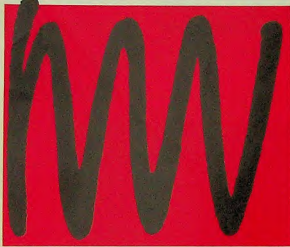


# MUSIC WEEK



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## UK part for Azoff's new play

THE UK will play a role in the development of Irving Azoff's new joint venture with Warner Bros.

The former MCA chairman is setting up an as yet unnamed record and music publishing company based in Los Angeles, which will come into operation on January 1, 1990.

Azoff stresses that the UK will

play its part within the new company. "A presence in the UK has always been important to me and so we'll set up a small staff in London," he says.

On his reasons for a deal with Warner, Azoff says: "When you look at the US distribution opportunities, Warner is the one that has

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## US chain's invasion plans

GIANT US retailing chain Musicland is targeting the UK and Europe for expansion.

Representatives of the 700-store group have been in London to ask record companies for their view of the potential music market in the UK and on the Continent.

It is understood, though, that because of the UK's importance in the European market and because of fewer difficulties in transporting staff and retailing concepts, it is this country which is top of Musicland's list.

No comment has been forthcoming from Musicland, a chain which is described as having Our Price as its closest UK equivalent.

Musicland would be the second US retail operation to come to the UK, following Tower which opened here in 1986.

## Knebworth 90: it's your show

THE BIGGEST gig since Live Aid is being presented to the music industry with the message: this is your event for your charity.

Despite massive media coverage making Knebworth 1990 public property, the organisers are anxious for the industry to see the

concert as its own.

Project directors Andrew Miller and Derek Green say that without the support of everybody from artists to counter staff, the show could not go on. In addition, they point out, virtually every penny raised will stay within the music industry.



THE MEN at the forefront of the Knebworth project (from left): Willie Robertson, BPI director general John Deacon, Andrew Miller, BPI chairman Terry Ellis and Derek Green

The inspiration for Knebworth 1990 came from Music Therapy's need to raise money to build a new centre. Miller and Green agreed the best way to do that was in one go, with one, huge concert.

Positive responses from the managers of Silver Clef winners persuaded them they had a viable venture. Now, on top of the artists who have agreed to appear, Music Therapy has received offers and expressions of support from all quarters.

Says Green: "What is rare about Knebworth 1990 is that it is the whole industry getting together. We've got the BPI with us as well as Tower, Our Price and HMV."

Further backing is coming from sound and lighting companies, security operations, merchandisers, accountants, lawyers, promoters

and transport companies.

"This is an industry event first and foremost," Green contends.

Green and Miller expect that comparisons with Live Aid are inevitable, but they maintain that Knebworth is actually more like Woodstock than Bob Geldof's global jukebox.

Says Miller: "These are all British rock artists and this is a very British show. Every pound that we raise will stay in this country."

Miller acknowledges there has been an element of compassion fatigue throughout the industry in the wake of a number of highly successful charity projects starting with Band Aid, but adds: "Because this is so closely aligned with music, because this is the music industry's charity, everybody has been very supportive."

## £6m target — where it will go

THE KNEBWORTH 1990 organisers are hoping the event will raise more than £6m.

That total — if achieved — will be divided as follows:

- Music Therapy will take the first £3m to pay for its new centre. It says anything more than this is above its immediate requirements and could be put to better use on more pressing needs elsewhere.

- The second £3m will go to the School For The Performing Arts And Technology, a project largely financed by the BPI.

- Any surplus will be presented to the artist, who will then decide which charity to donate it to. Derek Green says he will be delighted if

it is Music Therapy but recognises that many performers have their own, favoured causes.

Only about £1m of the total is expected to come from ticket sales. The rest will be made up from the

TO PAGE FOUR ▶

- DETAILS OF Knebworth 1990 have been known to Music Week since its inception, but in order not to upset delicate negotiations we agreed to reveal nothing until now and Andrew Miller comments: "That is the kind of support we value highly, just as we appreciate all the other people who are getting behind us."

## Berlin: music's trade checkpoint

AS WORLD attention focuses on dramatic social and political changes taking place in eastern Europe, the landmark executive conference — Looking East — will this week gauge at first hand the extent of the exciting potential for western music companies.

Sponsored by Music Week and Toshiba, Looking East is the first conference to draw together companies and organisations from both East and West and promises to be much more than a mere talking shop.

Many of the companies in the socialist countries are coming to

TO PAGE FOUR ▶

- TRIBUTE IS being paid this week to Rodin One: DJ Roger Scott who died on Tuesday aged 46. See p32.




# level 42



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# EM moves heaven and Planet Earth for Decade

EMI IS launching a TV advertising campaign on November 13 to back the release of the Durandean compilation Decade on the same day.

The campaign includes slots advertising in Central and Anglo as well as coverage with Tower Records in LWT and Our Price in TVS, Granada and Yorkshire.

There will also be a radio campaign for two weeks on Capital and press ads in *The Sun*, *Daily Mirror*, *Sky*, *Face*, *20/20*, *Q*, *Smash Hits* and *Number One*.

Inside material includes cut-to-shape centre pieces, hanging mobiles, posters and stickers. There will be further TV advertising in weeks two, three and four.

THE VARIOUS artists compilation *Seduction* released by K-tel on November 6 is being backed with a £250,000 TV campaign.

The ads will be national on November 13 for one week followed by TVS and Anglo on November 20 for two weeks and Granada, Yorkshire and Central on December 4 for one to two weeks.

Tracks on the album include 'Move Closer by Phyllis Nelson, Let's Get It On by Marvin Gaye and Your Love Is King by Sade.'

BEGGARS BANQUET is backing this week's release of *The Cut* single Sun King/Edie (Ciao Baby) with ads in *Melody Maker*, *NME*, *KAW*, *Kerrang!*, *Q* and *Top* and posters on British Rail sites. National flyposting has also been organised.

ARTISTS ON tour over the next month in support of releases include: Marshall Low — debut album, on Heavy Metal Records, touring with Little Angels.

Parma Mansions — album *Against Nature*, on Kitchener Records, out on November 20. Leveilles — new single *Outside In*, on Hog Records, out now. We Are Going To Eat You — single *Ride Upon The Eat*, on Big Cat Records, out on November 13. Nancy Griffin — single *You Made This Love A Teardrop*, on MCA, out now.

New Diamond — album *The Best Years Of Our Lives*, on CBS, out now.

TWO TV advertising campaigns will be promoting Stylius production this week.

The £250,000 campaign for Magic Moments With Brendan Shine rolls out nationally this week and is supported by a UK tour.

A Portrait Of Doris Day is backed with a £250,000 campaign which starts in Harlech and York on November 6 before rolling out nationally.

# McLaughlin spells it out

# His Master's Vision

by Jeff Clark-Meads

THE UK's second biggest specialist record retail chain has had enough of playing second fiddle.

After 2½ years of deliberately keeping a low profile, HMV is presenting a bold front to go with its bold ideas for the next five years.

Managing director Brian McLaughlin says the group intends to open 15 to 20 new stores a year between now and 1995 and is aiming for a 20 per cent market share. At present, HMV's 69 outlets give it around 11 per cent of the market.

"HMV wants to be the definitive retailer of music and video in terms of both profit and turnover throughout the UK. That doesn't mean that we have to be the biggest in terms of number of stores, but we will become the biggest in terms of turnover and profit."

McLaughlin adds that his new management team has a clear focus of strategies and tactics, something which, he says, HMV has lacked in recent years.

Here, then, is an outline of his view of the company's future:

### Stores

HMV IS looking to double its number of stores "by 1993 or '94".

"Primarily, we will continue to open large stores," McLaughlin states. "By that I mean between 3,000 and 15,000 square feet."

He says he has no qualms about opening a second — or even third — outlet in cities where HMV is already represented. "The size and location of the stores will be determined by the potential market in each area."

"In addition, we will continue to invest even greater funds in the way our stores look. Designs will be updated regularly to ensure we continue to create an exciting yet functional environment for our staff and customers."

### Staff

"I FUNDAMENTALLY believe that the success of this business has

### Stocking policy

"WE HAVE no plans to introduce central buying; our policy of allocating and encouraging the local manager to build a strong business locally will be at the forefront of our strategy."

"While being dubbed as a multiple, we will not lose sight of the fact that HMV has — and always will be — the best independent in town."

### The market

MCLAUGHLIN is a strong advocate of the argument that the presence of music retailers on the High Street expands the market by keeping music at the forefront of the consumer's mind.

"As long as record retailers are there, there's a very good chance that money which would have been spent on fashion or shoes will be spent on music. That's in everybody's interest."

He adds he is confident about the strength of the music market, something which retailers in other sectors cannot say.

"We're opening five stores before Christmas, all of which are second HMV stores in major city centres. That again proves the market can stand two HMV stores plus all the other players who are there as well."

### Video

ONE OF HMV's main initiatives is in the area of stand-alone video stores.

The first will be open in Market Street, Manchester, before Christmas with others to follow next year. Each of them will follow the style of the video-only floor of HMV Oxford Circus known as the Videozone.

The stand-alone stores will prominently carry HMV branding, though they will trade under the banner of Videozone.

McLaughlin says: "If it can work at Oxford Circus, it can work elsewhere."



BRIAN MCLAUGHLIN: "HMV wants to be the definitive retailer of music and video in terms of both profit and turnover throughout the UK."

been built on the people who manage it and work in it," McLaughlin asserts.

"We are determined not only to retain the majority of our talented people but also to attract even more because HMV believes strongly that only by having quality people can a business grow successfully in the next decade."

"To keep and attract people, we intend to offer the best reward package in the record industry and one of the best in the whole retail industry. When I say that, I am including the likes of Marks & Spencer and Selfridges."

### EPOS

HMV INTENDS to introduce Electronic Point Of Sale equipment in all stores "within the next two or three years."

"EPOS will tell us what's selling in every store. Any retailer without it will get left behind in the Nineties."

### MUSIC WEEK



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## Azoff

▶ FROM PAGE ONE

consistently provided the opportunity for an independent to flourish."

The new company's product will be manufactured and distributed by Warner Bros in the US and WEA International for the rest of the world. Details of staff, artist signings and initial product are still being confirmed.

Azoff's new post follows his departure from MCA in the summer after six years with the company, initially as vice president of MCA Inc. His 20 years in the industry have also included posts of CBS, United Artists, Windsong and Columbia.



IRVING AZOFF: aiming for a UK presence

## Berlin

▶ FROM PAGE ONE

Looking East in the hope of finding new partners in the West to invest in their countries," says conference organiser Tony Hollingsworth. "They are looking towards an enormous change in their markets for cultural products and have very real and far reaching programmes of development to discuss at the conference."

The conference takes place in East Berlin on November 7, 8 and 9 and Hollingsworth predicts: "The western companies will find that the situation in many of the eastern countries has changed beyond recognition and that there are very exciting opportunities to get involved at the beginning of the development of a new industry. Those who have held back may find that they have missed the boat."

# 'We're getting there,' says MCPS on new royalty claim

THE PLEA by the BPI for concrete proposals on the new mechanical royalty rate has brought this response from the publishers: we are getting there as fast as we can.

Replying to BPI chairman Terry Ellis's appeal for the Mechanical Copyright Protection Society to present its case (MW, November 4), MCPS managing director Bob Montgomery says the MCPS has long been working towards sub-

mitting its claim this month.

Record companies and music publishers have both been obliged to negotiate new mechanical rates in the wake of the Copyright Act which, as of August, abolished what had been statutory payments.

The BPI and the MCPS agreed the old system should continue until March 31 next year to give both sides time to hammer out a new deal.

Montgomery comments: "The introduction of the proposed new systems has involved discussions with all sides of the record industry, not all of which are represented by the BPI. Meetings have been held for instance in Scotland, and with all UK pressing plants and there will shortly be a meeting with distributors.

"The BPI are well aware of our intentions, and they know that we will be making a presentation to them in November. This will cover the mechanics of the new systems as well as pointing out the aspects of the BEM/JPI agreement which are subject to local variations.

"There is really no need for the BPI chairman to make a public appeal. Terry Ellis is reported as saying: 'I realise that such schemes are quite complicated.' They are, and that is why so much work has gone into preparing them. We have a long history of successful negotiations with the BPI and are confident that these will be no exception."

A separate, limited liability company — Silver Clef Enterprises — has been set up to run Knebworth and, should the event be a financial failure, only this company's assets will be affected. There will be no call on Music Therapy's funds.

In February, Music Therapy met with the BPI, of which Green is a council member, and offered funds for the School For Performing Arts. This was in recognition of the BPI's co-operation in the rights clearances necessary for the Knebworth project. In addition, it is argued that both Music Therapy and the school are music industry charities.

Green points out, though, that Knebworth is Music Therapy's shop. Criticism, credit, reaction or backlash should be directed at him and his fellow organisers and not at the BPI.

Directors of Silver Clef Enterprises are Green, Miller, EG chairman Sam Alder, BPI director general John Deacon and Willie Robertson, chairman of Robertson Taylor Insurance Brokers.

## Yates comes home to CBS

BRIAN YATES' appointment as marketing director of the CBS label is a double home-coming for him. Not only is he returning to the UK from France but he is also back where he started his music industry career 12 years ago.

Yates joined CBS as a product manager from business college at the beginning of a career which saw him rise to managing director of Aristo. He joined A&M Europe in Paris two years ago as director

of operations before re-joining CBS last week.

● POSITION 97 in the singles chart — New York Minute by Don Henley, Geffen GEF 66(T) — was omitted from last week's issue. The data for its inclusion was not supplied by Gallup as it had not gained enough sales during the early part of the week to be considered as a possible new entry.

ager Bill Curbiswhite while Green and Dire Straits' manager Ed Bicknell are overseeing the album project. The album is being produced by Chris Kimsey and Tower's Steve Smith who, though now head of a retail operation, has produced albums for Stevie Wonder, Bob Marley, Robert Palmer and Gillian.

Further income will come from the sale of marquee in the corporate tented village.

## Knebworth

▶ FROM PAGE ONE

sale of television, video and radio rights, record rights, sponsorship and merchandising. There will, though, be no live television coverage.

The sale of TV and video rights is being handled by veteran man-

ARTISTS ALREADY booked to appear at the June 30 show at Knebworth are: Paul McCartney, Pink Floyd, Tears For Fears, Phil Collins and Statut Quo.

Each, apart from Tears For Fears, is a Silver Clef winner. Miller says he hopes 80 per cent of winners will be confirmed for the event.

The other recipients of the Silver Clef are: The Who, Genesis, Cliff Richard And The Shadows, Elton John, The Rolling Stones, Eric Clapton, Queen, Dire Straits, David Bowie and George Michael.

## Show first mooted a year ago

THE IDEA for the show was first mooted at Music Therapy's annual general meeting a year ago.

Expressions of support for the show from various managements persuaded Music Therapy to pro-

## Would BRIEFING

BERLIN: The North American market could easily be penetrated by a new European musical movement, according to operators in the American independent music industry. Speaking at the Berlin Independence Days conference, New Cooper of Roir record company in New York, invited "a new movement, even if it's a fictitious one." He urged the German independents to stop sending their product to the US via the UK and to create their own buzz, by hype if necessary. "If disco can be affected by three DJs going on holiday to the Balcans, imagine it should be easy to start something," he said. Goran Andersson of Modern World underlined Cooper's advice with his own experience. By promoting a new Dutch music movement in the US first he found it much easier to find success with specific bands.

NEW YORK: The National Music Publishers' Association is undertaking a lobbying effort to fight the Serial Copy Management System that hardware manufacturers and the RIAA agreed to institute on digital audio tape machines in order to enable DAT to be distributed in the US. The agreement was dependent on Congress passing legislation that would mandate inclusion of the SCMS chip on all DAT recorders. In a statement responding to a report issued by the Office of Technology Assessment, the NMPA says: "We strongly urge Congress not to pass any technical solution regarding DAT which does not address the legal copyright protections guaranteed under current law for songwriters and publishers."

NEW YORK: WEA International has appointed Andre Midani as vice-president of the company. Midani had been serving as managing director of WEA Discos Ltd of Brazil since the latter company was founded in 1976.

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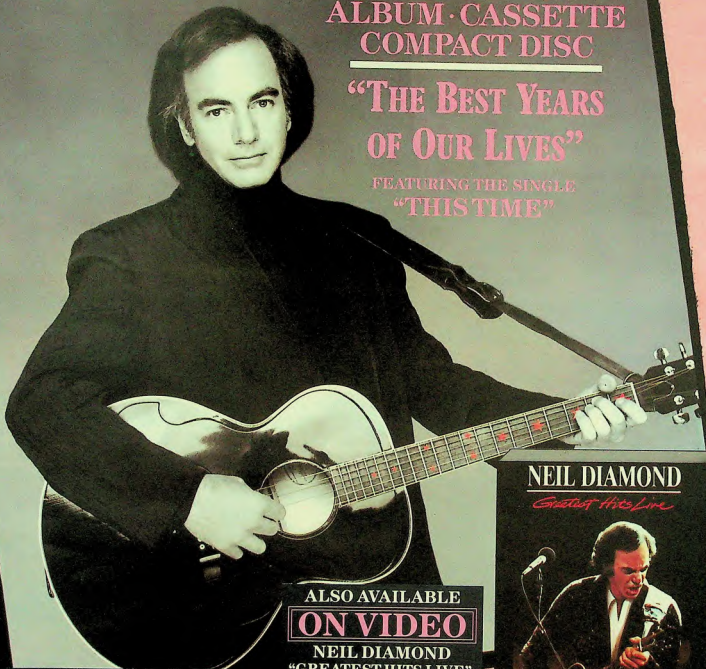
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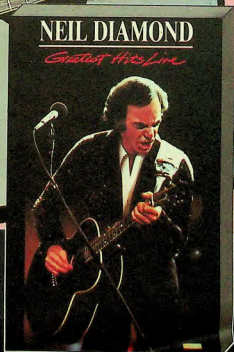
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# 'Strategist' Ames draws up assault plans on High Street

IF PHILIP Ames has his way, four will be a significant number within record retailing circles over the next year.

His 4 chain of record shops has just entered an extensive development stage by adding stand-alone stores to its present 23 Debenhams concessions along with plans to go international.

If the latter is successful, the 4 chain could become one of the first small English, independent chains to make the big step abroad.

All this is not bad for a chain of stores that only got off the ground at the beginning of the year. Ames attributes the success so far to getting his sums and predictions right. "It was always the original intention to add stand-alone stores to the Debenhams shops and they gave us a good base to work from. Otherwise, I think it would have been difficult to have got what we are doing now off the ground," says Ames.

"What we can now do is start looking at getting our own image onto the High Street now that we have developed a successful business. But we are not just opening

shops for the sake of it and certainly not in places where the market is virtually sewn up."

The first step came with the opening of the Blackburn shop last week which will be followed by a store in York, possibly by the end of the year. He says the current climate is helping any entrepreneurs within the indie sector.

"Some of the big chains have stopped their big expansion programmes and there are shops becoming available. That helps the small guys make an impact," he says.

But the looming shadow of recession and the combined impact of the community charge and uniform business rate could have an adverse effect on all that, he admits. Yet they won't put him off expanding the 4 chain.

"The name of this game is to do the opposite of what everyone else is doing. My strategy is to forward plan," adds Ames. That plan also includes developing an image for the stores.

