 173
71	56	A LITTLE BIT OF THIS ... CD D Mob	Mercury/Decca B2B 1291
72	68	MOSAQUE • CD Gipsy Kings	Telstar STAR 2298
73	59	FEELING FREE • CD Sydney Tomyheed	Global/Virgin CIC 9 9
74	PARADISE CD Ruby Turner	Int. HR 89	
75	66	GREATEST HITS ★ CD Billy Ocean	Int. MOTV 1

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TOP 75 ARTIST ALBUMS

- 1 **... BUT SERIOUSLY ******* *Virgin V 2430 (P)*
Phil Collins (Phil Collins/Hugh Padgham)
- 2 **JOURNALS ******* *Duck/Warner Brothers WX 222 (W)*
Eric Clapton (Eric Clapton)
- 3 **AFICTION ******* *C.W. 3222/CD-32842/42*
Lisa Stansfield (Coldcut/Daveonny/Morris)
- 4 **PUMP UP THE JAM ******* *Seaward/SBE1 (BMG)*
Technobunny (Various)
- 5 **THE VERY BEST OF CAT STEVENS ******* *C.512M/C 1/CD-3180 (1)*
Cat Stevens (Somewell Smith/Stevens)
- 6 **THE SWEET KEOPER ******* *East West/Elek WX 242 (W)*
Tina Turner (Various)
- 7 **CARVED IN SAND ******* *Mercury/Phonogram R42571 (P)*
Mission (Tim Palmer)
- 8 **THE ROAD TO HELL ******* *C.W. 3170/CD-34283/2*
Chris Rea (Chris Rea/John Kelly)
- 9 **HEART OF STONE ******* *Geffen WX 202 (W)*
Chris Peter (Peter Asher)
- 10 **THE LANGUAGE OF LIFE ******* *blanco y negro/Esti WE 19721 (W)*
Everything But The Girl (Tommy Limon)
- 11 **MARTHA ******* *CBS 435331 (S)*
Morrissey (Michael Jay)
- 12 **FOREIGN AFFAIRS ******* *Capitol ST1 2182 (1)*
Tina Turner (Various)
- 13 **A BIT OF WHAT YOU FANCY ******* *Parlophone GC 7325 (1)*
The Quireboys (The Quireboys/Turk/John Craggan)
- 14 **NEW COLOUR ******* *IRLPS 9948 (P)*
The Christians (Lauria Leatham)
- 15 **THE BEST OF ROD STEWART ******* *Warner Bros/Warner WX 211 (W)*
Rod Stewart (Various)
- 16 **LONG SONGS ******* *BMG Int./Arista 215441 (BMG)*
Dionne Warwick (Various)
- 17 **THIS SHOULD MOVEYA ******* *Capitol EST 2177 (1)*
Monie Love (Various)
- 18 **PARADISE REMIXED ******* *10/Reggie VSD 1 (1)*
Inner City (Various)
- 19 **ENJOY YOURSELF ******* *PMI HF 9 (P)*
Kylie Minogue (Stock/Aikman/Waterman)
- 20 **VIVIDAL! FOUR SEASONS ******* *EMI BMG 2 (1)*
Nigella Kennedy (Adeau/Kreaner)
- 21 **CLUB CLASSICS VOL ONE ******* *10/Reggie VSD 82 (P)*
Soul II Soul (Various)
- 22 **A COLLECTION - GREATEST HITS ... AND MORE ******* *CBS 445843 (1)*
Barbra Streisand (Various)
- 23 **THE STONE ROSES ******* *Silverstone 0818 300 (1)*
The Stone Roses (John Leake)
- 24 **VIGIL IN A WILDERNESS OF MIRRORS ******* *EMI BMG 1 (1)*
Fish (Various)
- 25 **BACK ON THE BLOCK ******* *Quest/Warner Brothers WX 313 (W)*
Quincy Jones (Quincy Jones)
- 26 **WE DO ARE ONE ******* *Capitol 312A/CD-3180/CD 13*
Eurythmics (David A Stewart/Jimny Irvine)
- 27 **A NEW FLEM ******* *East West/Elek WX 242 (W)*
Simply Red (Stewart Levine)
- 28 **READING WRITING & ARITHMETIC ******* *Rough Trade/ROUGH 244 (P)*
Sondur (Various/Ray Shaw)
- 29 **SKID ROW ******* *Alicante 781934 (1)*
Skid Row (Michael Wagener)
- 30 **THE RAW AND THE COOKED ******* *London 82806 (P)*
Flea Young (Various/Carl Stovner/Giff/David Z)
- 31 **3 FEET HIGH AND RISING ******* *Tommy Boy/Big Life DLS1P 1 (W)*
De La Soul (Prince Paul/De La Soul)
- 32 **JIVE BUNNY - THE ALBUM ******* *Talmer STAR 2398 (BMG)*
The Mastersmesters (Mastersmesters)
- 33 **LABOUR OF LOVE ******* *DEP Int./New Jazzy 14 (P)*
UB40 (UB40)
- 34 **WHEN THE WORLD KNOWS YOUR NAME ******* *CBS 643231 (1)*
Deacon Blue (Worms/Lewis/Deacon Blue)
- 35 **CUTS BOWY ******* *EMI BMG 1 (1)*
Gloria Estefan (Estefan Jer/Casas/Oswald)
- 36 **THE BEST OF GREATEST HITS ******* *PMI HF 9 (P)*
Jonas Davon (Stock/Arken/Waterman)
- 37 **RAW LIKE SUSHI ******* *Chiffco/CD-8H-9C (P)*
Neneh Cherry (Various)

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A	ADAMSKI
B	BENNETT/MCGEE/CD 1 LEVEL 42
C	CAROLINA SOUTH
D	DANCEWORLD
E	EMERSON
F	FANTASIES
G	GARLAND
H	HADSON
I	ICEBERG
J	JANET
K	KAYE
L	LAUREN
M	MADONNA
N	NIGHT
O	OLIVER
P	PARLOPHONE
Q	QUEST
R	RAI
S	SEAN
T	TALMER
U	UB40
V	VIVIDAL
W	WARNER
X	X-FILES
Y	YOUNG
Z	ZION

- 39 **LIKE A PRAYER ******* *Sire WX 239 (W)*
Madonna (Madonna/Leonard/Bray/Prince)
- 40 **WELCOME TO THE BEAUTIFUL SOUTH ******* *Capitol 312A/CD-3180/CD 13*
The Beautiful South (Mike Hedges)
- 41 **THE VERY BEST OF ...** *C.512M/C 1/CD-3180 (1)*
Chris De Burgh (Various)
- 42 **HOLDING BACK THE RIVER ******* *Precision Copy/Phonogram R42111 (P)*
Wat Ten Wol (Wat Wee Wat)
- 43 **THE CREAM OF ERIC CLAPTON ******* *Polygram/CTM 11*
Eric Clapton (Various)
- 44 **WILD ******* *BST/CTM 115 (W)*
Stevie Nicks (Stevie Nicks/Seasore)
- 45 **THE SYNTHESIZER ALBUM ******* *Talmer STAR 2371 (BMG)*
Project D (Chris Czernus/Nick Magnus)
- 46 **ADDITIONS VOL 7 ******* *Island WJS 9944 (P)*
Robert Palmer (Various)
- 47 **THE LION AND THE COBRA ******* *Ensign/Chrisna CHEN 7 (C)*
Lineo O'Connor (O'Connor/Maloney)
- 48 **READ MY LIPS ******* *London E281 84 (1)*
Sunny Seymour (Hague/Cabral/Jess/Mackintosh)
- 49 **THE SINGLES 1969-1973 ******* *ARM AMNH 3447 (1)*
The Carpenters (Daugherty/Carpenter/Carpenter)
- 50 **LEVEL BEST ******* *Polygram/CTM 11*
Level 42 (Level 42/BBV 9)
- 51 **THE SEEDS OF LOVE ******* *Feston/Phonogram R42111 (P)*
The Seeds (Various)
- 52 **JIVE AND DIRECT ******* *MCA BMG 6078 (P)*
Adamski (Adamski)
- 53 **ASPECT OF LOVE ******* *Really/Island/Phonogram R42111 (P)*
Original Cast (Andrew Lloyd Webber)
- 54 **ALL OR NOTHING X 2 ******* *Capitol/Capitol 312P 1 (1)*
Milli Vanilli (Frank Farian)
- 55 **THE REAL THING ******* *Block/London E281 54 (1)*
Faith No More (Matt Wallace/Faith No More)
- 56 **DONE BY THE FORCES OF NATURE ******* *Ensign/MWA WX 332 (W)*
Jungle Brothers (Jungle Bros)
- 57 **THE HEART OF CHICAGO ******* *Raptrix/Warner Bros WX 238 (W)*
Chicago (Various)
- 58 **ANCIENT HART ******* *WEA WX 210 (W)*
Tanita Tikaram (Peter Van Hoek/Rod Argent)
- 59 **APPETITE FOR DESTRUCTION ******* *Geffen WX 125 (W)*
Guns N' Roses (Mike Clark)
- 60 **BLUMMED ******* *Feston/Fly 228 (P)*
Happy Mondays (Martin Hannett)
- 61 **THE SINGLES 1974-1978 ******* *ARM AMNH 1748 (P)*
The Carpenters (Daugherty/Carpenter/Carpenter)
- 62 **THE GREATEST ******* *Talmer STAR 2370 (BMG)*
Electric Light Orchestra (Jeff Lynne/Vanoli)
- 63 **ADVA ******* *Capitol/Capitol 312P 1 (1)*
Adeva (Smiths Prod./Paul Simpson)
- 64 **RUNAWAY ROBES ******* *C.512M/C 1/CD-3180/CD 13*
Eurythmics (Various)
- 65 **THE SENSUAL WORLD ******* *C.512M/C 1/CD-3180/CD 13*
Kate Bush (Kate Bush)
- 66 **NEW LIGHT THROUGH OLD WINDOWS ******* *WEA WX 206 (W)*
Chris Rea (Chris Rea/John Kelly)
- 67 **BERNSTEIN IN BERLIN - BEETHOVEN'S ******* *Deutsche Grammophon 429641 (1)*
Leonard Bernstein (C)
- 68 **STRONGER ******* *CTM 1018/CD-1028 (1)*
Chiff Richard (Various)
- 69 **CLOUDCUCKOOLAND ******* *GHETSCH 311 (W)*
The Lightning Seeds (Ian Brodie)
- 70 **A LITTLE BIT OF THIS ******* *BM/London 8281 53 (1)*
MOB (Various/Danny D)
- 71 **MOUSIQUE ******* *Talmer STAR 2398 (BMG)*
Gipsy Kings (Claude Riviere)
- 72 **FEELING FREE ******* *Circas/VIRG 1 (C)*
Sally Lunn (Various)
- 73 **PARADISE ******* *Chiffco/CD-8H-9C (P)*
Baby Turner (Loris Holland/John Skinner)
- 74 **GREATEST HITS ******* *Jive ROTY 1 (BMG)*
Billy Ocean (Various)