For that, Ames has appointed design firm Roylin, from Kingston-Upon-Thames. "They told me that



PHILIP AMES. 'The name of the game is to do the opposite of what everyone else is doing'

they had been into many record shops that they felt were not right for the public, so I told them to create the store that they wanted to see as record buyers."

The results have yet to be completed and consequently the Blackburn store is not quite representative of how the 4 stores will appear. But once the designs are

complete, Ames believes they will make the 4 stores an attractive proposition to 25- to 45-year-olds.

The growth of 4 includes another two Debenhams concessions this year with another five to follow next year as well as more stand-alone stores. At the same time, Ames is also keeping a close eye on the European market.

"I have started to look at Europe seriously in an attempt to get into it. We feel we have something to offer and we are working on a deal that could see us having two pilot shops in the near future with possibly 22 shops to follow," says Ames.

"But I think when you go abroad you have to work with someone else so we are working on a partnership with someone in Europe."

Helping Ames — who considers himself "the strategist" — in the campaign to bring 4 onto the High Streets of the UK and Europe is a team of four directors. These are sales and marketing director John Harrison, product director Keith Duca, systems development director Margaret Whitlam and operations director Rita Holden.

## 'Move now' warning

IF YOU'RE planning a move, do it before April — or face huge extra costs.

Government plans to implement the Uniform Business Rate means that the company that takes possession of new premises before April 1 could save thousands of pounds.

Property consultant Adlers warns that the new business rating system being introduced at the beginning of the next financial year means that companies in areas where property values have increased dramatically will be liable to much higher rates. Says a spokesman for Adlers: "Alarmed by the consequences of its own logic, the Government has said that rates may not rise by more than 20 per cent a year plus inflation for the first five years of implementation, but only where the property is already held by the occupier before April 1, 1990."

"This means that anyone moving in after that date will have to pay the full whack immediately, with consequences that could be disastrous."

The difficulties the Uniform Business Rate could pose have also been recognised by HMV managing director Brian McLaughlin.

He says: "If reports are correct, a great number of retailers will go out of business. This is a key industry issue."

"Bitter, Twisted and Brilliant"

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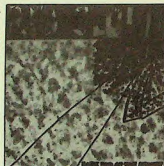
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# New stars shine at Ole Opry

by Mick Green

AT ONE time there was a lot of truth in the statement "once a country music star, always a country music star". But nowadays acts seem to disappear from favour as quickly as they emerge from obscurity, as far as the CMA annual awards are concerned.

This does not mean they are not still on a major label, nor that they are not selling records, or filling theatres — simply, they are no longer "flavour of the month".

For the past two years Randy Travis was up and down from the



CLINT BLACK receives the Horizon Award at the 23rd annual CMA awards at Nashville's Grand Ole Opry

audience collecting awards so often it looked as if he were on a piece of elastic. This year, despite several nominations, nothing.

Alabama — who dominated the early Eighties — also came away empty handed. And last year's female award winner, K T Oslin, was not even nominated this time.

Entertainer of the year for the past two years has been Hank Williams Jr. But all he managed in 1989 was video of the year for *Tears In My Beer*, a duet he "performed" with old footage of his father who died more than 30 years ago — for which he also received vocal event of the year. One award was made before the televised show started and Hank Jr did not bother to go on stage to collect the other.

The CMA Awards Show is televised live from Nashville's Grand Ole Opry, takes up two hours of prime time and is one of the biggest music events of the year. And yet few of the superstars accepting the coveted awards are well-known outside the US — this year's hosts, Anne Murray and Kenny Rogers, are better known in the UK than any of the winners.

Many of this year's awards reflected American fans' hopes. George Strait has been the "bridesmaid" several times in the entertainer category, but this was finally to be his year. It will be interesting to see if he will promote his career abroad while he holds the title or whether he will simply concentrate on the American market as Hank Williams Jr, Rebo

McEntire and Alabama did when they held it.

Ricky Van Shelton is currently one of the hottest US acts and picked up the Male Vocalist award. Clint Black has stormed from nowhere this year and received the Horizon award given to the act making the most career progress, the one Van Shelton collected last year.

The powers-that-be in country music may try to make the affair a black-tie event and are definitely trying to get away from the cowboy image but all three of the acts mentioned wore large stonions and jeans, and it seems they are much more in touch with what their fans want than the industry.

Keith Whitley died of an alcohol overdose last May which, some felt, might exclude him in an industry striving for a clean-living image. Yet he won single of the year for *I'm No Stranger To The Rain*. It was collected by his widow Lornie Morgan.

Most popular winner of the night was Kathy Mattea, who picked up the female award and proved the American dream can come true — it was not too many years ago that she was a tour guide at Nashville's Hall Of Fame.

The Judds continue to dominate the duo section. The mother/daughter act were the only winners currently on the threshold of international stardom.

The album of the year went to the Nitty Gritty Dirt Band for *Will The Circle Be Unbroken II*. Their segment of the live show — with more than two dozen performers on stage — was a highlight of the evening.

Song of the year was *Chiseled In Stone*. Vocal group was Highway 101. Musician was Johnny Gimble and Hank Thompson, Jack Stapp and Cliffie Stone were elected to the Hall Of Fame.

The show itself was fast moving and impressive. The quality of the acts both appearing and receiving awards was of the highest standard. But if the CMA — all of its members are professionals working in country music — really has international aims then it must spend more time and energy looking outward rather than inwards.

# COUNTRY

1	NEW	THOUGHTS OF HOME Daniel O'Donnell	Telstar STAR2372 (BMG) C:STAC2372/CD:ICD2372
2		NO HOLDIN' BACK Randy Travis	Warner Bros WX292 (W) C:WX292/CD:WX292CD
3		AS LONG AS I HAVE YOU Don Williams	RCA PL90393 (BMG) C:PK90393/CD:PK90393
4	1	STORMS Nanci Griffith	MCA MCG6066 (F) C:MCG6066/CD:DMCG6066
5		COPPERHEAD ROAD Steve Earle	MCA MCF3426 (F) C:MCF3426/CD:DMCF3426
6	4	FROM THE HEART Daniel O'Donnell	Telstar STAR2327 (BMG) C:STAC2327/CD:TCV2327
7	7	I NEED YOU Daniel O'Donnell	Ritz RITZLP0038 (R) C:RITZLP0038/CD:RITZCD104
8	6	JUST LOOKIN' FOR A HIT Dwight Yoakam	Reprise WX310 (W) C:WX310/CD:WX310CD
9	12	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZLP0043 (R) C:RITZLP0043/CD:RITZCD105
10	11	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C:MCF3364/CD:MCAD5927
11	17	STORMS OF LIFE Randy Travis	Warner Bros 9254351 (W) C:9254354/CD:9254352
12	14	OLD 8 X 10 Randy Travis	Warner Bros WX1162 (W) C:WX1162/CD:K9254662
13	10	WHITE LIMAZOEN Dolly Parton	CBS 4651351 (C) C:4651354/CD:4651352
14	8	ONE FAIR SUMMER EVENING Nanci Griffith	MCA MCF3435 (F) C:MCF3435/CD:DMCF3435
15	19	RIVER OF TIME Judds	RCA/Curb ZL74127 (BMG) C:ZK74127/CD:ZD74127
16	15	SOMETHING INSIDE SO STRONG Kenny Rogers	Reprise 9257921 (W) C:9257924/CD:9257922
17	RE	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZLP0031 (R) C:RITZLP0031/CD:RITZCD107
18	RE	ALWAYS AND FOREVER Randy Travis	Warner Bros WX107 (F) C:WX107/CD:WX107CD
19	RE	LYLE LOVETT AND HIS LARGE BAND Lyle Lovett	MCA MCG6037 (F) C:MCG6037/CD:DMCG6037
20	20	NEXT TO YOU Tommy Wynette	Epic 4650281 (C) C:4650284/CD:4650282

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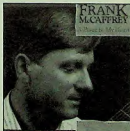
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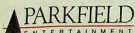
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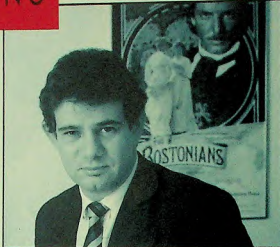


# Session man as song writer

by Dave Laing

SESSION MUSICIANS are beginning to rival producers as key co-writers for recording artists. That's the view of Filmtrax head of publishing David Simmons who has backed his hunch by signing a deal with top session agency MIP under which Filmtrax handles songs resulting from artist/session musician collaborations.

That project is just one of several which Simmons believes contradict the view that Filmtrax is primarily in the business of acquiring major historic catalogues. "In January 1988 we had no professional staff," he says. "Now we have five and there'll be 10 by the end of next year." Among writers, Filmtrax's 1989 signings already range from the exotic Annie Anxieté to



FILMTRAX'S SIMMONS: signed a deal with top session agency MIP

the prolific film composer Michael Nyman.

Unlike some speakers on the business, Simmons argues that there is a future for the pure songwriter, particularly in the co-writing area. "With so many bands who write, the creativity dries up with the first LP, and there's no band in the world who won't record a hit song, whatever its source," is his view. In addition, Filmtrax's record arm has signed Stephen Lee Garden, the winner of *New Faces '88*, "partly as a vehicle to perform material from our songwriters".

On the back catalogue front, Belwin Mills, acquired last year, is now in the capable hands of ex-Warners man Robin Jackson, whom Simmons describes as "a great enthusiast for the Fifties and

Sixties". As well as its array of American standards (from *Star Dust* onwards), the catalogue includes a lot of British pre-Beatles titles signed by Cyril Gee. Among them are Russ Conway's *Side Saddle*, early Adam Faith hits and the *Juke Box Jury* theme.

An accountant by training, Simmons came into publishing via "the dying British film industry". He says that he "got involved with publishing mainly because I couldn't get answers to questions I was asking for my clients". The result was the highly successful Leasing company which handled songs by Bob Marley among others. That was more than a decade ago, but says Simmons: "My mother still wants to know when I'm going to get a real job!"

## MPA on 'the big royalty squeeze'

THE FULL range of issues facing UK publishers at home and abroad received an airing at the second annual conference of the Music Publishers Association, held recently in Windsor.

One theme that emerged strongly in a series of debates and panel discussions was the changing position of classical publishers. PRS vice-chairman Andrew Potter of Oxford University Press pointed out that such major money-spinners as Elgar, Holst and Delius were now out of copyright, "with the result that a quarter or a third of our income has vanished". Potter also said that live performance fees were well behind those of other European countries, while the difficulties facing contemporary composers were emphasised by

David Bedford. He outlined the squeeze on public funds for the arts, with commissioning by regional arts associations on the decline.

On the popular front, the view that the creation of monopolistic companies was inimical to the creative development of writers was expressed by songwriter Brian Hodgson. The co-writer of last year's *Song For Europe* entry, Hodgson described how his then publisher "didn't even know it was in the competition and when I told them, couldn't find a copy of it!"

He contrasted this situation with his own early experiences at Pendulum Music with Johnny Stirling and in Nashville, where "I walked into Warner-Chappell off the street and was welcomed by the president of the company".



FORMER CLASH bassist Paul Simon and his band Havana 3AM have signed to BMG Music Publishing. The band are currently on tour with Big Audio Dynamite. Up on the roof are BMG MD Paul Curran (left) with the group's Simon, Trisha Ronane, Nigel Dixon, Travis Williams, Dominic Walker and Gary Myrick

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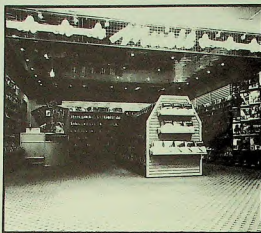
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# CLASSICA

## Backing British Chandos launches Walton project

by Nicolas Soames  
**CHANDOS UNDERLINES** its reputation as one of the leading independent companies for British music by undertaking a Walton record project covering most of his orchestral and choral music.

It starts with a new recording of one of the most popular choral works of the twentieth century, *Belshazzar's Feast*, with The Bach Choir and the Philharmonia conducted by Sir David Wilcocks. Gwynne Howell is the baritone soloist.

The album also contains two other choral works, the Coronation Te Deum and the Gloria, made with Ameral Gunson, contralto, Neil Mackie, tenor and Stephen Roberts, bass (CHAN 8760/ABRD ABD1 1398).

*Belshazzar's Feast* was made with financial help from Unilever — The Bach Choir's sponsor for nearly a decade — to the tune of more than £30,000.

But for Brian Couzens, Chandos Records' founder, it is only the start. He is concerned that while some of Walton's large orchestral and choral works such as the two Symphonies are known, there is still considerable amount that have never been recorded by an established company — or at least for some years.

They include film scores and liturgical works. The Second Symphony, coupled with the Ballet Suite *Trailas And Cressida* is being recorded by the LPO under Bryden Thompson this week.

Walton also wrote the music to Lawrence Olivier's famous production of Richard III, and *Show A Major Barbara* as well as *Hamlet*, *As You Like It*, and *Macbeth*. In addition to the Philharmonia and the

LPO, the Academy of St Martin-in-the-Fields conducted by Sir Neville Martinie will also record for Chandos. Where narration is required, Sir John Gielgud has agreed to be involved.

The City of London Sinfonia, conducted by Richard Hickox is also involved — scheduled to make a recording of miscellaneous choral works.

The Walton project — likely to take two years — will cover some 18 discs, each bearing a Walton series logo, including a small bust of the composer. Chandos has not yet decided whether the set will eventually be collected in one box — that will be based on public response.

But if the response to recent Chandos series is any guide, a box is an inevitability. The *Chalkovsky* symphony was boxed and this month, Chandos is issuing a two-CD box of Dvorak's *Tone Poems*, including the *Slavonic Rhapsody*, *The Water Goblin*, *The Spinning Wheel* and others (CHAN 8798/9 DBTD 2019).

And the company is currently considering whether to box the *Box* symphony which, if it included the additional works on the individual albums, would make a seven-CD set.

● Among the guests of honour at the launch reception for the Walton project was the composer's widow, Lady Walton and *Wayward* film director Ken Russell — which suggests a special film based on *Belshazzar's Feast* though I understand that no firm commitment has yet been made. Perhaps Russell was inspired by the success of Derek Jarman's film of *Britain's War Requiem*.

## B R I E F S

● **VIRGIN CLASSICS** normally has its compact discs pressed at Sonopress in West Germany. But it has turned to Nimbus for two reasons which require special lengths. The recording of Bach's *Christmas Oratorio*, part of the widely-praised *Collegium Vocale/Philippe Herreweghe* Bach series, is on two CDs (and MCA) rather than three with one side more than 78 minutes long (VCD 7 90781-2).

Similarly, the recording of Haydn's *Symphonies Nos 82, 83, 84* played by the *Orchestra Of The Age Of Enlightenment* directed by Sigiswald Kuijken also runs for more than 78 minutes (V 7 90793-2 and on tape).

● **ITALIAN LABEL** Stradivarius — not to be confused with the low-price label of Yugoslavian recordings Stradivari — is now being imported and distributed by Silver Sounds.

The label contains recordings by musicians such as Pollini, Backhaus, Haskill and Toscanini, and music ranging from Beethoven to twentieth Italian composers including Luciano Berio.

● **SUSAN TOMES**, pianist with the award-winning piano quartet *Domus*, has an unusual solo album

on Virgin, devoted to the music of the British jazz composer Billy Mayerl. After encountering ragtime in his teens, Mayerl became a player/composer of note and, despite his classical background, has been dubbed "The English Gershwin". He died in 1959.

His biggest hit was the jazz *Master* which sold more than 100,000 copies. Though his heyday was in the years between the Wars, he is, according to Tomes, experiencing a new popularity, and she plays 20 works on her disc — *Coque Elbows* (CD VC 7 90745-2 and on LP/tape).

● **CONIFER RECORDS** is importing and distributing the independent American label *Dorian*. It has a catalogue of some 12 titles, with the emphasis on chamber music — such as a Schumann piano recording played by Antonin Kubalek (DOR 90116) and Reubek's *Organ Sonata* and *Piano Sonata* played by Jean Guileou (DOR 90106) — but also has Bach's *Canzonas Nos 56 and 140* conducted by Greg Funfgeld (DOR 90127).

*Dorian* is a high quality label distinguished by its careful recording policy — the company has opened an editing suite in the Savings Bank Hall, Troy, one of the best recording acoustics in the US.





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2	2	EYE KNOW		Big LA-BLUR'10 (UR)
3	3	GRAND PIANO	Monogram	BCM BCS45426 (P)
4	4	TOO LATE	Killa Muggs	PWL MFL0243 (P)
5	5	THE REAL WILD HOUSE		BCM BCS45226 (P)
6	6	DRAMA!	Tranz	MFL1204187 (UR)
7	7	LET ME LOVE YOU FOR TONIGHT		Shirley King SMU4611 (UR)
8	8	YOUR LOVE	Y&W Records/TKAARTS (P)	
9	9	MANTRA FOR A STATE OF MIND	Tranz	Federer 121018611 (P)
10	10	RESCUE ME	Tranz	Rhythm King LEPT0311 (UR)
11	11	I'M NOT GONNA STAND FOR THIS	Tranz	Kewich BRC0111 (PAC)
12	12	SUENO LATINO	Tranz	BCM BCS45222 (P)
13	13	WFL (WROTE FOR LUCK)	Noggy Records	Factory FAC237 (P)
14	14	PERSONAL JESUS	Appaloosa Music	MFL121080117 (UR)
15	15	WIDOWERMAKER	Tranz	Blatt Foot BTB794 (UR)
16	16	JUST AN ILLUSION	Tranz	Hinterhaus HCH2011 (P)
17	17	UPTOWN TOP RANKING	Tranz	Foot TUN1273 (P)
18	18	BRING FORTH THE GULLOTTINE	Tranz	Ecstasy EMOU10 (P)
19	19	AFFRO DIZZY ACT	Tranz	Foot TUN1273 (P)
20	20	SHAME	Tranz	MFL1210186 (UR)
21	21	JUST KEEP ROCKIN'	Tranz	Davis WANTS'08 (PAC)
22	22	EVERY DAY I LOVE YOU MORE	Tranz	PWL PMS0743 (P)
23	23	THE CHASE	Tranz	Big L&A/Real Koo KOOL12027 (UR)
24	24	LOVE IS LIFE	Tranz	Davis WANTS'08 (PAC)
25	25	DREAMS	Tranz	OTI 07000101 (UR)
26	26	HEY DIZ I CAN'T DANCE TO ...	Tranz	Rhythm King/MFL LEPT041 (P)
27	27	A TRACK WITH NO NAME	Tranz	W.A.R.P. (WAP73) (P)
28	28	CASANOVA (RAISING HELL MIX)	Tranz	Production House PRO1588 (PAC)
29	29	DEPTH CHARGE (HAND DO JIN)	Tranz	Vital Solution VLS1004M (P)
30	30	JUST AS LONG AS I GOT YOU	Tranz	Subway/Sound SPEED057 (UR)
31	31	HAUNTING THE CHAPEL	Tranz	Real/Tranz RST241 (P)
32	32	MELTDOWN	Tranz	TM Music/MTM111 (CA486) (P)
33	33	TONIGHT	Tranz	Wardrobe WMA711 (P)
34	34	FREAK THE FUNK	Tranz	Shirley King SMU4611 (UR)
35	35	STREETLIFE	Tranz	Davis WANTS'08 (PAC)
36	36	50 SHADES OF BLUE	Tranz	Davis WANTS'08 (PAC)
37	37	AWKWARD KID/CRADLE	Tranz	Davis WANTS'08 (PAC)
38	38	THIS GIFT	Tranz	Glitter House GRH070 (SAC)
39	39	CROTCH DEEP TRASH	Tranz	Raw TM/Profects RTV20 (P)

# TOP 20 ALBUMS

1	1	WILD!	Mute	STUM45 (UR)
2	2	ENJOY YOURSELF	Killa Muggs	PWL 1879 (P)
3	3	3 FEET HIGH AND RISING	Big L&A	DLA1 (UR)
4	4	TEN GOOD REASONS		PWL 187 (P)
5	5	HERE TODAY, TOMORROW, NEXT WEEK	One Little India	IND115 (2IN6)
6	6	QUADRASTE		Creed STATION64 (P)
7	7	GIRLS' GIRLS' GIRLS	Tranz	Davis WANTS'08 (PAC)
8	8	STONE ROSES	Tranz	Davis WANTS'08 (PAC)
9	9	WAREHOUSE RAVES	Tranz	Davis WANTS'08 (PAC)
10	10	THE INNOCENTS	Tranz	Davis WANTS'08 (PAC)
11	11	THE CIRCUS	Mute	STUM45 (UR)
12	12	KYLE	Killa Muggs	PWL 188 (P)
13	13	MUDHONEY	Tranz	Glitter House GRH080 (SAC)
14	14	BUMMED	Tranz	Factory FAC232 (P)
15	15	TELL ME I'M SUFFERING	Tranz	Big Gt/SG&A/MFL1061 (P)
16	16	JUST SEVENTEEN - HEARTBEATS	Tranz	Federer 1883 (P)
17	17	HALL	Tranz	Tranz/Tranz BOUGH146 (UR)
18	18	SCAR	Tranz	4AD JAD11 (UR)
19	19	ORIGINAL SOUNDTRACK	Tranz	Rhythm King LEPT041 (P)
20	20	DOOLITTLE	Tranz	4AD CAD195 (UR)

Compiled by Music Week from Gullup Data

# A&R INDIES

# T R A C K I N G

by Dave Henderson  
MOVING INTO top gear, just prior to the inevitable Christmas rush, there's a veritable glut of quality new product currently attempting to gain attention, so let's head straight into **The Family Car's** debut mini-album, which comes hot on the heels of their well received debut single Tom Verloine. An eight-tracker, it's out on the Bad Gift label and it's called *Tell 'Em We're Surfin'*. You'll be able to find that through the Cartel. Through Southern Record Distribution there's a brace of releases from the American Amphetamine Reptile label which will arrive in the UK through a deal with the German Glitterhouse label. The first tracks include five albums, **Cow's** Daddy Has A Tail, **God's Bullies** Mamawombomb, former Chrome person **Hellas Creed** with *The Last Laugh*, **Halo Of Flies** Singles Going Nowhere and a compilation showcase entitled *Dope Guns n' Fucking In The Streets* which boasts tracks from the above plus contributions from **Mudhoney** and **Tad**.

STILL LOUD and raucous, **Boh Throter** release an album/cassette/CD called *Realm Of Chaos* on Earache and **Sore Throat** Dope Guns n' Fuckin' are called *Never Mind The Nappin*, Here's Sore Throat. Both are available through Revolver and the

Cartel. **Heiter Skolter** debut for Rough Trade with a single called *Lost Train* and **Khorns Of Disillusion** follow their well received *One Little Indian* debut album with a new 12-inch called *Elephantine* for the label. **Ross Of Avalanche** have changed their name to **The Rose** and they release a single, *A Peace Inside*, on their own Avantonic label through APT in celebration, while **And Also The Trees** return with their sixth album *Foreword To The Shade* on Reflex/Rough Trade through the Cartel.

**KILLDOZER** HAVE a new album on vinyl and CD. On the Touch And Go label, it's available in the UK through Southern Record Distribution and it's called *Twelve Point Buck*. Southern also distributes **Silence's** Tweez album (a vinyl only affair) on the Jennifer Hartman label. On Dischord, there's an eight-track vinyl/cassette release from **Euro Party** entitled *New Orleans Opera* and from Blast First there's a new album from **Ufited Griller** (and that's available through Rough Trade and the Cartel). The Rough Trade label itself releases the second album from much-louted US combo **Galaxie 500** and that's titled *On Fire*, while northern agit poppers **Chamberworks** release a newly packaged 10-inch set called *English Rebel Songs 1381-1914* on Agit-Prop through Southern.

**EINSTRUZENDE NEUBAUTEN** release a new album/cassette/CD on Some Bizzare through Rough Trade and the Cartel. Titled *Haus Der Luege* it stands for House Of Lies. Mancunian agit poppers **Kix** release their second single, *Cheatin' My Heart*, on the Play Hard label through the Cartel. The Alternative Tentacles and Flickrite labels both go for seven-inch compilation sets. Tentacles featuring tracks from **Klaus Flouride**, **Aliso Donut** and **Tropic Mule** under the title of *Eat Me Tender*, and *Flickrite* liming up **Howlward**, **Jeremy Goble**, **Groovy Chickens**, **2 Lost Souls**, **Urban Dogs** and **London Cowboys**.

**THE JB ALLSTARS** release a new single on Hi-Note called *I Like It Like That* through the Cartel's De-Mix arm, while **Musik Of Life** unleash an album from **MC Duke** titled *Organised Rhythm*, which will be followed by **London Breed Collective's** *Yemen Of The Krop* and 12-inches from **Howie And Daddy Freddy** (all of which are through Pinnacle). **The Warrior** label has *Break Beats 1* from **The Original Unknobs**, **Dick** and a compilation called *Freestyle 1*, through Pinnacle, and they'll be followed by another compilation called *Strap Fresh 2* later in November. The Blue Chip label through Backs and the Cartel has a techno roustabout with **Mazus 21's** *Rhythm Of Life* and the *Savage* label will see 12s from **The Purelys**, **Danz** and a compilation called *Freestyle 1*, through Pinnacle, and they'll be followed by another compilation called *Strap Fresh 2* later in November. The Blue Chip label through Backs and the Cartel has a techno roustabout with **Mazus 21's** *Rhythm Of Life* and the *Savage* label will see 12s from **The Purelys**, **Danz** and a compilation called *Freestyle 1*, through Pinnacle, and they'll be followed by another compilation called *Strap Fresh 2* later in November.

**THE COMPANY** release a 12-inch called *The City Never Sleeps* on Rockville through Southern, **Brighton's Blow Up** have a probably good rock groove in *Forever Holiday* on Cherry Red through Pinnacle and there's three slots of phosphorescent fire to keep the singles department happy. **The Purelys** **Danz** grind and groove on the *Mood Elevators EP*, **The Television Personalities** (the label's newest signings) offer *Salvador Dali's Garden Party* EP with all the usual Daliesque humour, a thumping beat and a general air of psychedelia. Best of the bunch is the justifiably graceful and excellently paced new single from **The Parachute Men**, *Bed And Breakfast*.

MORE SKA for your bottom dropper? Yes, the Staccato label has *Mad About Ska* by **Laurel Aitken** and **The Loafers**, the **Loafers**' own *Skanking The Place Down* and a compilation called *Ska Explosion* featuring **The Dottedones**, **Potato Five**, **The Skadows** and more. At the other end of the musical spectrum, **The Hypnotics** release a live mini-album on Situation Two titled *Live! The Hon God* and **Jar Manzon** *Slogs* have a new 45 called *Human Skin Suit* on *Blip Vert* through the Cartel. **The Milltown Brothers** have a new single called *Which Way Should I Jump* on Big Round through Pinnacle and that's produced by *Wedding Present* producer **Chris Allinson**.

THE MIGHT BE GIANTS

New album out now on LP & CD

Don't let's start

LP-TP LP34 CD-TP LP14 CD DISTRIBUTED BY THE CARTEL

# ERIC CLAPTON



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IN NOVEMBER 1986 CAME HIS THIRD WARNER BROS. ALBUM, 'AUGUST'

'AUGUST' BECAME BY FAR THE BEST SELLING ALBUM OF HIS CAREER AT OVER 400,000 UNITS IN THE U.K. ALONE.

HIS LATEST ALBUM RELEASED ON NOVEMBER 6TH, WILL SURPASS EVEN 'AUGUST' BY THE TWELTH DAY OF CHRISTMAS.

THEN THE FUN REALLY BEGINS.

FOLLOWING A THREE NIGHT STINT AT THE BIRMINGHAM N.E.C. EARLY IN JANUARY, ERIC CLAPTON EMBARKS UPON A MASSIVE EIGHTEEN-NIGHT SERIES OF CONCERTS AT THE ROYAL ALBERT HALL.

THIS IS A RECORD.

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URGENT MESSAGE: A FIRE AT GALLUP HAS DELAYED THIS ISSUE

TOP 75 SINGLES



PRINCE WITH SHEENA EASTON THE ARMS OF ORION WZ7571/T/C/CD

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Table with columns: Rank, Title, Artist, Label, etc. Includes entries like 'ALL ABOUT THE WORLD', 'GIRL I'M GONNA MISS YOU', 'THAT'S WHAT I LIKE', etc.

Table with columns: Rank, Title, Artist, Label, etc. Includes entries like 'THE ROAD TO JELL', 'GRAND PIANO', 'NEVER TOO LATE', etc.

Records to be featured on this week's Top Of The Pops WEEK: 44

Panel sales percentage - 9%

TITLES A-Z (WRITERS)

Table listing song titles and their writers, such as 'I Wanna Dance With Somebody', 'The Power of Love', etc.

IAN McCULLOCH FAITH & HEALING YZ436/T/C/CD Remix

DISTRIBUTED BY LUBES RECORDS LTD. A WARNER COMMUNICATIONS CO. ORDER FROM THE LUBES TELE-ORDER DESK ON 01-998 5929 OR FROM YOUR LUBES SALESPERSON

Table with columns: Rank, Title, Artist, Label, etc. Includes entries like 'RESTLESS DAYS', 'DRIVE ON', 'LAMBADA', etc.

THE NEXT 25

Table with columns: Rank, Title, Artist, Label, etc. Includes entries like 'I'M NOT GONNA STAND', 'WALKING ON THIRICE', etc.

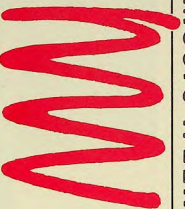
Table with columns: Rank, Title, Artist, Label, etc. Includes entries like 'LOVE ON A MOUNTAIN TOP', 'INSIDE OUT', 'STATE OF MIND', etc.

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## MUSIC WEEK

11 NOVEMBER 1989

INCORPORATING LP, CASSETTE & CD SALES



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- 18 Track CASSETTE LEVTC 1
- 14 Track ALBUM LEVTV 1

ALSO AVAILABLE ON VIDEO

Includes the latest hit

<b>1</b>	<b>NEW</b>	<b>THE ROAD TO HELL</b> ● CD	WEA WA 317
		Chris Rea	
<b>2</b>	<b>NEW</b>	<b>HOLDING BACK THE RIVER</b> CD	Phonogram
		Neil West	Phonogram 8420111
<b>3</b>		<b>ENJOY YOURSELF</b> ** ● CD	PPL HF 9
		Kylie Minogue	
<b>4</b>		<b>RUNAWAY HORSES</b> ● CD	Vega V 239
		Belinda Carlisle	
<b>5</b>		<b>WILD! * CD</b>	Mus STUMM 3
		Erosion	
<b>6</b>		<b>GREATEST HITS</b> CD	Am B071
		Billy Ocean	
<b>7</b>		<b>ALL OR NOTHING</b> ○ CD	Coltango/Oryxids CTD 11
		Milli Vanilli	
<b>8</b>		<b>WELCOME TO THE BEAUTIFUL SOUTH</b> CD	Cap Discs/CPD 15
		Beau L'Amour	
<b>9</b>	<b>NEW</b>	<b>STRONGER * CD</b>	EMI BMD 012
		Ciffré Richard	
<b>10</b>		<b>SPARK TO A FLAME - THE VERY BEST OF * CD</b>	AMA CDLP 706
		Chris De Burgh	
<b>11</b>		<b>STORM FRONT</b> ● CD	CS 455081
		Billy Joel	
<b>12</b>		<b>THE SINGLES ALBUM</b> ● CD	Parlophone CMTV 1
		Gladdy Knight & the Pips	
<b>13</b>	<b>NEW</b>	<b>ADDITIONS VOL 1</b> CD	Island LP 2944
		Robert Palmer	

<b>35</b>		<b>RHYTHM NATION 1814</b> ● CD	AMA MA 370
		Janet Jackson	
<b>36</b>		<b>VELVETEEN * CD</b>	MCA MCG 490
		Transvision Vamp	
<b>37</b>		<b>HUP</b> ○ CD	Poppy 641871
		Wonder 9/11	
<b>38</b>		<b>LIKE A PRAYER ** CD</b>	Sm WX 239
		Madonna	
<b>39</b>		<b>THE RAW AND THE COOKED ** CD</b>	London 2200471
		Fine Young Cannibals	
<b>40</b>		<b>BIZZARO</b> CD	ICM R 1387
		Wedding Present	
<b>41</b>		<b>ASPECTS OF LOVE</b> CD	Reddy/Unk/Polygram 841124
		Original Cast	
<b>42</b>		<b>OH MERCY</b> ● CD	CS 455081
		Bob Dylan	
<b>43</b>		<b>THOUGHTS OF HOME</b> CD	Telstar STAR 2272
		Daniel O'Donnell	
<b>44</b>		<b>APPETITE FOR DESTRUCTION ** CD</b>	Capricorn WK 125
		Guns N' Roses	
<b>45</b>		<b>THE MIRACLE * CD</b>	Parlophone PCSD 107
		Queen	
<b>46</b>		<b>ANYTHING FOR YOU ***** CD</b>	Epic 453125-1
		Gloria Estefan & Miami Sound Machine	
<b>47</b>		<b>WHEN THE WORLD KNOWS YOUR NAME ** CD</b>	CS 453271
		Dinosaur Blue	
<b>48</b>		<b>RESULTS</b> ● CD	Epic 453113
		Lizzo Minnelli	
<b>49</b>		<b>CLUB CLASSICS VOL ONE * CD</b>	10/Vega DIX 82
		Soul II Soul	
<b>50</b>		<b>GEHAEHD</b> ○ CD	Mercury/Phonogram 8420101
		Corrosion Killed The Cat	
<b>51</b>		<b>PORCELAINE</b> ○ CD	Crown/Vega CBEKA 10
		Julie Forthum	
<b>52</b>	<b>NEW</b>	<b>A LITTLE BIT OF THIS ... CD</b>	1980/LONDON 8291971
		D.M.O.B.	
<b>53</b>		<b>AUTOMATIC</b> ○ CD	Mercury 1989 1 FN 20
		Janet & Mandy Mann	

## Ten years too late?

By David Golder  
IN THIS era of re-forming whistles, Ten Years After, reknocked in the late Sixties and early Seventies for high speed, long distance guitar solos, are not going to rally on past glories to warrant their renewed existence.

"We got offers to do Sixties packages and Woodstock revivals and all that kind of thing last summer but we didn't really want to give in to all that," explains singer and semi-legendary guitarist Alvin Lee. "We thought, let's take time out and make the album and move forward rather than being a nostalgia band."

The band were encouraged to take this approach after appearing at four concerts in Germany last year. It was the first time Lee, drummer Ric Lee, bassist Leo Lyons and keyboard-player Chick Churchill had played together for 14 years, except for a few dates to celebrate the Marquee's 25th anniversary in 1983, which led to nothing. "There wasn't a tremendous reaction to it," admits Ric Lee. "It was a different, funky period. We were considered boring old farts whereas now we're living legends!"

The resurgence of interest in guitar rock isn't meant that way, at the German gigs, Ten Years After found more than half its audience was youngsters. "They were hippies, but young hippies," says Alvin proudly.

"We weren't certain what we wanted to do at that point. But we sat down and said, Christ, if it's youngsters that want to know and there's a few thousand of them then we'd better do something about it."

What they did produce on album, did rock that meant that time, at the German gigs, Ten Years After found more than half its audience was youngsters. "They were hippies, but young hippies," says Alvin proudly.

"When asked what's the major difference with the new album, Ric Lee replies ironically: "It's got songs."

Alvin elaborates: "We used to get very over-indulgent. I did 20-minute guitar solos and you can only do a guitar solo so long then you start repeating yourself. We'd probably only have got six songs on the album 10 years ago."

The new album has 11 tight, bluesy, rock'n'roll tracks produced by Jerry Manning, who has worked with ZZ Top. Indeed some tracks sound like ZZ Top, but Alvin takes the blame for this: "Billy Gibbons is a master of that sound. I've been moving towards over the years. I've tried to get away from the Captain Speeding image. I see more value in the spaces in a note which is an use of a note which will do the job of 10, I'll go for the one, these days."



THE WAY of all flesh: imaginations run riot on the Ken Russell-Jim Steinman collaboration, It's All Coming Back To Me Now

## Broken promises

by Adam Blake

IT MUST be dispiriting to have your classic album virtually ignored. Lesser bands might split but Breathless, carry on. Their new single, "I Never Know Where You Are," is as excellent as anything they've done and they've done some excellent things. Their Chasing Promises album, released this summer on their own tenor Vassa label, was the kind of album my premier league bands might dream of making. It should have been enormous. Well, there's still time.

In 1984, Ann Newfeld met xxcellent Dominic Appletton behind the counter at a Virgin Records store. They shared musical tastes and when Appletton played Newfeld a tape he'd made with guitarist Gary Mundy, she exclaimed "he's the one!" Breathless was thus formed, but if they had specific sound in mind it was achieved intuitively.

"Having heard Gary's guitar I knew it was that kind of sound that we wanted," recalls Newfeld, but in one discussion it, it was just something that happened."

It is a very distinctive sound, complete and individual but with some surprisingly disparate influences. Yet there's also there's old Joy Division and Wobble-er PIL, scowling from under their dusty raincoats, but on the other — could that be vintage Fairport Convention?

"I love Fairport Convention," says Newfeld. "If only me and Dominic could write something like a Sailor's Life!"

It's this combination of warmth and humanity in a dark, claustrophobic context that makes Breathless special. Yet three of its bums on they still find it an enormous struggle to get anywhere in London. More promising has been the response in Europe, particularly Italy where the band are treated as stars.

Doesn't this make them want to emigrate? "Yes," confirms Newfeld, "but I think that London is important. On the continent you could get completely cut off from everything that's happening."

Noble sentiments, but without a little recognition England's loss could soon be Italy's gain.

## Boxed sin

by Kirk Blows

IT COULD almost be the perfect marriage — two illustrious figures from different environments who share a predilection for eccentricity, eroticism and romanticism, passion and lust, the epic and grandiose. These two men are Ken Russell and Jim Steinman.

It should, then, come as little surprise to find these two intriguing characters working together, an absorbing vision that has now become reality with the filming of Steinman's first video from his Pandora's Box project, the outstanding "It's All Coming Back To Me Now."