TOP 20 COMPILATIONS

- 1 **DEEP SOFT METAL ******* *Dolphin SMR 996 (S)*
C.512M/C 1/CD-3180/CD 13
- 2 **DEEP HEATS - FEED THE FEVER ******* *Talmer STAR 2411 (BMG)*
Various (Various)
- 3 **ALL BY MYSELF ******* *Demon/Chrysalis ADD 12 (C)*
Various (Various)
- 4 **BODY & SOUL - HEART & SOUL II ******* *Heart & Soul 807711 (P)*
Various (Various)
- 5 **THE BLUES BROTHERS (OST) ******* *Alicante 8 50173 (W)*
Various (Various)
- 6 **MILESTONES - 20 ROCK OPERAS ******* *Chiffco/CD-8H-9C (P)*
Various (Various)
- 7 **DIRTY DANCING (OST) ******* *RCA BL 8448 (BMG)*
Various (Various)
- 8 **WAKES THE HOUSE? ******* *Chiffco/CD-8H-9C (P)*
Various (Various)
- 9 **MONSTER HITS ******* *CBS/MWA BMG HITS 1 (BMG)*
Various (Various)
- 10 **DEEP HEAT 1 989 ******* *Talmer STAR 2388 (BMG)*
Various (Various)

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- 11 **THE GREATEST LOVE 3 ******* *Talmer STAR 2384 (BMG)*
Various (Various)
- 12 **NOW 16 ******* *EMI/Virgin/Phonogram DOWN 16 (1)*
Various (Various)
- 13 **NEW TRENDS ******* *C.512M/C 1/CD-3180/CD 13*
Various (Various)
- 14 **ROCK OF AMERICA ******* *C.512M/C 1/CD-3180/CD 13*
Various (Various)
- 15 **THE CLASSIC EXPERIENCE ******* *BM/London 8281 53 (1)*
Various (Various)
- 16 **NO IS OF THE 80'S ******* *C.512M/C 1/CD-3180/CD 13*
Various (Various)
- 17 **FENNIES FROM HEAVEN ******* *Talmer STAR 2382 (BMG)*
Various (Various)
- 18 **PRECIOUS ******* *C.512M/C 1/CD-3180/CD 13*
Various (Various)
- 19 **THE PREMIERE COLLECTION ******* *Philly 5819 (BMG)*
Various (Various)
- 20 **IS THIS LOVE ******* *CAI/CTC 1/CD-3180/CD 13*
Various (Various)

REPLAY

Capital rules the waves

by Bob Tyler

CAPITAL RADIO now dominates the airwaves in London according to the latest audience figures just released by JCRAR. Both Capital's Gold and FM stations now dominate the London market to a combined total of 27.6 per cent, an increase of 55 per cent.

The news is good for Capital: it will enable the company to split the two services as separate radio stations. "These results are conclusive proof of the success of both Gold and Capital FM as two separate stations," says Nigel Wolmsley, Capital's managing director. The figures show that Gold is reaching 2.1m listeners a week within only

a year of its launch. Not only has Gold been a success but the targeting of audiences has meant that the FM service has also shown an increase. Capital FM has a weekly audience of 3.4m listeners, which is more than the combined audience of AM and FM before the new split service.

The JCRAR research, carried out for only half the IR stations from May to December last year, shows that IR in general is increasing its market share. Chiltern, GWR, Mid-Anglia, Invisia and Piccadilly have all increased their audiences above the average rate of increase. Only a few stations have shown a fall. These are Aire in Leeds, whose reach has fallen by

a quarter, Red Rose in Preston, whose audience has declined by nine per cent and Ocean on the south coast which has seen a small drop, but which still maintains a healthy dominance in its area.

Leading industry analyst, Mike Dinsdale of the Support To Sales company, commented on the figures, saying: "I can't help feeling buoyant that the trend is now firmly established upwards. Independent radio is now a brand leader in 14 areas. A very good year for IR. The introduction of audience planning systems throughout the network has helped track audiences. At last IR will be able to put itself in the market place and gain its proper advertising share."

Local radio eyes the Beeb's budget axe

RECENT NEWSPAPER reports have raised the question of the future of BBC local radio stations in big city areas. Three stations specifically targeted as under threat by the cutsback outlined in the Phillips report are GLR in London, GMR in Manchester and WM in Birmingham.

It has been speculated that the Philips Committee, set up to find ways of raising money internally to fund pay rises for skilled workers

and talent presently lured away to independent companies by larger salaries, may have questioned the existence of these stations again in its attempt to save £3m from local radio.

Matthew Bannister, manager of GLR, describes the report as a "non story. I know that I am working under a three-year review period. It finishes in October 1991 and we will find out then what our future is."

The stations have experienced an identity crisis in the past caused by having too large an editorial area compared to stations like Radio Devon and Norfolk which have consistently performed well in their smaller geographical locations which allow easily collected local content. But since being re-launched two years, the three stations have shown increases in audience figures.

R E V I E W

ERIC CLAPTON BLUES NIGHT: Radio One, 3 February 20.30.

AFTER MANY years of practice, Radio Three has the live relay of concerts off to a fine art.

Amid the rustle of programmes and discreet chattering, a hushed announcer sets the scene with little details about composer and soloist.

Richard Skinner's presentation of Clapton's gala night from the Royal Albert Hall successfully adopted much the same approach — before Clapton came on stage he introduced the backing musicians,

telling us that pianist Johnny Johnson was Chuck Berry's long-time associate. When Robert Cray and Buddy Guy in turn joined the band, Skinner also informed stereo listeners whose solo was coming from which channel.

Most valuably of all, Skinner was able to explain an odd hiatus during Five Long Years when Guy's solo ended abruptly and was taken up by Cray to string broke and Guy swapped guitars.

Overall, the radio sound was good, except when Guy entered stage left and his early solos were

underneath Cray's rhythm playing in the mix. Skinner again offered a thought on this: "Buddy is using the full depth of the stage", striding around as he played.

"Musically, it was simply a treat for anyone who cares about the blues, with what are effectively three generations of R&B guitarists together.

The most moving moment came when first generation (Guy) held the second (Clapton). "We need people like you to keep us going."

DAVE LAING

B R I E F S

● **NBD PICTURES** is to handle all international sales for The Genesis Story, a new television film about the band, currently in production by Best Of British Films and the BBC. Genesis manager Tony Smith executive producer. The film, which will be available in the summer, features both live and archive material, including material supplied by Bill Wyman's Rippling Productions.

● **MUSIC BOX** is preparing to start production on a new series of rock shows, called Raw Power, for ITV distribution excluding London.

● **SKY MOVIES** has recently acquired *Mad Dog Knife*, the cinematic adaptation of Brecht/Weill's *The Threepenny Opera*, starring Roger Daltrey, Richard Harris, Julie Walters and Raul Julia.

this is the first time this technique has been used for radio rather than the traditional silent approach. The research showed a substantial listener base among Atlantic's target 15-34 age group.

● **COOL FM**, Northern Ireland's new independent radio station, was launched on February 7 on 97.4MHz. Cool's head of music and promotions, John Paul, and his new team of DJs promise to keep to "music first and patter last."

● **ALAN YENTOB**, controller BBC2, and Peter Fiddick, editor of *The Listener*, will be participating in an ICA talk on the future of television in the context of the 1989 White Paper. The talk will be held at the ICA on February 27 at 7.30pm.



● **FOX FM** has promoted Steve Ellis (above), formerly head of music, to programme controller and Jane Morrison to deputy programme controller.

● **ATLANTIC 252** recently commissioned telephone research into its listener figures for its first 10 weeks on air and says it believes