"It was a perfect combination," says Steinman, "because I start over the top and so does he, you never see anything below that level. When I came over here I was open to suggestions for a director but when there wasn't anyone suitable I suggested Ken. He's one of my idols and the idea of working with him was just so exciting for me."

It is a concept that allows both Steinman and Russell to let their imaginations run riot, with several spectacular scenes filmed both at Pinewood and, would you believe, Kenal Green cemetery.

"We told the local council we were filming a documentary," he laughs. "And the difference from my original script was that I didn't have any figures in black in it. Ken decided he wanted a battle between the forces of good and evil."

Russell rarely takes on promo videos. "He gets lots of offers from metal bands," says Steinman, "but he never likes the songs. And he was very honest about his own experience. When you get a producer saying 'When you get a video you're going to be spending much more. Just because of the crew.' He always uses a full-scale film crew. The fact that the song's so long [6min 28secs — or 5:58 as I like to call it] meant it was going to be expensive anyway."

Virgin spent some £128,000 overall, an indication of the belief and faith placed in Steinman. The Pandora's Box album, entitled Original Sin, is quite unique, featuring 14-pieces, four female vocalists, (each has two songs each), a six-piece band, and Steinman went on arranging, producing, playing keyboards, producing backing vocals and of course spoken word.

"It's All Coming Back To Me Now" represents the album well, Steinman says. "It's epic, sweeping, theatrical, operatic, very intense, very dark but also very romantic."

## Kelly's heroes

By Dave Ling

THE ORIGINAL idea was to do a few pub gigs and see if there was any interest. Paul rang Tom who rang Hugh and I see who rang me." Guitarist Dave Kelly is describing the birth of the Blues Band in 1979. 10 years and six albums later the "few pub gigs" have turned into regular European and British tours for a group dedicated not just to preserving classics R&B but making it contemporary.

Currently, the Blues Band look set to make big strides as they enter a second decade, with a new BMG Enterprise deal which involves the CD release of back catalogue as well as the new album, Back For More.

Apart from a Willie Dixon collie and Gil Scott-Heron's Blue Allah the songs are all originals. Tom McGuinness and Benny Gallagher (himself on tour with the Fureys right now) have penned Normal Service, with arrangement by the Memphis Horns. "I met them in Rome on a TV programme," says Kelly, "and invited them to London. For \$1,000 each, in three hours, they had three tracks done."

Other songs are by bassist Gary Fletcher, the ever-youthful Paul Jones and Kelly himself who explains that when Ilches I Scratch Wood was written Alvin Lee was asked for a song for Lazy Lester whom he was producing."

However, Lester, the veteran Louisiana Blues man, preferred to regulate his old self. "I was just too lazy to learn my song!" Kelly muses.

The group, completed by ex-Framus man Bob Townsend on drums, is in the mix of a series of UK dates, backed on some by Kelly's sister, the splendid blues singer Jo-Ann Kelly, and others by ex-Medicine Head John Fiddler.

## World party

by Martin Aston

THIS WEEK sees the release of the second batch of albums from Real World, the joint venture between Peter Gabriel and WOMAD.

Gabriel is using the label for his own music projects but the focus will rest much more on the likes of Musicians Ali Khan and Ensemble, Pakistan's finest Qawwali singers, Orchestra Reve's modern salsa from Cuba and Zaire's outrageous showman Tabu Ley Seignie. Rachereau already issued on Real World.

They are now joined by Tanzania's Renny Ngala the anarchic Musicians Of Nile and K Sridhar and K Shankar from India. Virgins are distributing the label, but all A&R and presentation policy is in-house.

They are obviously in touch with a lot of music through the festival circuit and all our contacts, so things turn up and we consider them as they come," explains Real World's co-director Amos Jones. "Peter, meanwhile, has a lot of contacts with travelling abroad with key musicians and artists, so it's an exchange of informa-

tion. The label shares the same idea that WOMAD's has for a long while — to draw on a whole range of different traditions and cultures from all over the world."

Real World knows its African dance stars are more likely to crossover than others, but doesn't fear any commercial pressures. "On some levels, Virgin would like to take on some of the groups that we're going to work with," says Jones. "I think Renny Ngala and Orchestra Sur Matalima will be very important."

"They're an African soukous band that are very popular with a wider audience. But it's a policy of ours to release acts like the Musicians Of Nile and to make them as successful as possible. We have to because they're so good!"

Jones admits that Virgin's contribution "is the key". If the stereotype of world music is only bought by Guardian and Folk Rock readers, then Virgin is able to get in. Seg Price and WH Smith Stores should counter that position.

## Back tracking

Record Retailer

November 2, 1984

THE RRI retail sales releases run gamut of entertainment, from Marvin Gaye to The Gang Show via Dick van Dyke, Alexis Korner, Ron Moody and the Downlows. The Virgin label is getting in. Seg Calvert and agent Terry King take over the pirate station Radio Jack from Screaming Lord Ritchie.

Dick James records and Ruth Sims are also getting in. Joe Boatles, a six-song melody of songs he publishes.

Music Week

November 9, 1984

UNDER RRR review, CBS withdraws new get-rough policy on the return of faulty records.... Polydor includes an unbent fork in press kit accompanying U Geller's debut album — HW's copy of the record is warped.... Larry Page re-signs the Traggs to his Penny Farthing label.... Moves towards an all-embracing Music Industry Council are made, with a meeting attended by representatives of BPI, MTA, retailers, the Association of Music Instrument Manufacturers and Piano Makers Association.

HW's new campaign is launched with a party at Chisilhurst Caves, with entertainment provided by George Melly and U Geller. HW's new campaign is filled with strawberries, cream and jelly.

Music Week

November 10, 1984

THE RRI issues a statement saying it is inclined to buy more of advertising for Armstrong's new high-speed twin-deck cassette machine. Armstrong relieves by installing HMV Concord proceedings against BPI. The office receiver is called in at Pinnacle.... Heavy buying of Thom EMG shares fuels speculation that the US RCA may buy a stake in laker EMI.... BPI's chairman Maurice Obsterstein announces live BBC One and Radio One coverage of the British Record Industry Talent Awards, adding: "This will give everyone an opportunity to see and hear our achievements."

Mark Lewishon



A CERTAIN RATIO: branching out from their soul roots

## Certain Heart success of soul

MANY HARDCORE A Certain Ratio fans must have despair'd at the group's softer approach to their music on their major label debut, *Good Together*. Although the album contains some strong and stylishly produced songs, the long-term fans used to ACR's hard funk sound must have thought the group had sold out.

But with their performance at the *Town And Country Club* in London, ACR showed that they have lost none of their funk roots and in fact their sound has broadened rather than moved in a different direction.

This was evident in the group's reworking of tracks from the *Good Together* album during the set, particularly the second single *Backs To The Wall*, which had a harder feel, and *Rivers Edge*, which was given a more chilling rendition.

Those reworked tracks, complemented by older classic dance numbers like *Shack Up*, *Wild Party* and *Mickey Way*, made up a set that pleasantly surprised the majority of the club and seemed to be over far too quickly. The set had been revised from the one used at the beginning of the tour and that was a move that not only pleased the fans but also found the band in a more relaxed and comfortable mood. This was typified on the last two numbers, *Good Together* and *Be What You Want To Be*, which saw ACR fine-tuning their dance rhythms to an ecstatic pitch.

Any doubters were left assured: ACR remain one of the UK's most creative and convincing dance acts.

NICK ROBINSON

WHEN *Marti Pellow* came on stage at London's *Town & Country Club* to sing one number with *Willie Mitchell's Memphis Soul Revue*, it should have been a moment for rejoicing. Here was one of the few young British singers who genuinely appreciate the vital heart of the soul tradition represented by Mitchell.

Instead, the *Wet Wet Wet* singer was greeted by a large part of the (mainly white, male and frumpy) audience with boos and catcalls. It was the only sour note in three hours of energetic, excellent music.

A showcase for Mitchell's *Waylo* label, dedicated to the sound and spirit of his great years at Hi, the evening began with *Lynn White*, bumping and grinding her way through such titles as *Feel Like Breaking Up Somebody's Home* in a way even *Millican Jackson* would have admired. Less impressive, but with an equally high work rate, was *David Hudson*, who bears an uncanny resemblance to *Sammy Davis Jr.*

The stars of *Waylo* are the ex-



LITTLE ANGELS: time to develop

quisite *Ann Peebles* and the genial, impassioned *Otis Clay*. *Peebles* embodies all the strengths of Southern Soul, its impassioned gospel roots and relish for clever and moving lyrics. She performed *I'm Gonna Tear Your Playhouse Down*, the classic *I Can't Stand The Rain* and half-a-dozen others before giving way to *Clay*. Another soul veteran, who sang the original *Only Way Is Up*, he has a style reminiscent of times of *Bobby Bland*, then *Otis Redding* or *Al Green*.

The eight-piece backing band, combining a tight young rhythm section and veterans from the *Memphis Horns* was led unobtrusively by Mitchell himself, dapper in suit and lit Great music, shame about the fans.

DAVE LAING

## Belle-pull

REGINA BELLE has been widely compared to *Anita Baker* — and on the evidence of her live show, she seemed to be trying just a bit too hard not to sound like anybody else to be quite herself.

Nevertheless, the New Jersey songstress was over here to sing her heart out and the enthusiastic crowd packing the *Hammer-Smith Odeon* gave every encour-

agement. Her delivery was marred by a slight lack of character — even ballads tended to get belted out at full volume — and at times she tried just a little too hard to show just how much she was enjoying herself. Backed by a competent seven-piece band and a large amount of dry ice, Belle steamrollered through a set of distinctive blues/soul numbers drawn from her two albums.

Early on in the set she launched into a mixed bag of a medley as a sentimental "tribute" to her favourite female soul singers, while an extended nonesuch for the band in the middle of *Be Mine* dredged unplumbed depths of sugary emotion.

But the highlight, if that's the right word, in the emotion stakes had to go to *All I Want Is Forever*, a duet with her boss-player and musical director. This pleasant ballad (recorded with *James Taylor* for a film soundtrack) featured a tacky dramatic set-piece on the ménage à trois. Embarrassing was not the word!

Still, the music was good and soulful — probably better on vinyl, in fact. The current UK single, *Good Loving* came over well, as did the US single *Good to Me*, which is riding high in the charts over there.

Support was from *The Stone Williamson Quintet*. If you love your sax played in short, snappy-packed bursts, interspersed with rapid chromatic keyboard runs, and backed by loth-ing-ly percussive, this band is probably for you.

ALASDAIR CREWE

## Fallen Angels

A LOT has been made of *Scarborough's Little Angels*. Some impressive performances, a supportive press and a subsequent record deal with Polydor has had some quarters possibly predicting too much too early for the band. Indeed their appearance on the opening night of *Bradford's Rock Palace* confirmed that promise is the band's main attribute.

The opening *Do You Wanna Rick*, the current single, and *She's A Little Angel* stand out as typical *Angels* songs, being powerful rockers with singer *Toby Jessop* giving it 110 per cent. The vocalist is still very much the showman, although it's pleasing to see they've cut out some of the silly stage antics. The highlight of the set was *Broken Wings* by *An Angel*, featuring a nice subtle acoustic intro before the guitars burst in with the impact of a TV set hitting the pavement from Keith Moon's 24th floor apartment.

They then covered *Queen's Tie Your Mother Down*, citing *Freddie* and the boys as being a major inspiration to the band, which is ironic considering that inspiration is just the quality that the band are short on, with a fraction more work still to be done on the songwriting side.

The proceedings came to an end following a light-hearted string of rock standars, which featured a motley selection of metal faces including ex-Lizzy man *Brian Robertson*.

Little Angels proved they are a good band. Now let's see every-one, industry included, allow them time to develop.

KIRK BLOWS

## Take as prescribed

IT CAN'T be easy to play as the first band on a three-act bill, with the *Marquee* still less than half full, but that's what the act "paying your dues", and *The Medicine Show* took the stage aggressively prepared to give the show their best shot. Although three-quarters of the band are British, they are based on the West Coast of America and the LA influence is clearly apparent in their raw, no frills brand of hard rock and their barnstorming approach to the live performance.

Vocalist *Matt Cainley*, looking like *Sea Hags* *Ron Yocom* and occasionally sounding disconcertingly like *Squeeze's Glenn Tilbrook*, will undoubtedly, with experience, mature into a striking frontman, but at times his current stance is more petulant than imposing. *Guitarist Paul Stanley* is an axe hero in the making, but he'd do well to curb his dangerous fascination for "the widdies" before the band reach the stage where he can be a nuisance to death with interminable solos. *Drummer Howie*, the American in the band, who apparently used to play in an early incarnation of *Guns N' Roses*, dealt his kit some severe punishment and *Tony Foster* provided some solid, stable basswork.

The music was not without its looser moments, when the band's grip on the music seemed to slip, but they drew some well-deserved approval from the audience, in particular during the burning rendition of *Two Of Us*, and were able to return for an encore with their sharp, edgy version of *Elvis's That's Alright*. The long-term prognosis is good, with the band's *Medicine Show* could have a healthy career ahead of it.

VALERIE POTTER

## Watershed

WHILE MOST bands are content to carve their little niche in one area of pop music, *The River Detectives* chop and change influences with refreshing competence. They started their *Medicine* performance as a duo, but this stripping down to basics didn't mean that their songs lost any power or edge — harmonies and melodies still strong shine out under any circumstances.

To open, *Sam* and *Dan* wore their joyous country influences on their sleeves, then bringing on another three musicians (*Dan* switched to drums to give an extra edge to the performance).

The *Detectives* approach commercial rock with a pop song attitude which stays away from tired clichés and over indulgence. *You Won't Listen* even strays into indie pop territory (surprisingly reminiscent of the *Stone Roses* at times), while *Medicine* songs embrace rough and obvious rock 'n' roll or pure and simple country music.

Sam finally switched from an acoustic to a Rickenbacker and *Promised Land Spoke* showed yet another side, with some innovative guitar power pop. *The River Detectives* are good, honest, intelligent and interesting. Next-set, the top 40.

IAN WATSON



## MUSIC WEEK

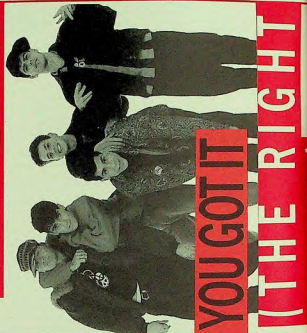
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- |             |  |  |             |
|-------------|--|--|-------------|
| <b>No 1</b> | <b>ALL AROUND THE WORLD</b><br>Lisa Stansfield                 | <b>POP</b><br>A&M 11289 (12" & 128MS) (BMG)        | <b>POPS</b> |
| <b>2</b>    | <b>GIRL I'M GONNA MISS YOU</b><br>Mili Vanilli                 | Cooltempo/Chryslers COOL (M) (V) (C)               |             |
| <b>3</b>    | <b>THAT'S WHAT I LIKE</b><br>Jive Bunny & The Mastersmesters   | Music Factory Dance MFD (M) (M) (BMG)              |             |
| <b>4</b>    | <b>NEVER TOO LATE</b><br>Kyle Minogue                          | PIV (M) (7" & 12")                                 |             |
| <b>5</b>    | <b>STREET TUFF</b><br>Rabie Inc/Dougie Trouble                 | Dance Wankin' 18 (M) (C)                           |             |
| <b>6</b>    | <b>ROOM IN YOUR HEART</b><br>Living In A Box                   | Chryslers UMR (7" C)                               |             |
| <b>7</b>    | <b>I FEEL THE EARTH MOVE</b><br>Morrika                        | CBS 845294 (7" 12" & 5294) (C)                     |             |
| <b>8</b>    | <b>ANOTHER DAY IN PARADISE</b><br>Phil Collins                 | Virgin 45701 (12M) (P)                             |             |
| <b>9</b>    | <b>LEAVE A LIGHT ON</b><br>Belinda Carlisle                    | Virgin 45701 (12M) (P)                             |             |
| <b>10</b>   | <b>IF I COULD TURN BACK TIME</b><br>Cyber                      | Geffen GEF 5917 (M)                                |             |
| <b>11</b>   | <b>THE ROAD TO HELL</b><br>Chris Rea                           | WEA 12 43101 (M)                                   |             |
| <b>12</b>   | <b>GRAND PIANO</b><br>The Mismaster                            | BGM BGM 3400 (P)                                   |             |
| <b>13</b>   | <b>NEVER TOO MUCH (Remix '89)</b><br>Luther Vandross           | Epic UPR (M) 12 (C)                                |             |
| <b>14</b>   | <b>RIDE ON TIME</b> ★<br>Black Box                             | deConstruction/PCA 19 4251 (12" & 7" & 4252) (BMG) |             |
| <b>15</b>   | <b>I WANT THAT MAN</b><br>Deborah Harry                        | Chryslers CHS (7" C) 389 (C)                       |             |
| <b>16</b>   | <b>C'MON AND GET MY LOVE</b><br>D Mob introducing Cathy Dennis | Hit/London 10 (12" F)                              |             |
| <b>17</b>   | <b>EYE KNOW</b><br>De La Soul                                  | Tommory Boy/Big Life 148 (12") (UET)               |             |
| <b>18</b>   | <b>WE DIDN'T START THE FIRE</b><br>Billy Joel                  | CBS 506 (M) (C)                                    |             |
| <b>19</b>   | <b>PUMP UP THE JAM</b> ○<br>Technomicron Feat. Felly           | Sweetness 57 (M) (BMG)                             |             |
| <b>20</b>   | <b>IF ONLY I COULD</b> ○<br>Sydney Youngblood                  | Circus/Virgin 19 (M) 34 (P)                        |             |
| <b>21</b>   | <b>I THANK YOU</b><br>Adeva                                    | Cooltempo/Chryslers COOL (M) 192 (C)               |             |
| <b>22</b>   | <b>BORN TO BE SOLD</b><br>Transvision Vamp                     | MCA/WRG 19 (P)                                     |             |