KEY A=Radio 1 'A' list B=Radio 1 'B' list		RADIO 1		RADIO 2		REGIONAL		LIST CHART
		13 17 18 19 (4 wks)	17 18 19 (3 wks)	13 17 18 19 (4 wks)	17 18 19 (3 wks)	13 17 18 19 (4 wks)	17 18 19 (3 wks)	
3RD BASS The Gun Face	Def Jam	5	—	—	—	—	—	21
49ERS Touch Me (Special Version)	Ath & Bway	7	15	—	—	8	29	27
10.3 US, THE Mary	CBS	4	4	—	—	—	—	16
ADVENTURES Your Greatest Shot Of Blue	Elektra	—	—	—	—	—	—	17
AGE OF CHANCE Higher Than Heaven	Virgin	9	13	8	8	21	17	53
ALAN: THE Love Don't Come Easy	JCRAR	15	7	8	—	26	23	48
AND WHY NOT? The Face	Island	20	14	4	—	34	31	13
ANTI, ADAM & Adam All The Top	MCA	—	—	—	—	21	—	—
BABIA Baby You're Mine	Epic	5	—	—	—	30	29	87
BEATS INTERNATIONAL, Do Be Good To Me	Capitol	20	10	4	—	26	7	15
BECK, KOBIN Toots In The Rain	Mercury	—	—	—	—	15	20	—
BELLE, ROMA Baby Come To Me	—	—	—	—	—	—	—	—
BELOVED The	East West	17	21	4	—	38	27	24
BLACK BOX I Don't Know Anybody Else	Construction	4	5	—	—	29	12	—
BOLTON, MICHAEL, How Am I Supposed To Live	CBS	7	5	—	—	39	25	—
CARLISLE, BELINDA Raindrops Forever	Virgin	6	—	8	—	30	—	—
CHEF Just Like James Jones	Geffen	18	18	8	—	42	41	43
CLAPTON, ERIC Bad Love	Decca	14	20	8	—	42	25	22
COOL, LYDIA No Blue Skies	Mercury	14	8	—	—	22	25	42
COLUMB, PHIL I Wish I Would Ride Down	Virgin	20	21	4	—	48	46	7
CULTURES Beat Our Embodiment	Epic	—	—	—	—	12	13	—
DEL AMITRI, Nothing Ever Happens	A&M	20	23	4	—	43	42	11
DEPHE MODE Edge The Silence	Mute	20	12	4	—	28	21	—
DURKAC, DION Withers On The Subway Walk	Mercury	5	—	—	—	17	19	97
DOWNING, Will Come Together (Axe, 18 & Bway)	A&M	14	8	—	—	22	25	42
ENERGY ORCHARD Beat	MCA	6	5	—	—	22	16	52
ESTEFAN, GLORIA Here We Are	Epic	4	—	—	—	—	—	—
FURTHIMUTH, The King And Queen Of America	IR	19	22	8	—	43	37	29
EVERYTHING BUT THE GIRL, Onyx	blanco y negro	5	6	—	—	23	30	—
FRESH MEAT MORE Epic	London	7	—	—	—	—	—	38
FINE YOUNG CANNIBALS, I'm Not Satisfied	London	12	4	8	—	33	27	—
FLYNN Only One In Your Mind	Spiceland	—	—	—	—	11	—	—
FM, Freshly Think Of You	Epic	—	—	—	—	26	16	73
GOBOON, LONNIE Happenin' All Over Again	Supreme	21	24	4	—	41	33	4
GRAMM, LOU Just Between You And Me	Atlantic	—	—	—	—	22	25	—
GREEN ON RED, You Couldn't Get Amore	China	4	—	—	—	—	—	—
GUN, TONY On The Wheel	A&M	4	—	—	—	18	13	61
HALO JAMES, Could Have Told You So	Epic	17	20	8	—	45	43	8
HOUSE OF LOVE, Shine On	Fonitone	21	22	4	—	28	25	38
IT BITES Self Too Young To Remember	Virgin	6	—	8	—	13	—	—
JACKSON, JANET Come Back To Me	Breakout	14	19	8	—	46	42	27
JONES, QUINCY It's Be Good To You	Qwest	15	20	8	—	38	39	26
LA MER, Together	Breakout	—	—	—	—	14	—	—
LATINO, CIMO Windows	IR	4	—	—	—	18	18	53
MANFROTTE, WE WONDERS Get In Love	Capitol	8	12	—	—	34	5	—
MARTIKA More Than You Know	CBS	12	21	8	—	36	42	25
MATHEA, Miley Soul	Warner Brothers	8	—	—	—	16	—	—
MCARTNEY, PAUL Put It There	Parlophone	8	11	—	—	34	20	78
MIDNIGHT OIL, Blue Sky Man	CBS	11	16	8	—	26	12	—
MORNING GLORY, Run On My Pillow	PWL	17	18	4	—	39	42	3
MUGAN, JAMIE I Wish On The Wild Side	Casablanca	17	18	—	—	37	—	—
MURISON, Van Cowboy Island	Polydor	6	—	—	—	8	—	—
O'CONNOR, SINBAD Honking Company 2 U	Ensign	21	25	4	—	42	41	1
PANDORA'S BOX, Good Girls Go To Heaven	Virgin	—	—	—	—	13	—	—
POP, IGGY Linn On The Edge Of The Night	Virgin	7	—	—	—	6	—	67
QUEEN, I'm Not The One	Mercury	6	5	—	—	11	10	—
RAM, BAKERS Back 2 Back	Epic	4	—	—	—	18	18	53
RAE, CHRIS I Got The Heart	East West	17	18	—	—	32	37	47
RENEGADES SOUNDWAVE, Frantically A Robbery	Mute	5	6	—	—	8	—	41
RICHARD, CLIFF Shaggy Blues That	EMI	15	—	8	—	16	—	—
ROSTANDT/NEVILLE All My Life	Elektra	4	—	—	—	36	31	56
ROUSSEAU Two To Make It Right	A&M	5	—	—	—	25	27	99
ROVER, I Want You	Atlantic	5	7	8	—	10	10	12
SHERIDAN, THE I Got Love In My Heart	Ensign	4	—	—	—	—	—	—
STANFIELD, LISA Love Together	Atlantic	24	21	4	—	46	39	19
STRANGLERS In Paris	Epic	12	—	8	—	18	—	—
STEWART, DAVID I Wish You Were Here	Analogue	—	—	—	—	22	18	—
STEWART, ROD Downtown Train	Warner Bros	16	13	8	—	40	32	32
STONES, GRAMM Only The Love	Chryslis	4	6	—	—	32	8	—
STRAY HEARTS	PWL	19	15	4	—	38	37	9
TECHNOBONIC, Not A Kid Get It	Fontana	13	—	—	—	28	—	—
TECHNOBONIC, Not A Kid Get It	Fontana	13	—	—	—	28	24	2
TEY, BLAIR & ANOCHKA The New Heights	Elektra	18	13	8	—	18	19	77
THE NIGHT BE GIGANTS, Sunshine In Your Soul	Elektra	7	5	—	—	9	8	—
TITTO (Also The Rain)	Arista	4	—	—	—	—	—	—
TURNEY, TINA Sunshine Windows	Capitol	22	14	4	—	44	25	—
WATLEY, DOOT Everything	MCA	6	4	—	—	36	32	74
WRIGHT, BETTY GRAYSON HUGH How Your U.S.C.A.	Mercury	—	—	—	—	17	15	—
YELLI, Hubert Rapier	Fontana	11	11	8	—	35	36	18

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynne Freary on 01 583 9199 ext 263.

Records are eligible for the grid if they are on the current Radio 1 playlist or if they had 4 or more plays on Radio 1 or more weeks as monitored by Radio 1's Romoec (asterisk or ci) are featured on 11 or last week's IR playlists (A & B list).



Lean, mean and ready to roll

by Stu Lambert

FOR PATRICK Berry, five years of planning and effort will bear fruit on February 26 when Choice FM, South London's new black community radio station, begins transmitting from its new Brixton HQ. "We started out in 1984, applying for exactly the same area," remembers Berry, Choice's managing director, adding "It was always our intention to be a black music station."

Choice FM, which applied for its franchise under the name of SLR (South London Radio) is an "incremental" station, so called because for the first time franchises have been awarded to new, specialist broadcasters within the transmitting area of existing IR stations. For the first time, commercial radio stations are operating in a directly competitive environment.

Survey data on the transmission area is reassuring: the contingent of the 16-35 year-old target group is above the national average, as are purchases of records, tapes and videos. Employment levels and salaries are high and generally the profile reveals the type of affluent capital city consumer that the advertisers should love; but competition for advertising and the audience's attention will be fierce. That competition intensified last Decem-

ber when a late-addition IBA contract was awarded to Kiss FM, which promises to broadcast dance music London-wide from next summer.

"We see Kiss FM as another Afro-Caribbean radio station — they play black and Afro-Caribbean music under the heading of dance music," asserts Berry. By his calculations there will be four new commercial stations playing black music to Londoners by this autumn: Choice, WNK, Kiss and Jazz FM, whose musical territory also overlaps Choice's. While Capital obviously is not a black music station, it too plays a hefty ration of black pop and dance. "We'll have to be more responsive to commercial pressures," says Berry. "We had a solus position for our part of town, other than Jazz FM, now the competition will be greater."

Some incrementals which have started broadcasting have been admonished for concentrating the commercial end of their programming spectrum during peak listening times. Their output is thus virtually indistinguishable from a mainstream station like Capital, but Berry is fully prepared to use that latitude if he has to. "We can play music beyond our promise to perform 10 per cent of the time. If there's a larger audience for pop at peak times, we'll play it of course." He believes that the IBA's

decision probably will mean that the public lose out on variety because stations will be able to structure their programming to follow any successful format: stations with a more divergent output should have been licensed.

Such things only fleetingly dampen Berry's enthusiasms: "Black music and dance music are the same thing — all black music is dance music. The momentum of black music in the chart will be increased, so many stations will be playing it."

Programme consultant for London's first legal 24-hour black music station is Terry Jervis, the mastermind behind BBC2's black dance music show *Behind The Beat*, so a healthy ration of up-to-the-minute black sounds is a sure thing. Together with head presenter Merril Crawford and the station's playlist committee, Jervis will feed the Selector computer with the soul, rock, hip hop and house music which make up the main daytime fare. Other black music including reggae, soca, gospel, calypso and African music will be played in the evening, though Berry wants to remain flexible and just let us enjoy the music without rigid programming guidelines.

Thirty DJs were auditioned at the studios of WNK, Choice's incremental equivalent for north London. The startup roster includes



CHOICE'S PATRICK Berry (left) and Howard Bough

Crawford, who worked on the *Boston Globe* newspaper, WILD Radio and Associated Press before coming to London; George Kallitsis, head of production teams for Dove Pearce and Gary Crowley for Radio London and at GLR; noted reggae jock Daddy Emie; DJ Elaine, Dave Patterson, Merril Ditchard and Clerk Smith-Gooden.

Choice plans interviews with the

makers and movers in town, on arts show at the weekend and a programme devoted to King, a new musical based on the life of Dr Martin Luther King with words by black feminist writer Maya Angelou.

Further co-promotions are planned, but Berry concludes: "We'll get our programming right first — lean and mean — then move on."

STATION PROFILE

BBC

Leicester

BBC Radio Leicester

BBC LEICESTER was the very first BBC local radio station to open in 1967. "Our birthday is BBC Local Radio's birthday," says programme organiser Liam McCarthy.

MUSIC POLICY

One playlist covers Leicester's 30 per cent music output, records are programmed from the PLG computer. Recent odd-ons include Lisa Stansfield, Everything But The Girl and Paul McCartney. "We don't rotate any records heavily," says McCarthy. Oldies, including Eighties records, make up 80 per cent of music airtime.

Leicester joins Derby and Nottingham BBC stations, each evening for specialist programmes on folk, jazz and classical music. Wednes-

day's rock'n'roll show is presented by Brian Shuttleworth, historical adviser to the film *Buff! Be!* Day, Friday's youth programme is actually made by young people drawn from the large numbers who write to the station; one has now gone on to TV research at Pebble Mill. McCarthy has worked in the Local Radio Training Unit and places training high on the agenda — Leicester is currently involved in a training scheme with Loughborough University.

PRESENTERS

Leo Devine, a former religious broadcaster, is new at breakfast time; Tony Wadsworth hosts from 9 to 11 am, followed by John Florence until 4pm. Les Orvis presents from 4 to 7pm. McCarthy offers Devine and Wadsworth as the most popular presenters.

AUDIENCE

Leicester's target age group is 35-45, but McCarthy recognises that many listeners are over 45. Leicester is try-



LEO DEVINE, one of Leicester Radio's most popular presenters

ing to increase its audience share by attracting a younger audience without losing its faithful listeners. Weekly reach is 28 per cent, with only Radio One surpassing this at 38 per cent. McCarthy notes that "Leicester is the only place where a commercial radio station has gone bankrupt" and doesn't rely Nottingham's Gem AM as serious competition in Leicester.

THE INDUSTRY

"Not many people come and see us," says McCarthy, "but we recognise that we're not the kind of station that is likely to promote new bands."

STU LAMBERT

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Afrika rising

by Selina Webb

PERFECTLY TIMED to maximise on current awareness of the African National Congress and the struggle for freedom in South Africa, Gee Street is releasing Ndoemmyema, an EP performed by a powerful collective of Afro-Americans under the banner Hip-Hop Artists Against Apartheid.

The project was initiated in New York by Afrika Bambaata who cabal now extends to The Jungle Brothers, Queen Latifah, Lolek Shabazz, Ultramagnetics, Kings Of Swing, Ultimate Force, Lin-Que, Blackwatch, X-Clan, Arthur X, Audio 2 and Positive K.

After several months of editing, the track stands as a series of individual statements carried over basslines from My Body And Soul, an earlier Bambaata track. Shongo, The Funk Queens and Tashan recorded the refrain Ndoemmyema, which means "there are the black masses (rising to eradicate the system)".

Gee Street's enthusiasm for the track has led it shelving its own plans for a UK compilation album supporting the same cause. Featuring tracks donated royalty-free by a variety of UK dance independents, this is now likely to appear in the summer.

Far from puffing the dampers on the March 5 release of the single, Gee Street boss Ian Baker believes the news from South Africa will add much to Ndoemmyema's impact. He hopes it may also prompt other independent labels to follow with similar projects.

"The track was originally due for release in January, but the indications were that change was going to be taking place fairly soon. We decided to wait until Mandela is released and release the record then," he reports.

"President de Klerk has made this a gesture — and that's basically all it is — to legitimise the ANC and suspend the death sentence. But basically it's a publicity ploy to take the heat off for a while. Now's the time to consolidate the support for the ANC, increase European awareness about it and get people



PINK FLOYD guitar solo whacker! We name the guilty — Innocence

to actively support the Congress instead of just 'anti-apartheid', it's time for increased commitment."

Baker says that while label copies of Ndoemmyema are being filtered into the underground South African music scene. He also hopes to organise a rap tour in Africa in conjunction with the ANC.

Pink thing

by Andy Beavers

DO INNOCENCE really expect us to listen to a 10-minute track with a huge chunk borrowed from Pink Floyd's Shine On You Crazy Diamond? Don't they realise that this is 1990? What do they think punk rock was for?

OK, calm down. If we can manage to keep our prejudices at bay for a whole 10 minutes, then there is no denying that the song in question, Natural Thing, really is something special. Underpinned by a slow shuffling Soul II Soul(s) beat, it has lots of trendy ambient bits that actually work, plus wonderful, laid-back soulful vocals. And then, along bang in the middle, is the extended guitar solo courtesy of Pink

Floyd, which, believe it or not, really does fit in successfully. Innocence is made up of vocalist Gee Morris, plus the Reproduction production team, also known as Jolley, Harris and Jolley. Both came from commercial backgrounds, with Morris singing with the likes of Paul Young and Duran Duran, while Reproduction are probably best known for their work with Glen Goldsmith.

Brian Harris explains: "With Innocence the aim was to make music that will really hold its own on the dancefloor, but which can also be listened to and enjoyed at home. So we had to find a vocalist with a laid-back, sensual soul voice rather than a hard-edged one. Attitude was also important — the singer would have to believe in what we were trying to do, because Innocence is a long-term project."

Natural Thing was first recorded as a more straightforward R'n'B track, and was originally released on Reproduction's Collision label last autumn. It failed to do much in this country, but got more attention in New York, with the result that Profile has licensed the track over there. When Cooltempo got to hear the new ambient remix it wisely snapped it up for the UK. Due out on February 19, the track is poised to be a massive hit, both on the dancefloors and in the charts. The label is also planning an LP for the summer, with a follow-up single due out in the spring.

C O L L U M N

FURTHER TO last week's opening diatribe, it is equally irritating for a reviewer in my position, serviced largely with advance promo pressings, when a promo does have a fully printed label but only has a catalogue number that obviously bears no relation to the one with which the commercial pressing will end up. Why can't companies be set out the proper number in brackets foot One such that I thus can't give the right number for this week is the hotly tipped **TTTTTO** After The Rain (Arista KAN 1), a densey jangling epicodic jitterbug by **Manoh Chetty** Sweden-based half sister. Another even hotter one from the same label for which I know do have the correct number is the **Paul Dukaynys** produced **Accused Sisters!** (Believe On Miracles and **Years For Years**. Shout! announced exciting **rap MC WILDSON** Warner (Arista 61 2 956).

Taking off last for those DO... announced those that are stocking it is the **Phil Collins** girl's smooth reworking **new US** cranked steadily chugging Eurotop **JAM TRONIK** Another Day In Paradise (The Sidney Max) (Germans ZYX Records ZYX 6265-12). Other quite hot Euro Imports include the **De La Soul** Say No Go rhythm drive. **Karyna** Let Me Love You For Tonight quoting, purely ralling **OLIMPIA** You Want My Love (Italion Meeting ME 10), and the Der Erdbeermund style, FF the same.

German mutated **Francis Villan** comes up **Culture Beat**, pleasantly loving **LOVE CLUB** featuring **Jelly** Das Reiz Haar (Germans KRA 1743444), coincidentally created by the same team which tackled a similar concept in **Komuter** Hans Von Stoffeln (reviewed only last week).

My own current love US import is the interestingly different terrifically buoyant "new jack paving" rap **RICH NICE** The Rhythm, The Feeling (US Matown MO-4691), while others getting attention include the funky soulful **ice-segregation/apartheid** **JAY WILLIAMS** Sweed (US Big Beat BB-00011); pre-Christmas exciting hip house hit remixed **LEE GEE** Get Busy (1990 Remixes) (US Live 1330-1-J); **Adreya** type grimly wailed **PAUL BRION** That's How He Stole My Love From You (US Tommy Boy TR 946). Voodoo Ray and other samples accessed basic house instrumental (in six mixes) **ROYAL ORCHESTRA LTD** Mykols Melodie (US Fourth Floor Records FF 1109).

Oh him now, with an original vocal this time, the wailing and jangling **BLACK BOY** (Don't Know Anybody Else (see Construction Records PT 44880)) perhaps last

instant than their 1989 number one seller but sure to pick up follow-on sales. Reissued following the crossover success of 20 Seconds To Comely is **SILVER BULLET** Forth The Guillotine (Tom Tom Records TTT 013, via Pacific), initially in vinyl. **Ben Chapman** mixes but soon to be followed by **Norman Cook** remix. Another rap taking off now if it's released here is the Funk based enjoyable lazily drawled self consciously whacky dancestep introducing **DIGITAL UNDERGROUND** The Humpty Dance (BCM Records BCM 364 X).

Likely to be big on the pop scene, it seems to me, is the **Duncan** **Midwestern** remixed thunderously jiggly snarled and whispered **SHAKESPEARE SISTER** Dirty Mind (Extended 1990 Version) (fir ZYX 128). The crewily crafted minimalist chants and rattling rhythms throbbed archy/punk "African" party fun **AFRIKADIC PHIL** (Shakel in 3 SHAKK) could create interest too.

Also out here are the gospel style girls wailing New York disco **JOMANDA** Don't You Want My Love (CAFF 43440). Guinness Book Of Records' world's fastest reggae singer rapper's frisky hip house **SIMON HARRIS** shattering **DADDY FREDDY** Ragga House (All Night Long) (Living Beat Records SMASH 5). **Culture Beat**-style German poetry muffering but more French Kiz-ah **SIGMUND UND SEINE FREUNDE** Erdbeermund (Porlaphone 12R 6243), dialogue studied languid yet remoteness rumbly rolling Teutonic **FISCHERMAN'S FRIEND** Money \$ (EG EGO 51, via Virgin); Nottingham based soulful girl led slickly grain grinding **SPECIAL EFFECTS** Good Loving (SSM Records SSMD 01, via Jet Set); **Murvin Guye** classic reworking slickly soulful slow **BY ALL MEANS** Let's Get It On (Fourth & Broadway 12 BRW 154); similarly of **Murvin Guye** tribute, is his gently doctored **What's Going On** style, though newly written **MAZE** featuring **Franklin Beverly** Silky Soul (Warner Bros W273882).

Grandmaster Flash produced breezily churning hip house **DOOM** Shake Your Body Down (Profile PROT 276); extremely typical (as sampling their own aides) jiggly half beastly remixed **MELIA VARELLI** All Or Nothing (US Megamax) (Cooltempo COOLX 159); **Maurice Casseary** featuring **Franklin Beverly** soul house instrumentals on a four track **AUDIO ONE** Journeys Into Whistled EP (Room Service Records ROOM 00), via G&W/V1-509 5244).

DANCE CLASSES

STEP 1 **from dance:** the hardest hitting dance pages out

STEP 2 **the club chart:** the only dance chart with clout

STEP 3 **dj directory:** what clubs are all about

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TOP DANCE SINGLES

17 FEBRUARY 1990

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

THIS WEEK'S LAST WEEKS ON CHART

1	DUB BE GOOD TO ME	Geel GOK(IX) 39 (F)
2	GET UP (BEFORE THE NIGHT IS...)	Swayward STR(T) 8 (BMG)
3	GO TO HAVE YOUR LOVE	Capitol (12)C1 559 (E)
4	Live On Tour (featuring Wonder5)	
5	WALK ON BY	PHL PNL(T) 48 (P)
6	HAPPENIN' ALL OVER AGAIN	Suprema SUPP(T) 159 (P)
7	PROBABLY A ROBBERY	Mute (12)MUTE 102 (I)
8	WELCOME	fr/London F(1) 126 (F)
9	MOTHERLAND...A-FRI-CA	
10	(CHERRY LIPS) DER ERDBEERMUND	Epic 655437 (12) 655436 (C)
11	GET INTO IT	Champion CHAMP (12)222 (BMG)
12	All 4 Love (Break 4 Love 1990)	Champion CHAMP(12) 228 (BMG)
13	LET THERE BE HOUSE	Big One V(V)B(IG) 19 (I/R)
14	NR-G	MCA MCA(T) 1386 (F)
15	CAN YOU FEEL IT	Champion Legend Champion CHAMP (12)222 (BMG)
16	I DON'T KNOW ANYBODY ELSE	Black Box Du-Cou/RCA PB43479 (PT43480) (BMG)
17	I'VE BEEN GOOD TO YOU	Quest/Warner & W 28977 (W)
18	SPIN THAT WHEEL	Hi Tek 3 Heat Y To Kid K Brothers Org. (12)BORG 1 (BMG)
19	JUICY	
20	Weeks-N-Effect	Malown ZB4235 (12) Z4236 (BMG)
21	Beloved	WEA WY 4246 (W)

21	DEXTROUS	4 Nights/Dee Wax/Warp/Outer Rhythm - (WAP 2) (I/R)
22	GOING BACK TO MY ROOTS	10 NEW TALK Music Center Inc. (W) 7
23	WAS THAT ALL IT WAS	5 Kim Mazelle Syncope/EMI (12)57 32 (E)
24	DIRTY CASH	Adventures Of Stevie V Mercury MER(IX)311 (F)
25	WALK ON THE WILD SIDE	10 Mouch Tabu 6555967 (12) 655964 (C)
26	TOUCH ME	4th & B'way/Island (12)81 157 (F)
27	PUR YOUR HANDS TOGETHER	7 Doz Mad feat Nutt Juice fr/London F(1) 124 (F)
28	THE GAS FACE	3rd Boss Def Jam/CBS 6556270 (6556278) (C)
29	THE PLEASURE OF MUSIC	3 Ester B Def Jam/CBS 6556270 (6556278) (C)