# NEW KIDS ON THE BLOCK



**YOU GOT IT (THE RIGHT)**

- |           |   |  |  |
|-----------|---|--|--|
| <b>41</b> | <b>THE REAL WILD HOUSE</b><br>Raul Orellana                             | BGM BGM 1220 (P)                         |  |
| <b>42</b> | <b>THE BEST</b><br>Tina Turner  | Capitol 112 (C) 541 (B)                  |  |
| <b>43</b> | <b>THE MESSAGE IS LOVE</b><br>Arthur Baker/Beckbeast/Disciples/Al Green | Brooklyn/A&M USA (1) 148 (P)             |  |
| <b>44</b> | <b>SCANDAL</b><br>Queen   | Parlophone 112 (QUEEN 14) (C)            |  |
| <b>45</b> | <b>LET THE RHYTHM PUMP</b><br>Doug Lazy                                 | America A PR (M) (M)                     |  |
| <b>46</b> | <b>COMMENT TE DIRE ADIEU</b><br>Jimmy Somerville/Janet Miles/Kingston   | London LOND (C) 341 (P)                  |  |
| <b>47</b> | <b>DRAMA!</b><br>Enroute  | Miles 12 (MUTE 8) (UET)                  |  |
| <b>48</b> | <b>ANGELIA</b><br>Richard Marx  | EMI USA 12 (M) 74 (B)                    |  |
| <b>49</b> | <b>GIT ON UP</b><br>Foxy Brown feat. Sundance                           | DJ (M) CBS 65366 (7" & 65366) (C)        |  |
| <b>50</b> | <b>DR. FEELGOOD</b><br>Molley Cue                                       | Elektra EM 9701 (M)                      |  |
| <b>51</b> | <b>YOU'VE GOT IT</b><br>Simply Red                                      | Elektra 12 42401 (M)                     |  |
| <b>52</b> | <b>THIS OLD HEART OF MINE</b><br>Rod Stewart                            | Women/Reprise W 26801 (M)                |  |
| <b>53</b> | <b>NAME AND NUMBER</b><br>Curiosity                                     | Mercury/Phonogram CAT (M) 4 (P)          |  |
| <b>54</b> | <b>YOU KEEP IT ALL IN</b><br>The Beautiful South                        | Get Down GDD (M) 18 (P)                  |  |
| <b>55</b> | <b>SACRIFICE</b><br>Elton John  | Rockin'/Phonogram ES 20 (12" F)          |  |
| <b>56</b> | <b>LOVE ON A MOUNTAIN TOP</b><br>Sinhra                                 | Endless 12 (EAM 2) (P)                   |  |
| <b>57</b> | <b>INSIDE OUT</b><br>Gum  | ALAM (M) 531 (P)                         |  |
| <b>58</b> | <b>STATE OF MIND</b><br>Fish  | EMI 12 (SEA 1) 19 (C)                    |  |
| <b>59</b> | <b>TAINTED LOVE</b><br>Impedance  | Jaysin' & Pampin' 12 (TDT) 4 (P) (M) (C) |  |
| <b>60</b> | <b>THE KING IS HERE/THE 900 NUMBER</b><br>45 King                       | Font 1284 912 (BMG)                      |  |
| <b>61</b> | <b>THE THEME</b><br>Unique 3  | 10 (Virgin) 12 (M) 285 (P)               |  |
| <b>62</b> | <b>WHOLE LOTTA TROUBLE</b><br>Steve Nicks                               | EMI 12 (W 12) 12 (P)                     |  |

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# TOP 75 SINGLES



## MUSIC WEEK



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<b>No 1</b>	<b>ALL AROUND THE WORLD</b> Lisa Stansfield	<b>TOP 10</b> Arista 112893 (12" 40,2693) (BMC)	<b>POPS</b> Columbia/Chryslis COOLM1 19 (C)
<b>2</b>	<b>GIRL I'M GONNA MISS YOU</b> Milli Vanilli		
<b>3</b>	<b>THAT'S WHAT I LIKE</b> Jive Bunny & The Mastersizers	Music Factory Dance MEDT1 002 (BMC)	
<b>4</b>	<b>NEVER TOO LATE</b> Kylin Minogue	PWL PWL11 45 (P)	
<b>5</b>	<b>STREET TUFF</b> Rebel MC Double Trouble	Demon DEMT11 18 (BAC)	
<b>6</b>	<b>ROOM IN YOUR HEART</b> Living In A Box	Chryslis LWK7 (C)	
<b>7</b>	<b>I FEEL THE EARTH MOVE</b> Marrickia	GRS 655294 (12" 455294) (C)	
<b>8</b>	<b>ANOTHER DAY IN PARADISE</b> Phil Collins	Virgin V51	
<b>9</b>	<b>LEAVE A LIGHT ON</b> Belinda Carlisle	Virgin V51	
<b>10</b>	<b>IF I COULD TURN BACK TIME</b> Gloria Estefan	Geffin GEF	
<b>11</b>	<b>THE ROAD TO HELL</b> Chris Rea	WEA WZA	
<b>12</b>	<b>GRAND PIANO</b> The Mismaster	<b>TOP 10</b> POPS Arista 112893 (12" 40,2693) (BMC)	
<b>13</b>	<b>NEVER TOO MUCH (Remix '89)</b> Luther Vandross	Epic LUTH	
<b>14</b>	<b>RIDE ON TIME</b> Black Box	Ar-Contest/Arca PR 63241 (12" 474324)	
<b>15</b>	<b>I WANT THAT MAN</b> Deborah Harry	Capitol C05101	
<b>16</b>	<b>C'MON AND GET MY LOVE</b> D Mob introducing Cathy Dennis	Mer London D10	
<b>17</b>	<b>EYE KNOW</b> De La Soul	Tommy Boy/Big Life BLR 137	
<b>18</b>	<b>WE DIDN'T START THE FIRE</b> Billy Joel	CEJ 10410	
<b>19</b>	<b>PUMP UP THE JAM</b> Technomic feat. Billy	Sympson's STRO1 (C)	
<b>20</b>	<b>IF ONLY I COULD</b> Sydney Youngblood	Great Virgin V1011	
<b>21</b>	<b>I THANK YOU</b> Address	Columbia/Chryslis COOLM1 19	
<b>22</b>	<b>BORN TO BE SOLD</b> Transvision Vamp	MCA TWY1	



<b>41</b>	<b>THE REAL WILD HOUSE</b> Raul Orlana	IONA ION 12201 (P)
<b>42</b>	<b>THE BEST</b> Tina Turner	Capitol (12)CL 143 (E)
<b>43</b>	<b>THE MESSAGE IS LOVE</b> Arthur Baker/Backbeat Disciples/AI Green	Breakbeat/ALMA USA071 488 (P)
<b>44</b>	<b>SCANDAL</b> Queen	Parlophone (12)QUEEN 14 (E)
<b>45</b>	<b>LET THE RHYTHM PUMP</b> Doug Lazy	Musica 4 (12)MUT 01 (W)
<b>46</b>	<b>COMMENT TE DIRE ADIEU</b> Jimmy Somerville/Jane Miles Kingston	London (10)MD 241 (P)
<b>47</b>	<b>DRAMA!</b> Enigma	New (12)MUTE 01 (P) (W)

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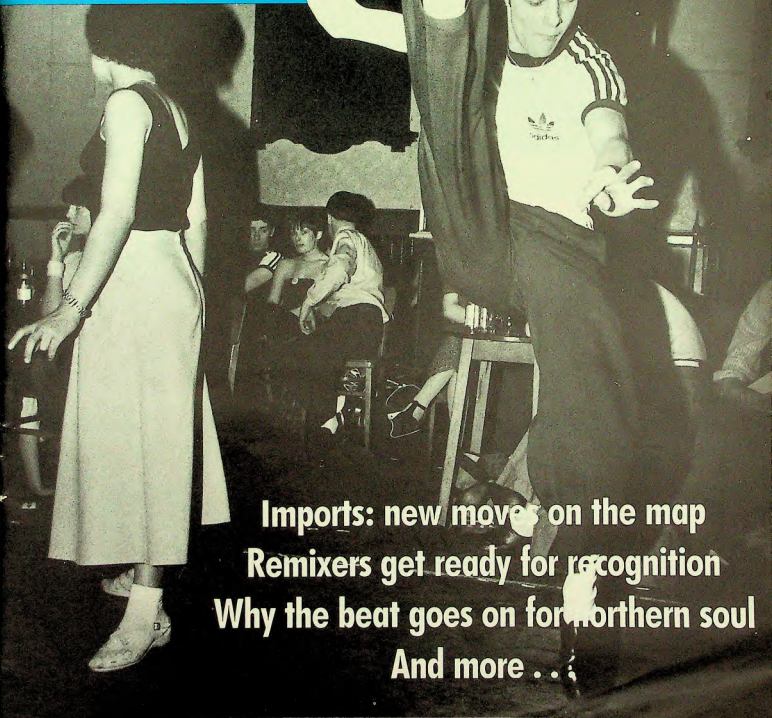
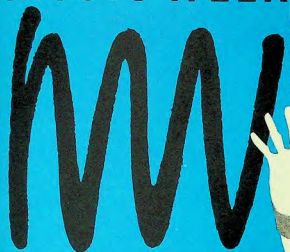
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# MUSIC WEEK



**Imports: new moves on the map**  
**Remixers get ready for recognition**  
**Why the beat goes on for northern soul**  
**And more . . .**

How do dance labels prolong the life of a single? Or relaunch a first-time flop? Or, perhaps, gain more radio play? Simple, they send for the remixer, explains Andy Beavers

# Re-mixed blessings

**F**RRR HAS taken remixing to its logical conclusion by issuing a whole LP of remixes of one song: 'Le Louis' French Kiss. While no-one else has gone this far, the issuing of follow-up remix 12-inch singles has become virtually obligatory for major dance tracks.

But why do companies re-arrange tracks which they have spent thousands of pounds on to get right in the first place? Obviously, to persuade punters and particularly DJs to buy a single twice, thus increasing the company's profits and prolonging the track's chart life.

They can also increase profits in less direct ways; one of these is gaining more radio play on specialist dance shows. Mike Sefton of Breakout/A&M explains how it works. "DJs, like Pete Tong and Jeff Young, will play a record in the four or five weeks leading up to its release and will then tend to drop it when it hits the shops. If you give them a good remix at that point, then you can get another two weeks play from them," he says. The remix will usually be made available to the public two or three weeks after the original's release.

As well as prolonging the life of a successful track, remixes can be used to boost a single which is hav-

ing difficulty in reaching the charts. For a new mix to succeed, it has to be very strong and has to be released very soon after the original. An example is the Redhead Kingpin single Do The Right Thing. "We were struggling with that record, but the Soul II Soul remix turned it around," admits Tim Reeves of 10 Records.

Remixes are also a useful way of injecting life into a relatively old track, explains Mervyn Anthony Lyn who runs Sleeping Bag's UK operation. A case in point is the label's Kariya single Let Me Love You For Tonight. In its original US mix, the track grew in popularity in the clubs over a period of several months. Sales had been spread over too long a timespan to make any impact on the charts. However, an excellent follow-up remix by CJ Mackintosh sold well as soon as it was released and took the song into the top 50.

As well as giving new life to a track that has been around for several months, a remix can revive much older classics. There have been plenty of examples in recent years, perhaps the most successful, in artistic terms, was Danny D's mix of Chaka Khan's I'm Every Woman. Some updates have absolutely no artistic merit, yet this does not seem to hinder their commercial success: the 1988 remix of

Bill Withers' Lovely Day is just one example.

Some companies say that they are cutting back on remixes. Sefton claims that Breakout is tending to issue less and less. "They are not really selling as much as they used to," he says. Reeves says that 10 is also being more cautious. "Up until recently it has been standard procedure for us to do a second 12-inch release, but now we think twice because of the hassle involved — it can be a struggle to get a remix ready in time." He cites Soul II Soul's Back To Life as an example of a 10 release that was hugely successful without a remix. However, Simon Harris, who finds time to be a recording artist, remixer and Music Of Life A&R director, sees no overall reduction in the use of remixes. "If anything it seems to be on the increase," he says. "I wish that they would cut back: it is wrong for every single to have a remix for marketing purposes. They should only be done for artistic reasons."

There is no shortage of potential remixers, so how do record companies go about choosing the right person for the job? Lyn is a great believer in using UK talent. "Sleeping Bag America is putting out records to suit the American market,



FINGERED as remix suprema, Frankie Knuckles

TO PAGE FOUR ►

## SOME HOT CUTS TO KEEP YOU WARM THIS WINTER

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# CBS

# NOVEMBER NEWS

## CBS

**THE CHIMES** - "HEAVEN": The Chimes back up their acclaim with a dancefloor stormer - with mixes by Pete Hinds and Frankie Foncett - under a mighty vocal. Check out the "Halfway to Paradise" performance and live gigs later this month. 'B' side is DEMO 'Dub' of "So much in Love".

Rewind selector! This is Godly!

CBS 655432 7.6.2

**Def  
Jam  
recordings**

**ALYSON WILLIAMS** - "I SECOND THAT EMOTION": Def Jam's diva crosses the road with her cover of the Smokey classic. Her soaring vocal is uplifting - with Mixes by the J & M Boys & Gota. Available November 6th. Look out for the bonus track "Dr. Feelgood" recorded live in major blues style featuring Kirk Whalum. Awesome. Check Alyson's U.K. tour with Tashan: Nov 22 Manchester Apollo, Nov 23 Poole Arts Centre, Nov 24 Basildon Festival Hall, Nov 25/26 Hammersmith Odeon.

Def 655456 7.6.2

**PUBLIC ENEMY** - "WELCOME TO THE TERRORDOME": Yep - they're back - and hard! December single - January album. Dates to follow. Accept NO substitute. SINGLE OUT DECEMBER 11.



**TYREE** - "MOVE YOUR BODY": Tyree is back - and smokin'. "Move Your Body" is a killer with additional mixes by Julian Jumpin' Perez and Joe Smooth. Out November 13th. Album to follow in December - "Nation of Hip House". Listen out for Fast Eddie/Tyree November dates in conjunction with the DJI Label Launch.

Peace to All Hip House people!

DJI 655470 7.6.

**K.A. POSSE** - "DIG THIS": 7/12/CD November 27th K. Alexi Shelby & MCD-TA are on top with "Dig This". Another pumper from DJI. 4 mixes available. Get it!

**FAST EDDIE** - "MOST WANTED": The hardcore album is out November 13th - with help from Sundance, Tyree and Joe Smooth. Essential vinyl.

DJI 466024 1.4.2

**TASHAN:** The eagerly awaited album is released November 27th. Reserve your copy immediately.

OBR 465521 1.4.2



**STOP PRESS:** CBS welcomes "**A GUY CALLED GERALD**" to the label. "**EX.**" c/w "EYES OF SORROW" scheduled for December 4.

The Ben Liebrand remix of "EVE OF THE WAR" out 13 November by extreme demand. 7/12.

CBS 655126 7.6.

+ Further releases in December from Martika + Sterling Void and The Marines.

# The art of seduction

## Re-mix

► FROM PAGE TWO

while we are obviously catering for the UK — if that means we have to remix a track, then it is obviously better for us to use a UK remixer who understands the dance scene here. That is why we have used people like CJ Mackintosh, Simon Harris and Graeme Park."

Given that remixes are primarily done for marketing reasons, the name of the remixer is obviously important. Sefton gives an example: "Having Knuckles and Morales mixing an LA Mix track was good, not only because it was a very good mix, but also because it added credibility to the act."

While the names of certain US remixers are a strong selling point in the UK, there is also a reciprocal effect. A Smith, And Mighty or Danny D mix will help shift records in New York.

Lee agrees that the name of the remixer is important "to a degree", but believes that the quality of the mix is more important. "A remix by an unknown artist will still be successful if it is strong enough, although it might take a little longer to catch on," he believes.

One factor which discourages the use of US remixers is higher costs on the other side of the Atlantic. "The cost of a Shep Pettibone mix can only be justified if it is going to be used in the US and the rest of Europe as well as for the UK," says Sefton.

Reeves bemoans the fact that "Remixes now seem to take two days rather than one, which adds an extra £600 or £1,000 on the studio bill." One of the reasons must be the ever increasing complexity of remixes, a point high-

lighted by Lee. "Remixes started off as simply extended versions of LP tracks — they were more of a re-edit than a remix. But nowadays a remix is more likely to be a complete remake of the track which just retains the original vocals."

The increasing contribution being made by remixers has led to calls for greater recognition. Harris feels hard done by. "Nowadays when I do a remix I am putting in the same amount of work as a producer, but I am only getting paid a flat fee." Lee sympathises, adding: "The remixer can sometimes be more responsible for creating a hit than the artist or the producer, but they do not get the credit or the payments they deserve."

On the other hand, Robert Clivilles views remixing as light relief. "Me and David (Cole) think of remixes as playgrounds — they are there to have fun. It is very different from writing and producing a track from scratch."

Artists also react in different ways to having their own work remixed. Choko Khan's objections to the Life Is A Dance remix LP have been well documented.

Sefton says that he always tries to keep the artist informed and involve them in the choice of the remixer. "I think that it is unfair to totally alter someone's record if they are against it, or do not know about it."

Harris says that he sometimes collaborates with the original creators of the track, as long as the remix is being done with their consent. "I always like to speak to the producer to get technical information to help me synchronise my machines to the original tracks," he says, "but sometimes the producer is against remixing and the record company asks me to keep quiet!"

**Andy Beavers meets those self-acclaimed pioneers of sampling, the ubiquitous Cole and Clivilles**

*See Article*



CLIVILES AND Cole: the two and only

**D**JS AND dance music fans cannot have missed, over the past couple of years, to spot the names of David Cole and Robert Clivilles on the labels of some of their favourite records.

The duo's most successful project to date was the reconstruction of Natalie Cole's Pink Cadillac which made the top five on both sides of the Atlantic. But perhaps they are best known in the UK for their own recordings released under such names as The 18th Street Crew, The Brut Pack, and two Puerto Ricans, a Black Man And A Dominican. Cole and Clivilles are the blackman and the Puerto Rican respectively: the other two members were David Morales and Chap Nunez who have also gone on to become established names on the New York dance scene.

Clivilles claims that Do It Properly was "one of the first, if not the first sample record". Sampling has become the hallmark of their own recordings: the best example so far has been The 28th Street Crew's I Need A Rhythm which brings together vocal samples from Adele's Respect and Jomanda's Make My Body Rock.

While these house recordings have done well in UK clubs, their latin hip hop productions have largely been ignored over here. However, this has been the more successful aspect of their work in the US.

Their productions for The Cover Girls have been doing particularly well. Because Of You made the top 20 of the pop charts over there,

while the current single, My Heart Slips A Beat, recently entered the top 40. With its spaced out sound and breathy vocals, it is the first Cover Girls track to really catch the attention of UK DJs, and is about to be released here by Capitol. Cole and Clivilles' work for female vocal groups, such as The Cover Girls and Exposé, inspired them to form their own girl group. "We wanted a multi-racial group with each member good enough to be a lead singer in their own right," explains Clivilles. The chosen singers are Idolis Leon, April Kay and Michele Visage — known collectively as Seduction, a name used by Cole and Clivilles for one of their sample/house tracks.

The latest incarnation of Seduction is a more commercial proposition: their first single, You're My One And Only, made the US pop top 30. Released here on Breakout, the track has been successful in the clubs but has failed to crossover in the same way.

The debut LP from Seduction, called Nothing Matters Without Love, brings together both the house and latin hip hop aspects of Cole and Clivilles' work. There is also some R'n'B/swingbeat thrown in for good measure. At times the LP threatens to be yet another Madonna soundalike, but it is always rescued by the producers' dance beat expertise.

"This is the most important record for us to date," explains Clivilles. "This is the first time we have written a whole LP and it is a chance for us to show the full range of our skills."

Another recent project that will draw attention to the duo's abilities is the new Grace Jones single, Love On Top Of Love, which they wrote and produced. The track, which has a suitably tough and hard hitting R'n'B feel, has been doing well on import and is being given a UK release by Capitol.

These projects show where Cole and Clivilles' ambitions lie. "We are being more selective about the remix work we do, so that we have more time to concentrate on song writing and production projects. Our aim is to match the success of Jimmy Jam and Terry Lewis, Teddy Riley and Gene Griffin, and LA and Babyface."



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## FOCUS ON DANCE

### Dance: the new lingua franca

**US hegemony of the dancefloor is over — the world is in revolt. Viva la revolution, declares Dave Henderson**

If 1989 has been anything it's been the year that dance music got taken seriously. From acid house warehouse parties to the importing of Belgian new beat from the success of Soul II Soul, Coldcut and S'Express to the influence of house music on everyone from The Blow Monkeys to original conspirator Adeva, from Italian house and German and Dutch rap to the UK's splintered variations of the genre, it seems everyone's got rhythm — and the market-place has room for the smallest independent to the largest major.