30	BOUNTY KILLERS	Depth Charge Vinyl Solution - (STORM 13) (SRD)
31	DON'T YOU WANT MY LOVE	31 Jomanda RCA PB4405 (PT43406) (BMG)
32	SAXOPHONE	Saxophone Orchestra Cynnet (CYGT 2) (BMG)
33	LISTEN TO YOUR HEARTBEAT	33 Precinct 13 Living Beat (SMASH 8) (P)
34	YOUR LIES	34 Donna CityBeat/CBE 748 (CBE 1248) (W)
35	FONG FOR DENISE	35 Fong Fong BCM BCM 378(X) (C)
36	WELCOME TO THE TERRORDOME	36 Public Enemy Def Jam 6554760 (6554768) (F)
37	HOLD ME BACK	37 Westbam Swayward STR(T) 8 (BMG)
38	COME BACK TO ME/ALRIGHT	38 Janet Jackson Breakout/A&M USA(T) 681 (F)
39	INDEPENDENT WOMAN	39 Roxanne Shante Breakout/A&M USA(T) 676 (F)
40	I CALLED U	40 Lil Louis & The World fr/London F(1) 123 (F)
41	LOVE ON LOVE	41 E-Zee Love/DeMouthquake More Protein PRO(T) 112 (F)
42	BEACH BUMP	42 Boy Ford Rhythm King 78F0RDE (12)F0RDE (I)
43	INSTANT REPLAY	43 Koolhaan Foreface (12)FAN 22 (P)
44	HIGHER THAN HEAVEN	44 Age Of Chance Vinyl VS(T) 1228 (F)
45	EVERYTHING	45 Jody Watley MCA MCA(T) 1395 (F)
46	CAR WASH/WISHING ON A STAR	46 Green Day Swayward STR(T) 7 (BMG)
47	TWO TO MAKE IT RIGHT	47 Seduction A&M USA(T) 679 (F)
48	LOVE ME TRUE	48 The Roots Big Life/Kool Kat KOOL(T) 510 (I)
49	TESTONE	49 Sweet Exorcist Big Life/Tommy Boy BLR(14)T (I)
50	THE MAGIC NUMBER	50 De La Soul Tommy Boy/Big Life BLR(14)T (I/R)

JET STAR REGGAE CHART

ADVERTISING SALES

01-961 5818

1	AMAZING GRACE	CR 41
2	NEW TALK	12MUSIC 722
3	THIRTY SIX AGE	Shabba & K. Crystal Greenades GMB 125
4	YOU GIVE ME HIC UP	Eggar and Gregory Technique PNT 30
5	ZIG IT UP	Burglar & Neutron Pickett PNT 20
6	YOU ME AND SHE	Wizaya Wonder Pickett PNT 29
7	MOLT WATER	James HOSKIN 004
8	NUMBER ONE GIRL	Berry Breen Blue Jays PJ 028
9	STOP LOVING	Madeline Marley White Label SC 2
10	DOWN IN JAMAICA	Red Fox and Nektariae Chant CRF 29
11	CHALK ON THE MOVE	Chadon Dubois Pictograph PNT 002
12	OBLEIVE IN YOU	Papa Spresso Pictograph PNT 002
13	LET'S START LOVE OVER	Hudson & Frenchie Paul Pictograph PNT 002
14	HOW ABOUT US	Freddie Paul Cashbond CRO 001
15	LOVE IS ALL I HAVE	Freddie Brown Chant CRF 40
16	LOVE OR PHYSICAL	Grand Asha & Pauline Taylor Pictograph PNT 002
17	EVERYTHING YOU GO AWAY	Honey T's Coco T'Robabo R. B. Massey BMD 072
18	NEED YOUR LOVING	Yvonne Joseph Paul Blue Jays PJ 025
19	WICKED IN RED	Shabba Ranks Dignity 001
20	EVERYONE MAKE LOVE	Michael Palmer & Johnny P. Friday 001

TOP 10 ALBUMS

1	DEEP HEAT 5 - FEED THE FEVER	Various Telfar STAR2411/STAR2411 (BMG)
2	PUMP UP THE JAM	2 Technotronic Swayward SYRLP (15)YRMC 1 (BMG)
3	DONE BY THE FORCES OF NATURE	3 Jungle Brothers Eternal WX322/WX322C (W)
4	THIS SHOULD MOVE YA	4 Mantrix Capitol EST371/17CE52711 (E)
5	AFFECTION	5 Lisa Stansfield Arista 210379/410379 (BMG)
6	PARADISE REMIXED	6 Inner City 10 XID81/CRID81 (P)
7	BACK ON THE BLOCK	7 Quincy Jones Quest WX213/WX213C (W)
8	THE CHIEF	8 Tony Scott Champion CHAMP1022/CHAMP1022 (BMG)
9	THE CACTUS ALBUM	9 3rd Bass Def Jam/CBS 4660031/4660034 (C)
10	3 FEET HIGH AND RISING	10 De La Soul Tommy Boy/Big Life DLS1P 1 (I)

REGGAE ALBUM CHART

1	REGGAE HIT VOL 1	Various Artists Jet Star JEP 1007
2	HOLDING ON TO THE CROWN	Greenades GMB 124
3	DEBUNKING THE CLASSIC	Naturally Obvious Greenades GMB 125
4	LOVERS FOR LOVERS VOL 2	Various Business BNP 900
4	WICKED IN RED	Various Blue Mountain BNP 027
6	MASSIVE 3	Various RBE11731 DOABLE
7	MUSICWORKS SHOWCASE '90	Various Greenades GMB 139
8	SCORE OF LOVE	Various James PNT 118
9	IN THE COUNTRY	Various Cynnet BICHAN 21
10	BEST BATH FATHER	Shabba Ranks Blue Mountain BNP 25
11	CRAZY	Various Pauline Taylor Pictograph PNT 002
12	NEVER KNEW LOVE	Carl G. Carter Ektabakh KALP 001
13	I.O.U.	Various Greenades GMB 136
14	LIVE AND LOVE	Various James PNT 1052/1049
15	327 MAGNUM	Various Steady & Crew PNT 1040
16	LIVE PART ONE	Various Blue Mountain BNP 25
17	HITS OF SIR LLOYD	Various Sir Lloyd BNP 025
18	LIVE PART TWO	Various Blue Mountain BNP 25
19	GREENEVES SAMPLER VOL 3	Various Greenades GMB 137
20	CHEATING HEART	Various Campbell Angella ANGEL 0010

TOP 10 BUBBLERS

1	YOU PLAYED YOURSELF	1 You T Sire W9994(T) (W)
2	5,6,7,8	2 Shut Up And Dance GTI (G110097) (PAC)
3	WHEN CAN I CALL YOU	3 Lisa Lee No Groove (NG032) (Imp)
4	MOMENTS IN SOUL	4 It And The Big Family BHS (B6209272) (IMP)
5	SEARCHING	5 Robyn Soultown (SOUL 004) (BMG)
6	ANOTHER DAY IN PARADISE	6 Jamiroquai ZYX (ZYX 626512) (Imp)
7	LUXURIA	7 Sene Lufiano BCM BCM 379(X) (P)
8	HAZE SONAR	8 Maresias BCM BCM 380(X) (P)
9	I LEFT MY WALLET IN EL SEGUNDO	9 A Tribe Called Quest Jive (USA) 13061 JD (Imp)
10	54-46 (THAT'S MY NUMBER)	10 P.K.S. Hysteria HYST(X)100 (E)

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MC's Logik - Peace & Unity - SUBX 017 - 12" Submission

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Karen Williamson - Love Hangover - TTT 021 - 12" Tam Tam

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Monique - Till The End Of Time - DBTX 3090 - 12" - Debut

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Channel 5 stars

by Stan Britt

CHANNEL 5 is moving into the world of jazz this month with the launch of *Verve Video*.

The initial six titles feature such big-name artists as Count Basie, Dizzy Gillespie, Nat King Cole, Stan Getz, Keith Jarrett, Carmen McRae, and Dave Grusin. The cassettes will retail at £9.99, with a dealer price of £6.95. Each release will be supported by substantial advertising and promotional campaigns.

The first Verve videos are: Count Basie & Friends Plus Louis Jordan (CFV 10222), Nat King Cole (CFV 10223), Keith Jarrett Standards II (CFV 10242), Lee Ritenour & Dave Grusin — Live From Record Plant (CFV 10252), Carmen McRae Live (CFV 10282), and A Tribute To Charlie Parker. The last-named is headlined by Getz, Gillespie, Milt Jackson, and Max Roach.

The label's launch is being supported by national press advertising plus selected jazz publications. It will also be advertised in the mailing lists of the Ronnie Scott Club and Pizza Express. An illustrated leaflet is being distributed

through shops, restaurants and clubs nationwide.

Verve Video will also be one of the first advertisers on Jazz FM. "Jazz is more popular now than it's ever been", claims Dominic Riley, Channel 5's senior product manager, "and it not only sounds great but looks great. Video is the perfect medium to capture its distinctive sound and look. Verve Video will build on the success of Verve Records to establish itself as the UK's number one jazz video label."

Elsewhere on the jazz-video front, the Hendrix series Live At Ronnie Scott's is being reactivated, with titles featuring Art Blakey, Chet Baker, Anita O'Day, Chico Freeman, Memphis Slim, Curtis Mayfield, Taj Mahal, Roy Ayers and Nina Simone.

In addition, Castle Communications — Hendrix's parent company — is releasing the video's soundtrack on CD and cassette. The company's Lee Haynes believes that the videos will act as a sales spur to the CDs and tapes.

At present there are no other video titles in the can, says Haynes, "but we are looking seriously at the prospect of filming and recording

further of Ronnie's". By the middle of this year, he says, Castle Communications is hopeful of having another half-dozen jazz videos ready for production.

"But we've no plans, as yet, of adding to our repertoire from sources other than Live At Ronnie Scott's. But the way the Ronnie Scott is going at the moment, the prospects are good. Our advertising, at present, is very selective — and of a specialist nature — but with the kind of growth in this market, and when our catalogue grows, no doubt, we'll be expanding our advertising".

Haynes is equally enthusiastic at the sales potential of the CD and tape versions of the Scott's videos. Inlay cards of the former are equally eye-catching in full colour, but the front-cover photos are different. With the exception of Simone's My Baby Just Goes For Me, each of the CDs tapes carries a completely different photographic reference and overall design from the videos — only the live at Ronnie Scott's logo remains. And each of the CDs tapes carries a full colour advertisement for all configurations.

● Most recent additions to the Castle/Hendrix jazz videos are A Night In Havana (celebrating a memorable Eighties visit by Dizzy Gillespie to Cuba), and Stephane Grappelli Live In San Francisco (a delightful moment of the veteran violinist's '85 visit).



Trumpet voluntarily

IN A long and distinguished career, exiled South African trumpeter Hugh Masekela (above) has worked with artists as diverse as Abdullah Ibrahim, The Doors, Fela Kuti and Paul Simon. During that time, his popularity in Britain has remained high, most recently exemplified by his two visits to the Ronnie Scott Club last year, where crowds queued nightly to catch even one set of Masekela's seven-piece band. It was during 1989 that Masekela's debut LP for Novus — *Uptownship* — was issued here.

As perfectionist as he is about his recorded work, Masekela is pleased with how *Uptownship* turned out. "No, I don't think it's much different from my previous albums — I think it's more extensive, really. Six of the songs are old South African, including my own title tune. They turned out fine. So, too, did Smokey Robinson's *Ooo, Baby, Baby*, Gamble & Huff's *If You Don't*

Know Me By Now, and No Woman, No Cry, by Bob Marley, one of my favourite composers and a very dear friend of mine."

And his next Novus LP? "Well, that depends on just how well — or otherwise — *Uptownship* sells, doesn't it? If it does well, we might well do the next one live. This band is a really great live band."