But where did it all spring from? And, why does it cross so many cultural boundaries — appealing to like-minded muso's, erstwhile rock fans, soul brothers and sisters and the out-and-out pop fan?

Surprisingly, the breaking of most of the records and subsequent chart success hasn't been



*SUENO LATINO* by Sueno Latino was one of BCM's first UK chart successes

through Radio One et al. Instead it's been via a series of inspired club pluggers and promotion companies.

Dance releases from the US have always been style leaders,

pointers of what was originally a soul-based concept. But new dance releases come from all over the globe and present cultural dif-

TO PAGE EIGHT ▶



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### ► FROM PAGE 51X

ferences, varying musical developments and an ever expanding collection of music that is, in turn, influencing performers in other countries and back in the States.

The success of the new breed of dance music is multi-levelled and the sounds can be as esoteric as you can imagine. Drifting in and out of hip hop, rare groove or house rhythm loops, you can expect to hear Spanish Flamenco guitar breaks (courtesy of Real Guitarra and Real Wild House) or a Latin swing, as portrayed on Starlight or Gino Latino's recent releases. And, as Europe tunes into the dancefloor, there's a contrast of focal point supplied by the throbbing bass line of Belgian new beat, or the austerity of its descendant hard beat.

In matters electronic, there have been dance-styled variations in Germany since Kraftwerk upped the tempo on their Computer World album and this year has seen big developments with the eccentric West German DJs, like West Bom, and his thumping Teutonic beat.

The success of simple, minimal US house records, from Jack Your Body through to Lil Louis' French Kiss, sparked the realisation that anyone can make house music and you don't even have to have access to a big studio or pots of money to produce the ultimate sound. If the beat's on the button you've got it made.

With a healthy dose of the spirit of punk and DIY, the UK has been a prime motivator in this area. Both

Coldcut and JAMMS found commercial success, and more recently Manchester's A Guy Called Gerald (rumoured to have signed to CBS last week after his Voodoo Ray stuck in the top 50 for nearly a year with no radio support), plus the mysterious BOB State, who've been holding offers and hogging the top spot in the dance chart for a month with Pacific State, have caused a stir with their simple but powerful drum-machine driven music. Surprisingly, perhaps, BOB minstrey Graham Massey has been beating the boards for a good 10 years as part of Biting Tongues, producing similar high quality records but failing to gain coverage because the group's name had been around just too long.

The technical developments of the last few years have brought us samplers, home recording units and midi set-ups, plus a new awareness of world music. The green environment has brought people greater freedom and in some ways that's suggested that any sounds or influences are fair game to be edited or sampled into dance rhythms. The result has been some rather unique dance sounds.

The US may have set the stage, but the spread through Europe has given dance music so many possibilities, so many variations and ultimately so much more scope. It's not out of place to hear choirs, helicopters, dialogue from porn movies and metal percussion all vying for position in one song.

With Blackbox finally vacating the number one slot after a period of longevity only challenged by the

simply awful Jive Bunny, eyes are cast abroad for the latest developments.

In a year that's seen prime movements in the Belgian stables from the likes of Jade 4 U, Taste Of Sugar and The Erotic Dissidents, the focus seems to be shifting Italy's way with Starlight's Numero Uno and Sueno Latino's repeatedly re-mixed anonymous track. At the hands of German house producer M Gottsching, the sound of Sueno Latino is slick with a Latin hook.

Gottsching has a reputation for being a seasoned electronic experimentalist — but there is also a developing scene in Germany itself. Beyond West Bam's Teutonic sounds and the hard-edged dance sound of the Agrepo movement (short for aggressive pop), there's a formidable recent release on the Fun Factory label featuring a compulsive rhythm and a flowing lyric from Turkish vocalist Mohamed.

Not all of Europe is out on the dancefloor, however. The holiday resorts of Ibiza may be ringing to the latest sounds, but places like Greece are still psychedelically bound and France is still rock 'n' roll capital of the world. The long expected Dutch rap scene has failed to live up to expectations — or at least it's failed to get exported in any quantity. And the latest place to swirl your hips and eyes towards is rumoured to be Switzerland. Zurich has just played host to a string of reportedly "massive" warehouse parties and the outcome is the Kill Do Rok label, which features the first fluttering sounds of that country's electronic dance-oriented developments.

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**In the Seventies, Funkadelic boldly went where no groovers had gone before, influencing many of today's funk artists including De La Soul and Prince. David Davies investigates the P-funk phenomenon**

# Brothers from another planet

**ONCE UPON** a time in a faraway parallel universe, existed an intergalactic humber between the forces of good and evil. And on planet Spurge, funk became the force to alter the cosmos beyond the limits of time and dimension.

So began the inspiration on what has become arguably the most influential funk album of the

Seventies, Funkadelic's *One Nation Under A Groove*. The words belong to one George Clinton, Stone Funk Nation Overlord, The Ultimate Liberator Of Constipated NATIONS and General Funk Hero.

His majestic career has spanned more than 30 years. It began in the mid-Sixties with Parliament, stretched into the Seventies with his intergalactic ensemble, Funkadelic, and seemingly culminated with his overloading of the legendary 1979 Mothership tour.

And yet the mighty and still mushrooming importance of the funk lords of the mid-Seventies has never been properly acknowledged. But now, with the increasing prominence of dance music, it has become virtually impossible to ignore the influence of Clinton and his star bassist Bootsy Collins.

In recent months both Clinton and Collins have released albums through WEA and CBS respectively. But the duo, who perhaps most embody the funk movement with their heavy bass, yelling vocals and cartoon creations, have left a legacy that runs far beyond their various Funkadelic gestations.

Digital Underground, like their Tammy Boy contemporaries De La Soul, have reintroduced cartoon alter egos to the dancefloor. Their UK debut, *Doo-wutchyalike*, boasts a funky rumble rhythm, a typically P-funk sentiment and a sleeve that owes more than a little to Funkadelic with its bold, colourful cartoons. Even the title could have been lifted from between *Googolplexion* and *Lunch-metaphobia* on Funkadelic's *One Nation Under A Groove*. Digital Underground are wearing their influences boldly on their sleeves.

But the new Daisy Age rap scene is only the latest genre to be influenced by Overlord George Clinton and Boss Thumpasauron William Bootsy Collins. For there is a small man from Minneapolis who has been drawing on their musical inspiration and style for most of the past decade to produce some of the most innovative and successful sounds.

Not that Prince has attempted to hide his debt in any way. Indeed, Clinton's latest album, his first for five years, may never have been cut had it not been for the purple

one's support. Prince, always an admirer of Clinton's and on record as suggesting that Clinton is to funk what Miles Davis is to jazz, ended up putting Clinton's *Cinderella* Theory out on his own Paisley Park lab.

During his Parliament/Funkadelic years Clinton assembled some of the world's greatest musicians including Maceo Parker (who aside from his breezy *Across The Tracks* success was a kingpin in James Brown's sound), Bernie Worrell, Fred Wesley, the Brothers Johnson and, of course, Bootsy Collins. His influence, then, pervaded the US funk scene.

Almost criminally, some of the funkiest collaborators of his era, recorded on first nights in suburban Detroit, are still languishing unnoticed in some dark corner waiting to be etched into vinyl. No other such influential group of artists remains so ignored by an industry usually keen to pump out albums compiled from old tapes.

At the time of the Mothership's messy landing in the early Eighties, Clinton's Funkadelic were putting rooties on their records and preparing to get their lawyers involved as well. Afterwards, reports slowly began drifting through, suggesting a washed-up Clinton whose funk had finally disappeared.

But thanks to Prince's vote of confidence and the increasing interest in old dance tracks through the rare groove phenomenon, Clinton resurfaced in full confidence and enlisted Chuck D and Flavor Flav from Public Enemy to help him on *Cinderella* Theory.

Clinton is now producing a man he describes as "one of the baddest muthas who ever stepped out of a record company." The man's name is Tracy, Clinton's son. Clinton is clearly busy building a new era of funk, preparing himself for the next chance to bring together a new nation of musicians who can fire the funk again.

He has done it plenty of times before: crossover success has constituted only a small part of his career. And working with so many musicians has meant his successful records didn't bring him great financial rewards. It is only in retrospect that he has really become

popular. Clinton's old records are now so sought after that most change hands at upwards of £20.

But for a sound that only occasionally tasted mainstream success, Seventies funk has had a disproportionate influence, especially on music's leading innovators. In his early days Prince was particularly fond of outrageous Clinton-esque outfits and even today his music is still grounded in the guitar-based rhythm so essential to P-funk.

The godfather of rap, Afrika Bambaataa, based his whole Zulu Nation and his equally flamboyant clothes on the seed that had been sown by the Mothership tour. And while James Brown is often credited with founding the roots of rap, it was the sloganeering of Clinton and the Funkagenda Force that lent itself so easily to rap.

Digital Underground and De La Soul have now taken the legacy full circle by adopting the iconography and sheer funkiness of creating a movement around a band that Funkadelic perfected in the late Seventies.

More than this, Clinton identified funk as a vibe, an attitude and inately black. And around his music he was able to build such a downright funky scene that today, black music is still drawing on its energy and wit.

**While James Brown is often credited with founding the roots of rap, it was the sloganeering of Clinton and the Funkagenda Force that lent itself so easily to rap**



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**With a seemingly limitless source of obscure, quality soul back catalogue to draw from, and a re-emerging all-nighter scene, northern soul still keeps a number of small, specialist labels afloat reports Andy Beovers**

**W**HILE OTHER dance fashions come and go, the northern soul scene seems unstoppable. It may never again match the Wigan Casino heights of 1973, but there will always be enough dedicated dancers who "keep the faith" and make it worthwhile for labels such as Kent and Soul Supply to issue compilations at an incredible rate.

The northern soul scene began in the early Seventies, when mods in the north of England spurned the trend towards psychedelia and clung on to the soul sound of black Americans. Their search for new records led to the release of obscure and rare Sixties recordings made by small independent American labels, rather than the better known tracks on the likes of Atlantic, Motown and Stax.

They discovered songs that are some of the best examples of popular music yet recorded. Soulful vocals, great pop tunes, and that irresistible four to the bar beat are all brought together in raw and thrilling low-budget productions. And the quality of the records is matched by the quantity; there is a seemingly endless supply of great tracks.

The underground scene that developed in clubs in such places as Manchester, Blackpool, Bolton and Blackburn, went temporarily overground when the Wigan Casino opened in 1973.

When the club's all-nighters began to attract crowds of 2,500, the rest of the country started to take notice. The TV cameras arrived to capture the sight of dancers doing back flips, and the major labels became interested. Notably, Pye launched its Disco Demand series

which featured both real northern soul sounds and some dodgy British rip offs. The scene began to spread further afield with all-nighters taking place in St Ives near Hurlingham and Yale near Bristol.

Since then the scene has had its ups and downs but has never gone away. In the second half of the Seventies, it struck a low-point when the urgency of the beat became more important than the quality of the song-writing and the strength of the vocals. This led to splits, with some DJs turning to Seventies recordings to find fresh, quality soul tracks, while others went even further and started playing disco and jazz funk.

During the Eighties, northern soul got a new lease of life at the Stafford all-nighters, with DJs discovering "new" quality Sixties recordings. While in London the monthly 100 Club all-nighter continued the tradition of the Soho soul clubs of the Sixties. This all-nighter, which is only publicised by word of mouth, has just celebrated its 10th anniversary; most clubs in the ever-fickle West End consider it a major achievement to reach their first birthday!

Recent years have seen a growing interest in modern (ie Seventies) soul, plus more recent, real soul recordings on independent US labels. This time there is no acrimonious division; many events have both northern and modern rooms.

Another sign of the scene's strength is the recent large price increases of collectible singles. "Prices doubled about six months ago — a rare single now typically costs £300," says Adrian Crossdell who runs the 100 Club all-nighters and compiles the Kent compilations. Recent months have seen singles break the four figures barrier: both The Aeroplane Party's Normo Jenkins and Lady In Green by The Magnetics have recently fetched more than £1,000.

It is no surprise, then, that there is a demand for reissue northern soul compilations. Ace Records started the Kent series in 1982 and has now issued a total of 96 LPs. Some of these have covered funk and classic and deep soul, but the majority have been collections of

obscure Sixties tracks made popular on the northern circuit or at the 100 Club all-nighters. The other major specialist label is Soul Supply. It issued the first volume of The Northern Soul Story in 1986. Three years later it is already up to volume 16. No-one issues hip hop, house, or garage compilations at these rates!

Ace Records formed the Kent label after it acquired the rights to the catalogue of the original US Kent label and the associated Modern Records. Its main interest was in the catalogue's R&B and rock and roll recordings from the Fifties, but it decided to bring in Crossdell to take care of the label's Sixties soul output.

The first LP, the excellent For Dancers Only, sold well and led to two more compilations from the Kent/Modern catalogue. The success of these encouraged Crossdell to look to other labels' catalogues. Sometimes this has involved dealing with the majors, which can prove difficult. The latest batch of four Kent LPs are culled from the catalogues owned by Warner Brothers. "It took us about five years to sort out the deal," says Crossdell.

One listen to the Paying Our Dues LP shows that it has all been worthwhile: every track is brilliant. Two of the other LPs in the batch, Back On The Right Track and Good Times, feature much better known soul classics from the likes of Otis Redding, Sam And Dave and Aretha Franklin. Paying Our Dues is more than a match for these, underlining the quality of the more obscure tracks.

Kent expects to release its one hundredth LP in spring of next year. Crossdell says there is no shortage of tracks for the compilations. "I could think of another hundred off the top of my head," he says. "The only slight problem is that some of the majors are starting to want bigger percentages which makes it less viable for us." The label expects to sell at least 3,000 copies of each release, with some going on to sell 10,000.

Crossdell is setting up his own label, called Horace's, which he will run in addition to Kent. He has recently completed a deal with

Shrine Records of Washington and the Dora label of Los Angeles. Shrine is currently one of the most sought after labels, so watch out for some interesting releases in the new year.

Soul Supply is run by Ke Roberts, one of the original Wigan Casino DJs. He started the label in 1982, issuing various compilations of both Sixties and Seventies soul tracks. Recently the label has been concentrating on The Northern Soul Story series, which brings together many of the popular tracks from the Wigan Casino all-nighters.

Most of the original masters of the tracks have long since been lost, so they often have to be transferred direct from disc. The resulting sound quality is not as good as the Kent releases, and neither is the packaging. But they still provide excellent value for money; each double LP offers 32 hard to get tracks, which are frequently excellent for around £10. Volume 6 is particularly strong.

The label has also started a series of compilation LPs called The Modern Soul Story and is just launching a series of LPs focusing on different cities: Detroit, Chicago and New York are the subjects of the first three.

In addition to these labels, northern soul tracks also crop up on some of the compilations issued by

Charly and Stateside. They have also appeared on the occasional rare groove LP: listen to The Mob's I Dig Everything About You on Urban Classics 2 and Garland Green's I've Quit Running The Streets on RCA's Rare 2.

The influence of northern soul is still evident in today's charts; the last two Sinitta singles, Love On A Mountain Top and Right Back Where We Started From, are both covers of songs popular on the northern scene. Many other Stock, Aitken and Waterman productions also draw from northern favourites, which is not surprising considering Waterman spent as much as a northern soul DJ in Coventry. However, they only take the bits that they want — the great tunes and the beat — to which they add soul-less vocals and a sanitised, squeaky lead production.

"If Stock, Aitken and Waterman ever run out of ideas, all they have to do is listen to The Northern Soul Story LPs," says Roberts. "When I listen to them, I can work out which tracks they would give to Kylie, which ones they would give to Brother Beyond, and so on!"

The northern soul influence can also be heard in the work of the Fine Young Cannibals, and going further back, Soft Cell made a career out of reconstructing northern soul favourites such as Tainted Love and Wah!



WHEN THE Wigan Casino opened its doors to the all-nighter parties in the early Seventies crowds of 2,500 turned up as well as the TV cameras to capture the dancing gymnastics

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It is also fascinating to see the similarities between the early northern scene and the current house scene. The music is different, but the urge to travel a hundred miles for an all-night party, where dancing is far more important than picking up a members of the opposite sex is very similar. There are other common factors: the preference for drugs rather than drinks, the bootlegging, and the covering up of labels by DJs to keep obscure tracks exclusive to themselves. One enterprising company, Zoom, has

even followed the precedent set by the northern soul scene of setting up record stalls at clubs.

There is always the possibility of a northern soul revival in the same way as the rare groove scene evolved a couple of years ago. "It could be the next big thing, but it is not something we are seeking," says Groudfell.

"The scene will always be there — there are enough fanatics to keep it going — and it is bound to become trendy every now and then."

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**Examine today's Gallup dance chart and you will be hard pressed to find an import label among the home-spun releases, yet they remain crucial to the dance music industry, as Barry Lazell reports**

## White label fever

By the end of the Seventies, the post-Saturday Night Fever disco boom elevated the dance import to its highest profile. Transatlantic communications had, by then, streamlined tremendously, as had the two ends of a supply-and-demand line which saw newly-pressed discs straight out of US wholesalers onto a Europe-bound Jumbo, out of the Heathrow cargo sheds and across the counters of London's new breed of hip specialist disco shops, literally within hours.

These were the days when the vultures of the dance specialist importers would flock to the airport like formula one cars on a starting grid, before high-tailing it down the M4 in restriction-eschewing speeds, to see who could get the day's new US product into the West End first.

The entrepreneurs, and the shops they kept stocked — Groove Records, City Sounds, Record Shack, Bluebird and the rest, with equivalents in most of the UK's big cities — became the cutting edge of a massive retail growth area. They were selling the hottest new US dance sounds often before their counterparts in the US.

Suddenly, it seemed that every other punter in the country was a DJ, and they all wanted American disco and jazz-funk records which, as often as not, were available to UK major labels. But, inevitably, they were painfully slow to be taken up for domestic release.

When a popular import could sometimes hold the field for two months before a (cheaper) UK pressing usurped, five-figure sales could be achieved. CBS used to take the brunt of most of the DJ's counts for being the major most often looking in the wrong direction, and it certainly got some import hits. Singles such as Anita Ward's King My Bell and McFadden & Whitehead's Ain't No Stopping Us Now, though later major pop hits for CBS, actually topped the disco chart of the day while still on import. These two probably cleared 30,000 apiece before a British copy was even pressed. And a peculiar myopia over the commercial worth of the 12-inch also lost CBS a wedge of sales on two more of the biggest dance hits of that era: Don Hartman's Instant Replay and Michael Jackson's Don't Stop 'Til You Get Enough, both of which were doggedly UK-marketed as 7-inches only. Again, import 12-inches cleaned up on the dance chart, dwarfing the domestic 7-inch sales. CBS wised up shortly afterwards, alongside the rest of the UK industry, in terms both of aggressive 12-inch marketing (which abated the beginning of a 10-year slide by the 7-inch single) and of more rapid response to club and specialist retail "buzz" on a hot import.

Import sales levels eventually dropped from the stellar totals of the disco boom as domestic product got in on the act much more quickly, and also as the growth of domestically-produced dance music — initially disco-pop and jazz-funk, and later hi-NRG, rap/hip-hop, home-grown soul, and eventually house — took an ever-larger slice of the market.