What does Hugh Masekela think has been his most important achievement as a hard-working, creative musician? "Principally, that I've been able to come back to my learning roots. Actually, I don't think my career's really started yet. It will start when South Africa becomes a normal society."

"What I've achieved mostly, I think, is knowledge — and I'm proud of that, because it's the kind of knowledge that I can take back to the people who need it most. Like those where I come from."

SB

Jazz TOP 10

- | | | |
|----|---|--|
| 1 | VISIONS TALE
Courtney Pine | Antilles AN8746 (F) |
| 2 | DON'T BE AFRAID OF THE DARK
Robert Cray Band | MERCURY MERY1129 (F)
C.MERK97/CD.830568-2 |
| 3 | BLUE NOTE SAMPLER
Various Artists | Blue Note BNX2 (E)
C1CBNX/CD.CDBNX2 |
| 4 | STRONG PERSUADER
Robert Cray Band | Mercury MERY97 (F)
C.MERK97/CD.830568-2 |
| 5 | AURA
Miles Davis | CBS 463351 (C)
C.463351/CD.463351/2 |
| 6 | AMANDA
Miles Davis | Warner Bros WX250 (W)
C.WX250/CD.WX250CD |
| 7 | NEW TIME OUT OF MIND
Grover Washington Jr | CBS 4655261 (C)
C.4655264/CD.4655262 |
| 8 | LETTER FROM HOME
Pat Metheny Group | Geffen 924245 (E)
C.9242454/CD.9242452 |
| 9 | SILHOUETTE
Kenny G | Arista 209284 (BMG)
C.4029284/CD |
| 10 | INTRODUCTIONS IN THE DARK
Andy Sheppard | Antilles ANLP 8742 (F)
C.ANC 8742/CD.ANC 8742 |

CHART COMMENTARY

The Chet Baker revival is reflected in our specialist shops chart with the Blue Note compilation coming straight in at the top. Among four other new entries is the latest from UK indie label Miles Music. Guy Barker's Holly J. In contrast to the volatility of that listing, High Street jazz sales showed little change over the last month, with Courtney Pine supreme and 1989 releases from Grover Washington and Kenny G edging into the 10.

Compiled by Music Week from Gallup data

FOR SOMEONE starting his fifth decade in the jazz world he looks like he has no desire to take things easy.

The 62-year-old Konitz, is recognised as one of the great stylists of the alto saxophone by long-established players as well as the new breed of saxophonists.

And for his recording career, the Eighties turned out to be as productive and consistently rewarding as virtually any previous period.

Konitz' distinctive alto was heard at encouragingly frequent intervals on a variety of sympathetic labels, distributed here by Harmonia Mundi. They include *Sunrise* (Dovetail), *Music For String Quartet*, *Jazz Trio*, *Violin & Lute*, *Steep Chase* (Yes, Yes, None!), *Concertino On You*, *Pole Porter* (Song), *Windows*, *Owl* (*Toot Sweet!*), *Soul Note* (*The New York Album*; *Live At Loren*; *Ideal Scene*); and *Label Bleu* (*Medium*).

A renowned perfectionist, Konitz enjoyed the individual collaborations with pianists Michel Petruccianni (*Toot Sweet!*) and Hal Galper (*Windows*), and trombonist Albert Mangelsdorff during the date which produced *Art Of The Duo* for Enja. The album, released this month in the UK, is also distributed by Harmonia Mundi.

Of particular satisfaction to Konitz has been the LP he recorded in Rio de Janeiro last year, and which represents his first involvement with MA Music, the West Germany company started by Marion Koopman, daughter of the late composer-and-leader and Allan Botschinsky, a distinguished

Danish trumpet player and composer. Botschinsky, who produced *Live Konitz* in Rio, is also responsible for all the material.

Rio represents the veteran altoist's first all-bossa nova album. He thoroughly enjoyed recording with a small combo of young local musicians, Says Konitz: "They are first-class musicians that work with all the great Brazilian singers and instrumental stars. It would be like it New York City, with guys like Ron Carter and so on."

"It was a little touch-and-go at first. I think a couple of the guys knew my music — but for me this was totally new territory. They certainly responded, musically, right from the beginning. And after a couple of days, the guitarist, Victor Bigliani, said he felt very honoured to play with me. Which was very touching."

The album was the first of Konitz's many releases to make *Billboard's* jazz chart.

During the lengthy and distinguished lifetime in jazz, Lee Konitz has rarely gone unrecorded. There are numerous recommendable examples of the younger Konitz currently available in the UK catalogues, including some choice examples of his early solo capabilities with the Claude Thornhill Orchestra (*Tapesies*, an Affinity).

His coming-of-age, as a truly important solo performer, is documented on *Wave* (Timespan), *Black Lion* L... *At Storyville*, a live set from '53), and through a series of classic studio collaborations with Gerry Mulligan and Chet Baker (*Konitz*

Meets Mulligan, Capitol/Pacific Jazz also from '53).

The fully mature Konitz is splendidly present throughout *Autumn* (Verve, '61). And he is persuasively evident on several cuts from *The Cove*, a typical LP offering from singer-pianist Meredith d'Ambrosio (*Sunnyside*).

SB

SPECIALISTS' TOP-10

- | | | |
|---|--|----------------------------|
| 1 | NEWLY SET LIST - THE BEST OF Blue Note
Chet Baker | Blue Note
GNP 9598 (F) |
| 2 | NEWBORN Gary Burton
Chet Baker | Gerry-Note
GNP 9598 (F) |
| 3 | AURA Miles Davis | CBS
463351 (C) |
| 4 | THE DOORNOOR CONCERT Live Concert | ANTILEP 101 (F) |

- | | | |
|---|---|----------------------------|
| 5 | NEW STEREO LIVE AT LOREN Blue Note
Andy Sheppard | Blue Note
8.10.2013 (F) |
| 6 | ART PERSIAN Blue Note
Enja | ENJA 2004 (F) |
| 7 | ART PERSIAN Blue Note
Enja | Enja
AN 8742 (F) |

- | | | |
|----|--|---------------------------|
| 8 | NEW HULLS Blue Note
Guy Barker | Blue Note
GNP 9598 (F) |
| 9 | NEW HULLS Blue Note
Guy Barker | Blue Note
GNP 9598 (F) |
| 10 | LETTER FROM HOME Pat Metheny Group
Geffen | 924245 (E) |

● *Album Weeks* Compiled with the assistance of Alan Jones, London, Martin Howard, London, Ian Pressman, Temple Rowland, London, Roy Andrew, Record Centre, London, M. Stevens, Harvey's Clubhouse, New Orleans, Alan Bennett, London, Dave Ray, John Stone, London, Charles & Yvonne, London, Anthony Brown, London, Dave Ray, London, London, Steve & Tony, Hazy, York, David, London.

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BST 81502



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BLJ 84163



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BT 84129



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BJ 80583



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BST 84146



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BEST OF
BJ 91139



HERBIE HANCOCK
MAIDEN VOYAGE
BST 84195



JOE HENDERSON
PAGE ONE
BJ 84140



FREDDIE HUBBARD
OPEN SESAME
BJ 84040



HANK MOBLEY
SOUL STATION
BLJ 84031



HANK MOBLEY
NO ROOM FOR SQUARES
BJ 84149



THELONIOUS MONK
GENIUS VOLUME 1
BST 81510



THELONIOUS MONK
GENIUS VOLUME 2
BST 81511



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BST 84151



BUD POWELL
THE AMAZING BUD POWELL
VOLUME 1
BST 81503



IKE QUEBEC
BLUE AND SENTIMENTAL
BST 84089



SONNY ROLLINS
AT THE VILLAGE VANGUARD,
VOLUME 1
BST 81581



WAYNE SHORTER
SPEAK NO EVIL
BST 84184



WAYNE SHORTER
BEST OF
BJ 91141



HORACE SILVER
SONG FOR MY FATHER
BST 84185



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BLUE NOTE

An American in Paris



STEVE LACY: saxophonist supreme

by Stan Britt

AT NO time during what has been a lengthy and distinguished career could Steve Lacy ever be accused of lacking the courage of his convictions. Often bracketed with the so-called avant-garde performers in jazz, from the late-Fifties until the present, the quiet, yet resolutely determined, New Yorker has made both a living and a richly-deserved reputation as just about the only jazz player to concentrate exclusively on the soprano-saxophone.

Lacy's constantly-changing music hasn't always suited the tastes of the more conservative jazz followers. But his unswerving belief in following his natural instincts have long since been something of a post-war jazz legend, lending credence to the opinions of many who think of him as a dedicated, if uncompromising figure. Steven Lacksitz, son of Russian immigrants, from denying that kind of reputation, is certain that in many ways this has been his only course of action.

"You have to want to do something," he says. "You have to really burn to do it—and, yes, you have to be a little bit crazy too. And there are times when you need a good partner to help you through the hard times. And my own teacher in this kind of area, in my early-twenties, was none other than Cecil Taylor."

Lacy rates his near-50-year period as musical associate of perhaps the arch-avant-gardist of them all as a fundamentally important part of his own evolution, both as a performer as well as a teacher. For Taylor and his colleagues, it was often a case of open hostility— from fans, critics and even fellow musicians alike— during the radically experimental period of jazz history, a hostility that occasionally developed into downright hatred.

"Yes, real hatred. And it amazed

me. Because I found his music so humorous and swing. Wonderfully original, fresh. And I couldn't understand why people couldn't dig it. I was shocked at the hostility of so many musicians at that time, plus critics, club owners, and all. Of course, among other things, I learned that such opposition dies after about 20 years..."
Lacy found rigid opposition— although not hatred— when he worked as a member of Thelonious Monk's combo in 1960. "I learned, both with Monk and Cecil—who, incidentally, is a very tough man, who knew exactly what was happening and who knew how to handle it— how that kind of system works. If you read the letters of Van Gogh, or somebody like that, you realise you mustn't take that hostility and opposition seriously."

Freedom has always seemed to be an unwritten part of Steve Lacy's musical make-up, something that he readily subscribes to—but with one cautionary note: "Well, jazz is freedom. But freedom has a price—it isn't free. And with my decision to use soprano, and no other instrument, it's freedom insofar as I don't have to fight with anybody else."

As with the great Sidney Bechet before him, Lacy had things more or less to himself until another sax legend, John Coltrane, decided to add soprano to his already well-established tenor in the early-Sixties— Lacy being a principal reason for his doing so. Coltrane's powerful influence on his secondary instrument resulted in a whole generation of younger sax players adding soprano to their particular armours. A situation with which Lacy was not at all unhappy.

After firmly establishing himself as a major solo voice in his home country, Lacy relocated to Europe. At present he is based in Paris, where he and his current band reside—a situation that has continued happily and productively for

several years.

"Actually, we don't play too often in Paris itself, but we manage to appear regularly in Italy, West Germany, the UK, well, in other territories such as Turkey, Canada, Japan, and the States—we're doing a five-week US tour this April/May. And, no, there are no plans at present which would mean my resettling in my home country."

Thanks more often than not to enterprising European jazz labels, Steve Lacy has been a prolific recording artist since his first trip to Europe in 1965. Since that time, he has recorded of encouragingly frequent intervals, in all kinds of contexts and, most courageously of all, in completely unaccompanied situations.