By contrast with those late Seventies chart-toppers, today's dance chart seems relatively untroubled by imports; a check on the current top 50 (iMW October 21) shows none at all on the chart itself, with only Mr Lee's Get Busy and Gino Latino's Welcome surfacing down in the bubblers. While partly a reflection of changed chart methodology (originally, the dance chart was compiled only from upfront specialist shops, cre-

ating a barometer for the wider industry to watch while today's Gallup chart takes in a much wider retail base), this would seem to indicate that the day of the import as pacemaker of the dance music scene is gone.

Not so, says Steve Murrin, dance specialist at major importer Greyhound, a company with its roots in those halcyon days described above, and still heavily active in the field today.

"DJs are as hungry for new, hot records as they ever were, and they still generally find them first on import. The best of the dance import shops from years back are still flourishing and equally strong new ones have joined them — I know, because they're the ones who take parcels of dance product from us every day. They probably have more DJ customers than ever."

Confirms a (nameless by request) London specialist shop manager:

"Either most of our customers are DJs, or they would certainly like us to believe they are. They don't come into a dance shop looking for things which are already in the charts: it's the brand-new stuff they're interested in, and the newest dance records are still likely to be imports, despite the fact that there is also now more UK dance material being issued than ever before."

The big names of UK dance — D Mob, Double Trouble, S'Express and so on — are now such automatic pop hitmakers that they can hardly be regarded as specialist dance material any more, you'll sell as many records through Woolworths in the first week of release as Kylie or Jason. Jocks who don't get that shift through mailing lists might just as well buy it from Woolies. They come here instead for what's new and buzzing — and for imports.

"The charts probably don't reflect them because dance records of every kind sell better than anything else now. You'd have to exclude all the pop chart hits from the dance chart then the imports would show — or for a different source, have a look at a typical club DJ's weekly shopping list, and see how that breaks down."

What has changed, says Grey-



JAMES BROWN'S early recordings on an import by DJs in the Sixties

hound's Murrin, is the geography of dance imports, largely as a result of changing trends in club music itself.

"Particularly over the last six to 12 months, with the growth in hi-NRG, the explosion of Italian House, the items coming from Holland and Germany, etc., there has been a major increase in dance imports from Europe. It has grown so much that, in volume terms, a lot more European dance passes through here than US imports. If 18 months ago it was 70 per cent-80 per cent in favour of the Americans, it's now probably the other way round."

European producers now know that they're on to a good thing with the UK market; just a couple of years ago the house labels and producers in the US found they were getting their big sales in Britain and started creating droves of records particularly aimed at this market, and the Italians are now doing just the same thing. It's the 'let's-make-as-much-money-as-we-can' syndrome, and as it's all based on a musical style and fashion I suppose it will eventually falter and the import pendulum might swing



THE GREYHOUND team (picture by Graham Barclay)



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do too. When in some weeks we're handling 150-plus new releases, and half of them don't even make our mailing list because they're sold out almost as quickly as they're in stock, it would be difficult to suggest that sales of dance imports were on the decline."

The current week's Greyhound dance product list, a typical one, totals more than 70 new arrivals, breaking down into 16 Italo-house 12-inches, 15 hi-NRG 12-inches from Spain, Germany, Italy, Canada and Belgium, 12 (mostly US) house 12-inches, 10 (ditto) funk/R&B dance 12-inches, 10 US rap 12-inches, and nine dance albums of various genres from Holland, Italy and the US. A lot of product, and none of it collects much shelf dust.

The dance charts may not look the way they used to, but if the import scene has died, the corpse is in need of some serious tying down.

### MUSIC WEEK



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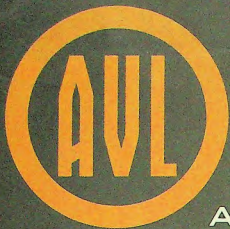
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65	13	ROOM IN YOUR HEART	Clay
66	23	HELL THE EARLY MORE	Clay
67	15	IF ONLY I COULD	Clay

23	NEW	YOU GOT IT (THE RIGHT STUFF)	Clay
24	16	WISHING ON A STAR	Clay
25	NEW	DON'T KNOW MUCH	Clay
26	26	THE SUN RISING	Clay
27	20	DON'T MAKE ME OVER	Clay
28	42	RHYTHM NATION	Clay
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#### THE WAY THAT YOU LOVE ME

(SINGLE) RELEASE 13. 11. 89

SRN / SRNT 101

#### FOREVER YOUR GIRL (ALBUM)

MAJOR MARKETING CAMPAIGN IN DECEMBER

SRNLP 91 / SRNMC 91 / CD5RN 91

### MARATHON

#### LOVE PARK (SINGLE)

RELEASE NOVEMBER

EGG / EGDX 49

### TEUTONIC BEATS

#### TEUTONIC BEATS OPUS II (ALBUM)

RELEASE NOVEMBER

EGLP / EGCO / EGM 44



# STUFF)

- 23** **YOU GOT IT (THE RIGHT STUFF)**  
New Kids On The Block  
CBS BLOCK 2 (C) **POPS**
- 24** **WISHING ON A STAR**  
Fresh 4 (Children Of The Ghetto) feat Lizz E  
18 Virgin (EMG) 267 (F)
- 25** **DON'T KNOW MUCH**  
Linda Ronstadt feat. Acorn, Neville  
**POPS** (A&M) 190 (W)
- 26** **THE SUN RISING**  
The Belfours  
WEA 72 414 (W)
- 27** **DON'T MAKE ME OVER**  
Champion Champ 72 211 (BMG)
- 28** **RHYTHM NATION**  
Janet Jackson  
**POPS** (A&M USA) 127 (F)
- 29** **DON'T ASK ME WHY**  
Enyarthica  
**POPS** (CA) 121 (BMG)
- 30** **OH WELL**  
Oh Well  
Parade 1228 426 (E)
- 31** **A NEW SOUTH WALES/THE ROCK**  
Alman feat. Norman Orlowski, Melissa Joyce Choir  
18 & 18 (E) 128 (E)
- 32** **TELL ME WHEN THE FEVER ENDED**  
Mercury/Phonogram MEX 319 (F)  
**POPS**
- 33** **GOLDEN GREEN/GET TOGETHER**  
The Wonder Stuff  
Polygram GONEX 8 (F)  
**POPS**
- 34** **SWEET SURRENDER**  
Fred & Wes Wet  
Phonogram/Phonogram JWE 912 (F)
- 35** **LEAN ON YOU**  
Cliff Richard  
EMI 1212 (BM) 100 (E)

- ## THE NEW SINGLE
- 7 • 12 • CD  
+  
7" BADGE PACK
- CBS BLOCK 2-72-C2-C2-G2
- 36** **7 O'CLOCK**  
The Quebecks  
**POPS** (Parade) 8 622 (F)
  - 37** **SWING THE MOOD** ★  
Five Bunny & The Musicmakers  
Music Factory Dance MFD 101 (BMG)
  - 38** **RESTLESS DAYS**  
And Why Not?  
**POPS** Island 1216 424 (F)
  - 39** **DRIVE ON**  
Brother Beyond  
Parade 1274 622 (E)
  - 40** **LAMBADA**  
Koolhaa  
CBS 65801 12-45801 8 (C)

- 63** **TAKE CARE OF YOURSELF**  
Level 42  
Parade 10 31 72 42 58 (F)
- 64** **FOR SPACIOUS LIES**  
Norman Cook featuring Lester  
Go West 00000 12 (F)
- 65** **THE TIME WARP (PWL Remix)**  
Dominion  
Jive JIVE 121 299 (BMG)
- 66** **CHOCOLATE BOX**  
Bros  
CBS 8100 (M) 8 (C)
- 67** **CAN'T FORGET YOU**  
Sonia  
Chrysalis C45123 3419 (C)
- 68** **AFTER THE LOVE**  
Just a Little Love You  
MCA 1228 08 10 (F)
- 69** **LISTEN TO YOUR HEART**  
Roxette  
EMI 1228 08 10 (F)
- 70** **LATINO HOUSE**  
Mirage  
Debut/Passion DEBT 121 285 7 (AC)
- 71** **GET BUSY**  
Mr. Lee  
Jive JIVE 121 271 (BMG)
- 72** **HYPNOTISED**  
Cabaret Voltaire  
Parade 1228 422 (E)
- 73** **YOUR LOVE**  
Frankie Knuckles  
True Records/True 12421 3 (E)
- 74** **STRINGS OF LIFE '89**  
Rhythm Is Rhythm  
Koolhaa/Go West 00013 399 1 (W)
- 75** **MISSING**  
Terry Hall  
Chrysalis CBS 1228 21 (C)

## HAPPY MONDAYS

# MADCHICKS

## RAVE ON

**THE EP**

Four new tracks  
Produced by Martin Hannett  
on Factory  
"Mad E.P. is all true life" (SOUND) 5

**Hallelujah, Holy Ghost, Clap your hands, Rave on**

Produced by Martin Hannett  
on Factory  
"Mad E.P. is all true life" (SOUND) 5

**THE SINGLE**  
**Hallelujah**  
On Factory vinyl only

**THE VIDEO**  
50 minutes of live and promo featuring:  
**Kuff Dam, 24 hour party people, Tart Tart**  
**Mad Cyril, Wrote for luck, Performance, W.F.L.,**  
**Lazytits, Hallelujah and Clap your hands**  
produced by Screen Intelligence  
On Virgin Fresh 4  
"nice video in the area" (SOUND) 5

**FAC 242** the E.P. and **FACT 262** the Vid

- ## T W E L V E • I N C H
- |    |                            |    |                              |
|----|----------------------------|----|------------------------------|
| 1  | ALL AROUND THE WORLD       | 11 | TELL ME WHEN THE FEVER ENDED |
| 2  | LES STYLIEN                | 12 | LETTER EIGHTY NINE           |
| 3  | THE FEEL                   | 13 | DEEP LIZZY                   |
| 4  | GRAND FUNK                 | 14 | GOLDEN GREEN/GET TOGETHER    |
| 5  | NEVER TOO MUCH (Remix '89) | 15 | I WANT THAT MAN              |
| 6  | CHON AND GET ME LOVE       | 16 | I COULD UNBACK TIME          |
| 7  | GETTING ON A STAR          | 17 | LEAVE A LIGHT ON             |
| 8  | THE SUN RISING             | 18 | YOU GOT IT (THE RIGHT STUFF) |
| 9  | THE SUN RISING             | 19 | GET ON UP                    |
| 10 | NEVER TOO LATE             | 20 | UNLIMITED LOVE               |
| 11 | THE SUN RISING             | 21 | UNLIMITED LOVE               |
| 12 | THE SUN RISING             | 22 | SOUL TO BE FOLD              |
| 13 | PUMP UP THE JAM            | 23 | THE NAME                     |
| 14 | THE SUN RISING             | 24 | THE NAME                     |
| 15 | THE SUN RISING             | 25 | THE NAME                     |
| 16 | THE SUN RISING             | 26 | THE NAME                     |
| 17 | THE SUN RISING             | 27 | THE NAME                     |
| 18 | THE SUN RISING             | 28 | THE NAME                     |
| 19 | THE SUN RISING             | 29 | THE NAME                     |
| 20 | THE SUN RISING             | 30 | THE NAME                     |

# IRON MAIDEN



**THE SINGLE**  
"INFINITE DREAMS"

**THE VIDEO**  
"MURDER RECLAM"  
REVIEWS UP NOW



**FREDDIE STARR**  
IT'S ONLY MAKE BELIEVE

**OUT NOW**  
7" ONLY

**DOVER**  
RECORDS  
ROJ1

# US TOP FORTIES

## SINGLES

1*	5	WHEN I SEE YOU SMILE, Roy English	Epic
2	1	LISTEN TO YOUR HEART, Eric Emi	EMI
3	2	COVER GIRL, New Kids On The Block	Columbia
4*	12	BLAME IT ON THE RAIN, Milli Vanilli	Arista
5*	9	IT'S JUST THE WAY THAT YOU... Paula Abdul	Reprise
6*	10	LOVE SHACK, The B-52's	Virgin
7	3	MISS YOU MUCH, Janet Jackson	A&M
8	4	SHOWING THE SEEDS OF LOVE, Tears For Fears	Fontana
9	13	DON'T IT BLOW YOUR MIND, New Kids On The Block	Columbia
10*	7	ROCK WITH A GUN, Bobby Brown	MCA
11	16	ANGELIA, Richard Marx	EMI
12	6	LOVE IN AN ELEVATOR, Aerosmith	Geffen
13*	21	WE DIDN'T START THE FIRE, Billy Joel	Columbia
14*	17	POISON, Alice Cooper	Epic
15	11	BUST A MOVE, Young MC	Delicious
16*	20	BACK TO LIFE, Soul II Soul	Virgin
17*	24	GET ON YOUR FEET, Gloria Estefan	Capitol
18*	27	DON'T KNOW MUCH, Linda Ronstadt	Elektro
19*	26	DON'T CLOSE YOUR EYES, Kiki	Arista
20	8	DE FEELGOOD, Maffey Cooz	Elektro
21*	29	LEAVE A LIGHT ON, Belinda Carlisle	MCA
22	18	CALL IT LOVE, Poco	RCA
23	25	SUNSHINE, Dino	4th Streetway
24*	28	DON'T SHUT ME OUT, Kevin Farge	Chrysalis
25	14	HEALING HANDS, Ebon Jhon	MCA
26*	32	LIVING IN SIN, Bon Jovi	Mercury
27	15	THE BEST, Tina Turner	Capitol
28	29	MESO HORNY, The 2 Live Crew	Skywalker
29*	35	WITH EVERY BEAT OF MY HEART, Taylor Dayne	Arista
30	19	IT'S NO CRIME, Babyface	Solar
31	23	WHEN I LOOKED AT HIM, Exposé	Warner Bros
32	33	SUGAR DADDY, Thompson Twins	Arista
33*	34	ANOTHER DAY IN PARADISE, Phil Collins	Arista
34	22	LOVE SONG, The Cure	Elektro
35*	39	DON'T MAKE ME OVER, Sybil	Next Plate
36*	—	THE LAST WORTHLESS EVENING, Don Henley	Geffen
37*	—	PUMP UP THE JAM, Technocrust	SBK
38*	—	LICENCE TO CHILL, Billy Ocean	Jive
39	31	GIRL I'M GONNA MISS YOU, Milli Vanilli	Geffen
40*	—	LOVE SONG, Teisä	Geffen

## ALBUMS

1	1	JANET JACKSON'S RHYTHM HORIZON 1814, Janet Jackson	A&M
2*	2	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
3	4	STEEL WHEELS, Rolling Stones	Columbia
4	3	DE FEELGOOD, Maffey Cooz	Elektro
5	5	PUMP, Aerosmith	Geffen
6	6	FOREVER YOUR GIRL, Paula Abdul	Virgin
7	7	HANGIN' TOUGH, New Kids On The Block	Columbia
8*	8	THE SEEDS OF LOVE, Tears For Fears	Fontana
9*	10	CROSSROADS, Tracy Chapman	Elektro
10	9	FULL MOON FEVER, Tom Petty	MCA
11*	13	STONE COLD RHYMING, Young MC	Delicious
12	16	COSMIC THING, The B-52's	Reprise
13*	—	STORM FRONT, Billy Joel	Columbia
14	12	REPEAT OFFENDER, Richard Marx	EMI
15	—	SKID ROW, Skid Row	Arista
16	15	HEART OF STONE, Cher	Geffen
17	14	THE RAW & THE COOKED, Fire Young Combats	I.R.S.
18*	18	MERRY MERRY CHRISTMAS, New Kids On The Block	Columbia
19	17	KEEP ON MOVIN', Soul II Soul	Virgin
20*	28	CRY LIKE A RAINSTORM, Linda Ronstadt	Elektro
21	21	TRASH, Alice Cooper	Island
22*	23	BRAVE AND CRAZY, Melissa Etheridge	Island
23	22	THE END OF THE INNOCENCE, Don Henley	Geffen
24	19	DISINTEGRATION, The Cure	Elektro
25*	—	DIRTY ROTTEN FILTH...! ...MORAM	MCA
26*	—	TENDER LOVER, Babyface	Solar
27*	—	BAD ENGLISH, Bad English	MCA
28	25	SLEEPING WITH THE PAST, Ebon Jhon	Epic
29*	32	A COLLECTION: GREATEST HITS, Barbara Streisand	Capitol
30*	—	CUTS BOTH WAYS, Gloria Estefan	Epic
31*	—	HOT IN THE SHADE, Kiss	Mercury
32*	—	NEW KIDS ON THE BLOCK, New Kids On The Block	Columbia
33	30	OH MERCY, Bob Dylan	Columbia
34	33	NO HOLDIN' BACK, Randy Travis	Warner Bros
35	31	FOREIGN AFFAIR, Tina Turner	Capitol
36*	—	THE ICEBERG, Los Lovers	Sire
37	38	AS NASTY AS THEY WANTNA BE, The 2 Live Crew	Skywalker
38*	—	FREEDOM, Neil Young	Reprise
39*	—	LEGACY, Poco	RCA

Charts courtesy Billboard, 11 November, 1989 \* Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

# LP REVIEWS

## ALBUM OF THE WEEK

**ERIC CLAPTON: Journeyman.** Warner. WX 322. Two years on from the more commercial August album, Clapton can fourfold his highs his roots again with some fine blues and soul tracks — with a little help from Robert Cray — as well as the usual rock numbers. Doing what he does best, Clapton sounds in great form and still giving his contemporaries a good run for their money. The die-hards can now give their copies of 4.1 Ocean Boulevard and Layla a rest. **NR**

**CLIFF RICHARD: Stranger.** EMI. EMD 1012. With most tracks (including the current hit) written and produced by Alan Tarney, Cliff's most sympathetic collaborator of recent years, strong sales are assured. The best tracks are Lean On Me and the summer hit Best Of Me, the worst, that SAW aberration. The spacey Tarney sound is drifting a bit repetitive, though. Time for a change, in the Nineties, Cliff? **DL**

**LEVEL 42: Level Best.** Polydor. LEVTV 1/84 599. The band that put the phrase jazz funk into the mainstream vocabulary are paid respect on this 1-4-track (18 on cassette and CD) set. The difference is that whereas tracks like Love Games and Tracie shows where their sound has been subjected to greater commercial gloss as the years have gone by, yet they still attract those long-standing fans. Must be a contender for best-selling CD this Christmas. **NR**

**GRACE JONES: Bullfight Heart.** Capitol ESTU 2166. Jones' trademark pantherish monotone is still around, on the atmospheric Crack Alert for example, but the edge of desperation in her melodic singing is equally evocative and would flourish if she settled on a musical style. Trendy production team Cole and Civilis influence Grace's decadent bygone persona this time, enveloping her widescreen deliveries in a itchy Jacksonsque swingbeat stuffier packed with textural detail and clearly mixed with a mass market sheen. **SL**

**THE CREATURES: Boomerang.** Polydor. 841 463. The alter ego of Siouxie and Budgie Bushnee swamp themselves in lush rhythms and exotic percussion to create this, their second album in six years. Less intense than the debut Feast, this is a compelling set rich in mood and colour that seems more intriguing with every listen. Scales should at least match those of the last Bushnee album. **NR**