In the solo-soprano recording context, he rates his Only Monk (Ode) label, for the Italian Soul Note label, as both one of his favourite and finest studio offerings. "In fact, I'd so well I've done a sequel to it, called Mr. Monk. It isn't out yet, but I'm in the process of editing it, and I'm hopeful Soul Note will issue it later this year."

Although Lacy agrees that the sheer regularity of his albums during the past 20-25 years has sometimes almost reached saturation point, he is grateful for the many opportunities— "Let's face it, it helps me keep my musicians constantly stimulated and eager to remain in my company—and that's a very important thing. There are a couple of times I wish would disappear. Unfortunately, they do not play of the night speed."

So what is important? "The many European labels which have helped document his continued progress, both as performer and composer, he is "most pleased" at his association with the American Novus label.

Lacy's third Novus album will be released on March 5, coinciding with the latest British tour— four concerts in all, opening at London's Queen Elizabeth Hall, February 28, and ending at Leicester's Phoenix Theatre (March 3)— and the prognosis for it is every bit as good as its predecessors, probably good as the best yet for the BMG contemporary jazz label.

Anthem features the same Steve Lacy Sextet which comes to Britain this month, with the addition of trombonist Glenn Ferris, Moroccan percussionist Sam Kelly, and vocalists La Voix. The title tune, and the album's central item, is a reworking of a piece commissioned by the French government for last year's bicentennial celebrations.

"I guess you could call me a happy guy— certainly, I'm happy with the Novus situation. And I really feel at home in Europe— like a fish in the European ocean. I can go from country to country, and I feel very free and comfortable doing that. Same with my band, of course, we're all in the same boat."

"I guess you know I have Russian blood in my veins. So, with all the loosening-up going on there, it's not inconceivable that I'll be able to perform my music, with my 100-man orchestra, in the not too distant future."

Playing only soprano-sax, of course.

by Stan Britt

EMI IS well represented this month— especially with regard to reissues and compilations of the variety of leading jazz labels which come under the company's umbrella. For its second venture into the Rockwell reissue game, it is masterminded by Michael Lusitano. EMI makes available once again the first studio meeting of one CD (the latter appropriately entitled: The Complete Louis Armstrong/Duke Ellington Sessions). Also re-released are: **Count Basie Swings, Tony Bennett** Sings and a slightly reconstructed (and acutely reconstructed) **Maynard 61**, featuring trumpeter **Maynard Ferguson's** explosive big-band. Also on current release— **The Bud Powell Trio Play and John Coltrane's Like Sonny**. All four titles appear in LP and CD format.

EMI also commences a reissue programme of Capitol jazz, with **Coleman Hawkins's** Hollywood Stampede, **Duke Ellington's** Piano Reflections, **The Capitol Solid Soul Trio** (in two separate volumes)— all on CD. **Blue Note's Best Of** series continues with **Dr. Billy Byrd**, **Powell**, **Hovance**, **Silver**, **Art Blakey**, **Sonny Rollins**, **Freddie Hubbard**, and **Stanley Turrentine**.

Of a more recent vintage, and like the Capitol, released in CD-only format, come three more from the EMI catalogue— **Richard Elliot's** *Time To The Stars*; **Richard Elliot's** *Time To Walk*; and **Maynard Ferguson's** *Big Band Nouveau*. As all of the above wasn't enough to make February a stellar month, EMI has a further sextet of **Frank Morgan's** Solid Soul trio, involving **Richard Holmes/Gene Ammons** (Groovin' With Jug), **Lou Rawls** (in New Orleans), and **Billie Wilson's** Moment Of Truth; **Tim** (featuring two gifted keyboardists, **Russ Johnson** and **Paul Tabor**); **Cliff Twardzik**, recorded separately, and **The Route**, co-starring **Art Pepper** and **John Coltrane**. The latter is available in CD and LP.

Contemporary Blue Note is not forgetting its brand new offerings— **Dianne Reeves** (Never Too Far), **Diane Warren** (The Inventor) and **Rick Margules** (Color), and pioneering composers **Andrew Hill** (Eternal Spirit) and **Michael Patterson** (*King*). Also released in LP format— **Lou Rawls** At Last, the live track of his immensely satisfying New debut album *At Last*, available on a seven-inch cassette/single, 12-inch single and CD single—which ties in nicely with the singer's prestigious All Star concert on February 23.

Last but certainly not least from EMI House comes Pacific Jazz Collection No. 1, available again in LP and CD formats, through retail outlets or by mail order from EMI. Comprising nine titles, the set includes the new **Leo Kottke/Gerry Mulligan**, **John Lewis/Bill Parrott**, **Jim Field**, **Chick Baker** and **Joe Raposo**— but is more eagerly-awaited vinyl LP this month than **Adelaide Hall's** Touchdown. Also covered and highlighted by Jimmy Powell for World Productions label, Supported by arranger Neil Richardson and a fine band of leading jazz talent, the totally indefatigable Addy once again totally reduces her ample years. ITAS is particularly excited by this LP, which comes with CD to follow shortly— it is, simply one of his finest-ever recordings.

Charly's February output is dominated by an exciting range of new LPs/LC/Ds. From Fresh Sounds come new albums from such CD artists as **John Scofield**, **Charles Smith**, **Claudio Williamson** and **Frank Strazzeri**. Available now on CD, are also two new LPs from **Coleman Hawkins** (two volumes of The Hawk Swings), **Bud Powell**, **Irmaark Hawk** and **Gerald**

Wiggins... From the ITM/West Wind catalogue... and mostly in CD— covers a splendid catalogue of recordings, artists, titles, the calibre of **Bill Eldridge**, **Chick Baker**, **Clifford Brown** (with Neal Hefti's Orchestra), **Bill Evans**, **Absolu**, **Bill Hardie**, **Wynton Marsalis**— with **Art Blakey's** Jazz Messengers.

The Charly distribution company's label has rare offerings from such as **Benny Goodman**, **Duke Ellington**, **Billie Holiday** and **Stan Kenton**.

Clearly-released blues items include collections from leading artists of the genre, like **Tina Turner**, **Momphae Stan**, **Howie Wolf** and a revealing issue by **Roosevelt Sykes** (on Tomto).

Dave Kay's Kay Jazz Productions, best-known for its comprehensive investment with video, celebrates the launch of its CD label, Status, with a four-track release of rare and exciting recordings by the **Stan Kenton Orchestra**, recorded in actual performance between the years 1954-1962. And Kay promises featuring **Kent**, **Cliff**, plus similar recordings by such as **Herney**, **Wild Lewis**, and the **Bobby Lombard**-arranged/condducted Trinity College Orchestra.

Harmonia Mundi (who also distributes European) has more goodies from leading European jazz labels, Sheepshead **Alan Hovance**, **Ben Webster**, **Judith McKean**, **Joe Locke**, **Black Saint**, **Michael Richard**, **John Coltrane** and **John Lewis** Soul Note (all EMI/Avance Orchestras; **Teddy Charles** Quartet); **Philology** (with **Wayne Davis** Big Band Orchestra); **Eric** (**Chick Baker** Vol 2 of The Last Great Concert); **Leo Kottke** (**Leo Kottke**); and **Sharing** top credits for **Art Of The Duo** (available on CD), and **Burtina** and **Benjamin** (available— also from Philips).

Westbrook Band is heard on *Alto*, *Oh Baby*, *Road*. The same label also features **Johnnie Mendenhall**, featuring **John Zorn**.

A gem from the ANCJL stable is **Frank Morgan**— a debut CD (LP, ITAS label) for the legendary alto **Frank Morgan**, with impressive backup from such as **Wynton Marsalis**, **George Collins**, **Buster Williams** and **Johnnie Matthews**.

Ronnie Miles's Miles Music label is now headed by New Note, apart from precious LP-only releases from **Peter King**, **Alan Skidmore**, **Dave Choff**, **Mick Pyno**, **Alan Barnes** and **Tommy Whittier/Barnes**. Miles Music has just released trumpeter **Guy Clifton** Quintet.

New Note is also strongly promoting two newcomers from GRP— **Chick Corea's** Inside Out (featuring the Electric Blue Band) and **Raymond Rowen**, and has continued faith in the stability of such new Cannon Jazz releases as **Chick Corea's** *Lebanon*; **Blues**; **Clare Fischer's** *Concord*; **Rosemary Clooney's** *Sings Rodgers*; **Clare Fischer's** *New Blue*; **Raymond Rowen's** *Keystone 3*; and *A Pipe Organ* (with **Ruby Blevins** and **Dick Hyman** backed by **Clare Fischer**).

Fischer, **Cloney** and **Poncho Sanchez's** *Chile* Can Soul also comprising the new **Clare Fischer** and **Poncho Sanchez** collections to Polydor's *Disc Gold* series are CD/LP collections by the **Humphrey Lyttleton** Band, **Terry Riley**, **Clare Fischer** (with **Jazzmen**), and the **Dutch Swing College Band** (Live). CD versions have been released.

From Castle/Hendring comes a gaggle of live recordings— each capturing a different moment of time during an intriguing selection of jazz and blues artists, each released on CD and LP. The artists involved are **Clare Fischer**, **Cloney**, **Nico Simono**, **Yol Baker**, **Momphae Stan**, **Joe Freeman**, **Roy Ayers**, **Andy O'Neys** and **Clare Fischer**. At the same time, the company is releasing these live performances on video.

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Learning gracefully

Press to play lead EMV video role

by Nigel Hunter

GETTING A job straight from school and staying with the same employer for the whole of your working life is more associated with professions like banking, insurance or the Civil Service than with the volatile music business. Yet Len Thorpe, who retired in the autumn from Warner Chappell when he was copyright manager, achieved that rare distinction.

"I actually wanted to work for the BBC or a record company when I left school," he smiles, "but there were no vacancies in either case. In those days, the only record companies around were EMI at Hayes and Decca at New Malden."

There was a vacancy, however, at Chappell Music in New Bond Street for "a glorified office boy," and Thorpe got the gig in July 1943. He wasn't sure whether the Chappell executives perceived that early stage his potential for the years to come, and thinks it more likely that they took him on because of the heavy turnover of staff caused by wartime conscription.

"It was my first job, and I was very nervous going into that imposing building in New Bond Street," he recalls. "But everyone was so friendly from that very first day. I liked it at once and have done ever since. There was a good family atmosphere about the place, and we all genuinely enjoyed it as a privilege to work for the biggest music publisher in the world."

Thorpe followed the usual path of learning the business, working in the trade department, the publishing department and the letter box office, where he sold tickets for the London concerts and shows.

He absorbed priceless knowledge from colleagues who were already lifelong Chappell veterans as he was destined to be. He particularly remembers Edwin Goodman, one of his departmental chiefs, who during his time as an office boy there, had collected music from Arthur Sullivan for delivery to W S Gilbert for the lyrics to be added.

He also remembers Marion Tyson-Smith, who was in charge of copyright, says Thorpe. "She was a bit of a lark, but I learned a lot from her in those days when sheet music was still king."

Then his turn came for wartime service in December 1944, and he spent three years with the Royal Air Medical Corps, two of them rank of sergeant. But that had no made a good impression already on his employers because throughout his Army service they paid him a retainer of 10 shillings a week, and that was not to be sneezed at. His initial weekly Army pay was three shillings less. It was a shrewd investment, ensuring he returned to Chappell in January 1947 after his release from the RAMC.

"Sheet music was still dominant after the war," Thorpe remarks. "A best seller like *White Christmas* or *The Harry Lime* theme could sell a million copies. It was a change in the Fifties when LPs and television



LEN THORPE: A Warner Chappell man through-and-through

took over, and music making in the home virtually ceased. There were actually piano chopping parties held, and thousands of pianos were smashed up."

Thorpe was working in the Chappell copyright department by this time, and consequently had a close insight of the changes in the business. In the immediate post-war years, Eric Coates, the light music specialist, was the company's biggest English writer, followed by Noel Coward. That was also the heyday of the Broadway and Hollywood Paramount musicals written by the likes of Rodgers and Hart, Irving Berlin and Cole Porter.

"Then came the era of the singer-songwriter and the writing bands," he continues. "The old idea of publishers supplying songs to artists and bandleaders died because everybody seemed to be writing their own. That's when the quality of the writing went down. Instead of the song craftsmen, there were a lot of people who strummed a few chords and called themselves songwriters. At least the Beatles were exceptions to that rule in writing music that has lasted."

Bill Ricketts, the Chappell MD, started taking Thorpe along to meetings of various MPA and PMS committees. Ricketts was going deaf and needed his copyright man, who had succeeded the formidable Tyson-Smith in charge of that department, to listen and convey the proceedings to him. This served as an unusual introduction for Thorpe to the official confabulations of the publishing industry, and when Ricketts retired, he was elected in his own right

to the same committees as the Chappell representative.

"The chairmanship of the Mechanical Rights Society became vacant when Laurence Swinyard retired. Dick James and Ron White convinced me I could and should do the job, and I was honoured to take it over."

Thorpe is working two days a week through 1990 and one day a week in 1991 as copyright consultant to Warner Chappell, and obviously maintains the same interest as before in developments as the last decade of the century begins.

"The main problem is reaching an agreement with the BPI on new mechanical royalty rates," he declares. "They are tricky negotiations, but are progressing slowly. It's difficult to arrange meetings because everybody's busy. I hope it's possible to make an agreement on a friendly basis as it always has been in the past, and I hope it will be in line with the BIEM terms, which are 15 to 18 per cent more than here."

"The industry is so closely knit today with the conglomerate record companies also having publishing interests. It must surely be possible to reach agreement for everyone's mutual benefit."

Thorpe admits he will miss the daily routine of the past 30 years which entailed him leaving his Essex home at 7am and seldom getting back before 8pm.

"I shall also miss being in the thick of it, but people of my generation can't keep up with the trends, although working with youngsters has done me good. It's foolish to say things should stay as they are because they never do."

by Nicolas Soames

THE COMMITMENT of EMI Classics to the increasingly important medium of video has been underlined by its appointment of a new director of video production to take charge of the dozen projects already under way — and a seven-figure budget.

It is Roger Press, an American pianist whose varied background makes him eminently qualified for the new job. He grew up in South Africa, read philosophy and economics at Oxford, was an editor at Decca, but has since worked in advertising in the US and given concerts as well as made recordings of French and Russian piano music. Press was appointed by and will report to Richard Lyttelton, president of EMI Classics who has a confirmed belief in the future of video in the classical industry.

"It was very apparent that there are many opportunities in video and while we have resources in EMI with Picture Music International, I felt it was necessary to have a full-time executive to look after classical videos," says Lyttelton.

Press's immediate concern will be to guide through the 12 projects already nearing completion. These include a co-production with ORF of the Alban Berg Quartet playing Beethoven's String Quartet cycle, Nigel Kennedy's Four Seasons video, and the recording of Beethoven's Violin Concerto played by Kyung-Wha Chung with the Concertgebouw Orchestra conducted by Klaus Tennstedt.

"We have been looking hard at the CDV programmes that exist at the moment, which seem to vary from old TV programmes to live concerts and studio performances. We want to spread the net quite



ROGER PRESS: new man in new post

wide, but video is such a new art form that, for the moment, we are focussing on performances rather than using pictures," explains Lyttelton.

"We believe strongly in the medium, but I would like to say that we do not want to take the rather cynical approach of some of our competitors who are trying to launch a new technology on the back of the programmes. We feel that technology should be the servant of the arts, not the master."

It will be Press's job to co-ordinate the new projects and also to initiate and see through plans for around 12 to 15 further projects a year. Press will continue to use independent producers for the foreseeable future — though, currently all the projects will concentrate on EMI Classics artists. The Ashkenazy In Moscow video, Lyttelton points out, was taken because of the involvement of the Andrei Gavrilov, an EMI pianist.

EMI's first video launch is scheduled for the autumn, but Lyttelton warned that this will depend on availability of supply — pressing capacity for PAL format CDV remains very restricted.

B R I E F S

● **VIRGIN VISION** releases four new classical titles this month. Mozart's *Die Zauberflöte* (*The Magic Flute*) was recorded in the exquisite eighteenth century opera house at the Drottningholm Court Theatre and is conducted by Arnold Östman with an orchestra using period instruments.

Michael Tippett's King Priam is performed by the now-defunct Kent Opera conducted by Roger Norrington, and marks the composer's 85th birthday.

Rossini's *La Cenerentola* was recorded at the Salzburg Festival with Ann Murray and Francisco Araiza, conducted by Riccardo Chailly in the Queen Beatrix Theatre from the Kirov Ballet. The opera videos have a dealer price of £11.79 (rrp £16.99) while the ballet video has a dealer price of £9.04 (rrp £12.99).

● **HAVING UNDERTAKEN** complete cycles of piano music by Debussy and Mendelssohn for Nimbus Records, Welsh pianist Malcolm Martens has turned his attention to Percy Grainger. Titled in typically light-hearted Grainger manner *Dished Up For Piano*, the first volume contains some of the

most popular pieces including Handel in *The Strand*, Brind Lullaby and *The Saxons Two-play* (NI 5220).

James combines an academic background with life as a performer, which is perhaps one reason why he enjoys doing complete cycles. They are often the result of extensive research, and the Grainger recordings will contain premiere recordings of unpublished works. The remaining three volumes will be released in March, May and July.

● **BOB VAN ASPEREN** has signed a three-year exclusive contract with EMI Classics covering six CDs, including works by Couperin and Bach. The recordings, on the Reflexe series, follow the Dutch keyboard player's recordings of Bach's *Well-Tempered Clavier* and CPE Bach's *Harpischord Concertos*.

● **NIGEL KENNEDY'S** chart-topping recording of *Viavald's Four Seasons* — which has reached number 18 in the pop album chart — will receive a further boost when he goes on tour in the UK in March. The *Four Seasons* will be part of each programme.

Doolan's

DIARY

THE RECORD industry is to address its image problem at last (see p4) but there are still influential BPI council members who believe that no amount of positive PR will ever convince Parliament, the press, the public or anyone else that the music industry is a credit to Britain... Worth noting, after the new year singles sales nadir, that sales for the current crop of chart toppers are back to respectable levels again... Nice to know that keen-eyed institutional investors value the music business, with US fund management group **Mutual Series** taking a two per cent stake in **Thorn EMI** on the basis that the current share price under \$8 does not reflect an underlying £15 per share asset value of intellectual property rights... Why has **Chrysalis** promotion head **Judd Lander** been playing host to his rival pluggers from throughout the business — not just to treat them to a tune on his harmonica, surely... If you were wondering how **Doug D'Arcy** fared on his departure from Chrysalis, it's been revealed in the latest set of company figures at a relatively modest £90,000 though he still owns a significant parcel of shares... **Andrew Lloyd Webber's** West End and Broadway production line may peter out as the tides of the stage medium (see p4), except Hollywood to woo the Really Useful composer harder than ever... Following **Quincy Jones's** Midem honour, **Nick Kamen** has been named Man Of The Year by the Italian ministry of tourism and entertainment... **Robin Godfrey-Coss** would like the world to know that Warner-Chappell beat solicitors **Sheridans** 7-4 of football and, by a remarkable coincidence, that is exactly the score by which **Music Week** beat **Abbey Road Studios** on the same evening. Sounds like a challenge to us, Robin...

THE BPI reckons that its referral of *Which?* to the Press Council is the first time the magazine has been involved in such a reference... The **Lennon** tribute in May should be a historic day (see p11) but if you're hoping that this might provide the right platform for the much-voucheed coming together of the three remaining **Beatles**, don't buy a ticket on the strength of it... Is it just the bad weather lately, or is it right that progress on the new **Chrysalis** HQ in west London appears to have ground to a halt?... **MCA's Stuart Watson** really does get about more than a bit: after notching up more than 100,000 air miles last year, over the next 10 days he is visiting New York twice, plus Los Angeles, Japan and Singapore, as well as cramming in a 40th birthday celebration... Set to report the deaths of **Brian Auger** — most recently manager of **Imagination** — in a road accident and of composer **Jimmy Van Heusen**, 77, at his home in California. Four-time Academy Award winner Van Heusen will be remembered for much loved standards such as *My Kind Of Town*, *Moonlight Becomes You*, *Come Fly With Me*, *All The Way*, *Swinging On A Star*, *High Hopes* and *Call Me Irresponsible*... Fingers crossed for the BRITS. See you there.

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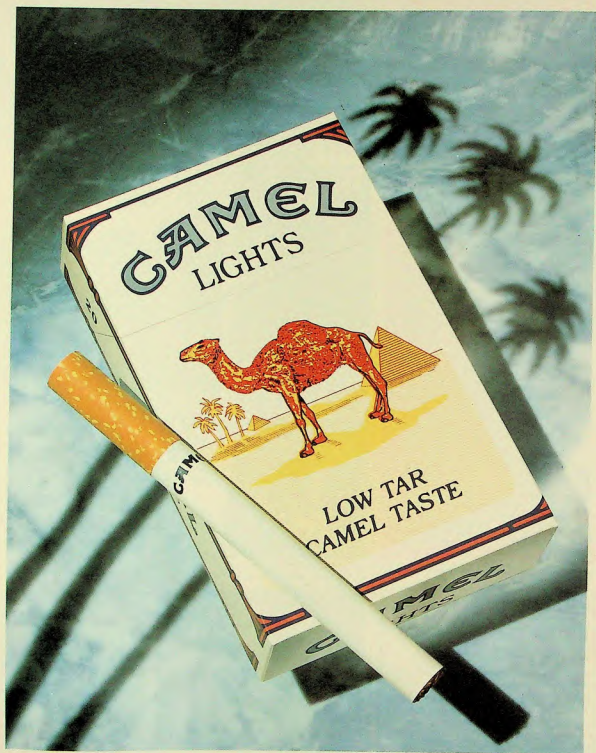


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