**SLIDE: Down So Long.** Mercury/Phonogram 838 864. That's a label in the "Glasgow Wave" of chart-oriented rock, the Slide sound is raised head and shoulders above the competition by soulful vocals from Grant Richardson (a former reminiscent of Paul Carrack) and Kenny Paterson's sterling guitarwork. An all-round satisfying debut and a solid foundation on which to build a successful career. **VP**

**SHY: Misspent Youth.** MCA MCG 600. Shy were in America to record this album and it shows,

with most of the material being made up of big, charged chorus lines and a predictably large drum sound, totally mislabeled by Roy Thomas Baker of all people, in order. The blizzards of strings, Ozzy, and the excellent spell with Ronnie Dio on vocals, though the Ian Gillan/Born Again debacle, the Seventh Star project with Glenn Hughes and climaxed with current vocalist Tony CT Martin. The frontmen may have come and gone but guitarist Tony Iommi's intense and ominous doom-laden riffs remain the Sabbath trademark. **KB**



## STOCK IT

**COLORBLIND JAMES EXPERIENCE: Why Should I Stand Up?** Cooking Vinyl. COOK 028. Distribution: Revolver. The demise of Red Rhino last year put paid to the hopes of CJE's classic debut. With no such worries this year they are set for massive attention, as in LP takes the blend of country, jazz, polka and just plain silliness a giant leap forward. There are any number of potential cross-over hits here and this is going to be massive. **LP**

**THE PSYCHEDELIC FURS: Book Of Days.** CBS 465982.1. The Furs' earlier work, which was music presented as a sore throat, was their artistic highpoint although it took the smoother latter albums to establish them as a commercial force. This returns to the gruffer feel, but whether their current audience actually requires this remains to be seen. It's their best since Forever Now, but the feeling is that the people want it lush, not rasping. **DN**

**BLACK SABBATH: Blackest Sabbath.** Phonogram 838 818-1. The definitive retrospective from the original doom metal merchants, encompassing all their periods, from the blizzards of strings with Ozzy, and the excellent spell with Ronnie Dio on vocals, though the Ian Gillan/Born Again debacle, the Seventh Star project with Glenn Hughes and climaxed with current vocalist Tony CT Martin. The frontmen may have come and gone but guitarist Tony Iommi's intense and ominous doom-laden riffs remain the Sabbath trademark. **KB**

### ● MORE LPs on p30

**SLOWHOUNDS: Kirk Blows, Leo Fainly, Duncan Holland, Dave Leung, Stu Lambert, Valerie Potter and Nick Robinson**

**AN EXCITING month** down at Roots City with a whole clutch of new releases bringing a bit of spark to proceedings. Chagnon, Dylan and Workright III all make comebacks and it's hello again to old troopers Steeleye Span and June Tabor. Kuning continue to do things properly and come in at number five, while Daniel Lanois gets in all over the place, sharpening up old Bob's Oh Mercy, producing a track on Syd Straw's debut, playing a winning hand for The Neville Brothers and his own LP coming in at 14. Folk Roots And Lanois chart from now on. **DN**

## FOLK & ROOTS ALBUMS

TITLE, Artist	Label/Catalogue No./Distributor
1 - CROSSROADS, Tracy Chapman	Elektro EXT11 (W)
2 - STORMS, Nanci Griffith	MCA MCG 6066 (F)
3 - VOYAGES, Chrisy Moore	WEA W0258 (W)
4 - OH MERCY, Bob Dylan	CBS 465800 (C)
5 - SEARCHLIGHT, Rung	Chrysalis CHR1713 (C)
6 - WATERMARK, Liza	Capitol MK159 (W)
7 - BRENDAN CROKERS' O'Clock, Brendan Crokers' O'Clock	Silverstone ORE1509 (F)
8 - YELLOW MOON, The Neville Brothers	A&M A&M524 (F)
9 - TAKE AND LOVE, The Progress	WEA W0247 (W)
10 - GIPSY PRESENT, Clannad	RCA PL 74704 (BMG)
11 - PAST KING'S, Dipzy Kings	Teitar STAR2355 (BMG)
12 - THEORY, Loudon Wainwright III	Silverstone ORE200 (F)
13 - MIAH, Les Negresses Vertes	Rhyming King LETFL11 (WRT)
14 - ARCADE, Daniel Lanois	Opal/Warner Brothers 929963 (W)
15 - SOME OTHER TIME, June Tabor	Hammill HMB1347 (ICH)
16 - TEMPTED AND TRIED, Steeleye Span	Dover/Chrysalis AD09 (C)
17 - SURPRISE, Syd Straw	Virgin America WSL76 (E)
18 - THE TRINITY SISTERS, Cowboy Junkies	Cooking Vinyl COOK011 (W)
19 - CALL IT FREEDOM, Dick Gaughan	Celtic Music CM041 (C)
20 - KANKA KRUK, Adnan Tse-Jay's Kanko	Reque FMFL2188 (STERNS/PROJ)
21 - DOLORES KEANE, Dolores Keane	Capitol MK1341 (SP)
22 - FISHERMAN'S BLUES, The Waterboys	Empire/Chrysalis CHENS (C)
23 - BROS., The Four Brothers	Cooking Vinyl COOK043 (W)
24 - HOME GROUND, The Battlefield Band	Temple TP034 (PROJ/C)
25 - JERIMUS ASCENDING, Joe Raposo & Bulgarian Brass	Hammill HMB1346 (ICH)
26 - JIMMIE DA GILMORE, Jimmie Dale Gilmore	Demon DEM051 (F)
27 - PASSION, Peter Dinklage	Real World/World Circuit (E)
28 - NIKRIZ, Nassan Erjazi & Arabesque	Riverboat TUNO (STERNS)
29 - TRACY CHAPMAN, Tracy Chapman	Elektra 8344 (W)
30 - JATIIGU, Tata Barbosa Kouyate	Galesby/GJ 08862 (P/STERNIS)

The best selling folk and roots music LPs for September 1989, compiled by Folk Roots magazine (1-801-345-913) from a national survey of specialized and general record dealers.

Reviewed by David Giles

## SINGLES OF THE WEEK

**JIMMY SOMERVILLE FEATURING LUNE MILES KINGSTON:** Comment To Dire Adieu. (FFRR/London 12 DR 241). As he proved with the Communards, Jimmy Somerville has the original grasp of how to make a dance-floor classic out of an old song. This is a slightly hoarse version of a French song from the Sixties (Francois Hardy did the original). Duetting with his "musical director", the sheer vivacity of his performance sends the record soaring off the turntable, and the orchestral bits topped with spoken French are out of this universe. Magic.

**THE LIGHTNING SEEDS:** Joy. (Ghetto 12/CD) GTY 6). Like Ine Brodus's last single, Joy has a naggingly addictive quality about it which should ensure maximum airplay again. It's in the same mold as Fire, though a bit slower and even more light-hearted. Pleasant enough, but let's hope his subsequent work contains a little more bite.

## STOCK IT

**LOS DESCENTRALADOS:** Pirata (SSR 12) SSR 99). The most inventive dance music at present is coming from those DJs with a "world music" fetish. Pirata selects Flamenco music as its raw material, and this rollicking hotch-potch of rippling guitar, cries of "Ole!" and dance beats is a killer. Forget Italian disco, the Iberian Peninsula is where it's at.

**HOUSE OF LOVE: I Don't Know Why I Love You.** (Fontana/Phonogram 12) HOL 2). An improvement on their disappointing major label debut Never, but still not quite scaling the giddy heights of Destroy The Heart. This song gathers pace nicely, with a strong vocal, but it could sound a good deal hungrier.

**HEAVY D & THE BOYZ:** Somebody For Me. (MCA 12) MCA 1370). The "Fat Rapper" is fast becoming an old joke, but this single breathes some new life into the gag, especially the lumbering rhythm and samples of mournful guitar which break up the verse. Lyrically, though it's the usual stuff about guys "adoring" him and about men going green with envy at his vast appeal.

**SUMMERHILL:** Here I Am. (Tupelo/Polydor 12) TRC 11). Summerhill have all the makings of one of those bands majors sign

with a view to developing a "cult" audience, only to find that they've lost all credibility. This is an above average jangly pop song with some good harmonies and chords, but expansive production of this early stage hints uneasily at a second division stadium future. But don't write them off just yet.

## STOCK IT

**INGA:** Something Stupid. (WEA 12) YZ 439 246 437 7). Like the Jimmy Somerville record, a modern interpretation of a Sixties classic. The German singer who previously fronted Swimming With Sharks has done a Hi-NRG version of the Nancy Sinatra song, and it works a treat. A wonderfully uplifting and joyful single.

**MICHAEL ROSE:** Keep The Fire Burning (Dump The Lump). (Final Vinyl/RCA 12) PB43261). The first waxing for quite a while from the former Black Uhuru singer. Here Rose applies his velvet tones to a house track which benefits immeasurably from the much more melodic sss of the reggae voice.

## STOCK IT

**IAN DURY:** Apples. (WEA 12) YZ 437 2292-46600-7). Taken from Dury's current musical of the same name, Apples is a typically endearing slice of cockney whimsy that stands a very good chance of hauling this highly talented fellow back into the pop limelight. Bursting with squeaky sax and some really groan-inducing lines this is a splendid tribute to a fine old fruit, by a fine old fruit.

**DEBORAH GLASGOW:** Give Me That Touch. (Greensleeves 12) GRED 252). Not an exceptional record but one that showcases the high quality of reggae artists still coming through in a field largely ignored at present. Glasgow is a young British singer with a golden larynx and this single is a pleasant portion of lovers' rock.

**SONIC BOOM:** Angel. (Silvertone 12/CD) ORE T11). Spacemen 3 vocalist goes solo, with a dark, sombre number which seems to be concerned with the heroin-induced death of a friend. Brooding verses build up to a scorching guitar passage before quietening down towards the end. Disquieting and really quite moving.

## STOCK IT

**FAITH NO MORE:** From Out Of Nowhere. (Slash/London 12) LASH 19). Truly explosive piece of music from one of the better bands to bridge the gap between indie rock and heavy metal. A battering ram into of power guitar forces you against the wall and you never recover, as the song piles layer upon layer of luscious melodic noise. Like Gillan at his very best, this single is an absolute pleider.

**MAHLATHINI AND THE MAHOTELA QUEENS:** Kazet. (Urban/Polydor 12) URB 45). The original (to be found on the B-side) is a rock from the excellent Paris Sweto LP. The A-side is a Norman Cook remix, which initially beats it, but is actually better than the unreleased version. This means that Cook has done an outstanding job, retaining the splendor of Mahlathini's voice and the tropical guitars.

**KITCHENS OF DISTINCTION:** Elephantine. (One Little Indian 12/CD) 29TP12). The Kitchens are a London band who try very hard to combine plaintive vocals with soaring, potent guitar. Very occasionally it works and here is a good example. The title track of this EP has a brutally distinctive chorus, while the second (Margaret's Injection) sounds unmistakably like the Psychedelic Furs, which is no small recommendation.

**RICHARD MARK:** Angelia. (EMI USA 12) MT 74). Almost identical to the last few RM releases, which should ensure another hit for him. Angelia boasts quite a strong chorus, but the remainder is American-ADR-by-numbers. And you can bet the video features a legged woman in a slinky black dress strutting around in the background.

**TEARS FOR FEARS:** Woman In Chains. (Fontana/Phonogram 12) IDEAT 13). The best track from the current LP, this starts out promising to be the portentous, pompous rock track that the right-on title suggests, but is rescued by the duo's intuitive pop touches. Watch out for some excellent guitar work.

**THE CULT:** Sun King. (Beggars Banquet 12/CD) BEG 2351). Big, thrusting rock anthem that we've come to expect as a matter of course from the band who openly welcome claims like "the new Led Zeppelin". Performed with enough power and adherence to traditional rock lore to emulate the success of the last single.

## TOP 20 SINGLES

1	3	THE SUN RISING	WEA 5414 (RM)
2	1	BORN TO BE SOLD	MCA TV9 (P)
3	1	YOU KEEP IT ALL IN	Capitol 92005 (P)
4	4	FOR SPACIOUS LIES	Go Disc 60005 (P)
5	2	HYMNITISED	Parlophone 8427 (P)
6	2	DRAMA!	Mesa MUTE9 (P)
7	9	AMERICA BLUE	London LON24 (P)
8	6	UP ESCALATOR	Futura 6049 (P)
9	16	WELL WROTE FOR LUCK	Factory FAC29 (P)
10	-	ON THE GREENER SIDE	London LON24 (P)
11	7	KENNEDY	RCA PB411 (RM)
12	-	WIDOWMAKER	Mesa MUTE9 (P)
13	5	STANDING THERE	Woodland 3911 (P)
14	10	WOMEN GEDDON DAYS ARE HERE (AGAIN)	The Sire
15	14	PERSONAL JESUS	Mesa BONO7 (P)
16	15	BRING IT ON DOWN	Funk 4000 (P)
17	-	SHAME	Mesa MUTE9 (P)
18	19	TIME'S UP	Virgin V9132 (P)
19	-	NO MORE IDEAL	Beggars Banquet BEG24 (P)
20	11	ROAD TO YOUR SOUL	Mesa MUTE9 (P)

## CHART COMMENTARY

Wendy James fires head first into the singles number two spot with *Transvision Vamp's* Born To Be Sold, after her vocal dust-up with Kylie Minogue following the Smash Hits Awards party. A couple of places back is the revalued Cabaret Voltaire, who release the first fruits of their transatlantic tie-up with house producer Marshall Jefferson on Hypnotised. Michelle Shocked keeps the campfire burning bright with her On The Greener Side hitting the number 10 spot for London, while at 12, the unruly *Burthole Surfers* unleash *Widowmaker* for Blast First.

International successes follow with Nitzer Ebb's Teutonic rhythms infiltrating the proceedings at 17 with *Shame*, on Mute, and the "big in America" *Love And Rockets* scuffle in at 19 claiming its No Big Deal, on Beggars Banquet. The Beautiful South's debut album won't let anyone who's bought their two singles down. Both tracks are included and there's plenty more of Paul Heaton's wit and wisdom to pack the out a high quality pop opus which deserves top honors. The album's high quality pop opus which deserves top honors. The album's high quality pop opus which deserves top honors.

As the Stone Roses' eponymous album makes a re-appearance, the other three new entries in the album chart offer yet three more variations of the "rock/pop" category. The Family's Scott's chippy debut has a haphazard charm, Strait-jacket Fits' more aggressive grind approaches soulful extremes and Claytown Troup's leather-clad grunge completes the full freboard spectrum.

## TOP 20 ALBUMS

1	1	WELCOME TO THE BEAUTIFUL SOUTH	Capitol 92005 (P)
2	1	WILD!	Mesa STUM921 (P)
3	2	BIZARRO	RCA FAN26 (RM)
4	2	SCARLETT AND OTHER STORIES	Mesa MUTE9 (P)
5	3	THE WIDOWMAKER	Polydor 8411 (P)
6	4	AUTOMATIC	Mesa pages 8700 (RM)
7	5	HATS	Lee 1970 (P)
8	6	PURE	RCA P41252 (RM)
9	7	HERE TODAY, TOMORROW, NEXT WEEK	One Little Angel 19P15 (RM)
10	9	THE JUDICIES	Funk FOOD92 (P)
11	15	VELVETEN	MCA MCA260 (P)
12	8	QUADRASTATE	Capitol 92005 (P)
13	-	STONE ROSES	Silverstone CRE92 (P)
14	10	CANDLELAND	WEA WEA83 (RM)
15	20	TELL 'EM I'M SURFING	Factory FAC29 (P)
16	-	HAIL	Capitol 92005 (P)
17	-	ACADE	Wanted 9299 (P)
18	12	THROUGH THE VEIL	Island 19P993 (P)

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# TOP · 20 · COMPILATIONS

- 14** **NEW** BEST OF LUTHER VANROSS - BEST OF LOVE CD  
Luther Vanross  
A&M Epic 458871  
EMI IND 010
- 15** **6** KISS: THE SENSUAL WORLD \* CD  
Kiss  
EMI IND 010
- 16** **11** CUTS BOTH WAVES \*\* CD  
Glenn Estlin  
Epic 455151
- 17** **15** HEART OF STONE ○ CD  
Celine Dion  
Globe NY 282
- 18** **10** CROSSROADS ● CD  
Tina Turner  
Epic 457 61
- 19** **19** WE TOO ARE ONE \* CD  
Eurythmics  
RCA NY 7251
- 20** **14** FOREIGN AFFAIR \* CD  
Tina Turner  
Capitol STU 110
- 21** **24** TEN GOOD REASONS \*\*\* CD  
Jason Donovan  
PWL 87
- 22** **16** A NEW FLAME \*\*\*\* CD  
Simply Red  
Epic NYA NY 242
- 23** **17** ADEVA ● CD  
Adene  
Columbia/CBS NY 121
- 24** **20** THE TWELVE COMMANDMENTS OF DANCE \* CD  
London Boys  
Teldec NYA NY 278
- 25** **12** NEITHER FISH NOR FLESH CD  
Teresa Terenzi/D'Alay  
CBS 462891
- 26** **21** DEF DUMB & BLONDE ○ CD  
Deborah Henry  
Capitol CHR 150
- 27** **23** THE SEEDS OF LOVE \* CD  
Tears For Fears  
Fontana/Phonogram 528791
- 28** **52** MARTIYA ○ CD  
Martiya  
CBS 462551
- 29** **26** 3 FEET HIGH AND RISING ● CD  
De La Soul  
Big Life DIS 21
- 30** **18** THE TIME CD  
Boyz  
CBS 462818
- 31** **33** THE MAGIC OF FOSTER & ALLEN CD  
Foster & Allen  
Sph 548 89
- 32** **38** GATECRASHING ○ CD  
Living A Box  
Capitol CD 1198
- 33** **27** FEELING FREE ○ CD  
Sydney Youngblood  
Columbia/CBS 4
- 34** **25** SCARLET & OTHER STORIES ○ CD  
Alicia Keys  
Mercury/Phonogram 528151

## NO. 1 SMASH HITS PARTY '89 CD

- 1** SMASH HITS PARTY '89 CD  
Various  
Dwyer/Phonogram ADD 3
- 2** THE RIGHT STUFF - REMIX 89 ○ CD  
Various  
Sph 548 99
- 3** ROCK CITY ● CD  
Various  
Vantage KENT 1
- 4** THE GREATEST LOVE VOL. 3 CD  
Various  
Teldec STA 294
- 5** MOTOOWN HEARTBREAKERS ● CD  
Various  
Teldec STA 293
- 6** DEEP HEAT 4 - PLAY WITH FIRE CD  
Various  
Teldec STA 298
- 7** RAP ATTACK CD  
Various  
K-Tel NE 150
- 8** DANCE DECADE - DANCE HITS OF THE 80'S CD  
Various  
London DOT 1
- 9** CHEEK TO CHEEK ● CD  
Various  
CBS WOOD 5
- 10** IS THIS LOVE ● CD  
Various  
EMI 8917 7
- 11** DIRTY DANCING (OST) \*\*\* CD  
Various  
RCA IL 8488
- 12** UNFORGETTABLE 2 ● CD  
Various  
EMI 8917 6
- 13** THE CLASSIC EXPERIENCE ● CD  
Various  
EMI 8910 45
- 14** LEGENDS AND HEROES ○ CD  
Various  
Sph 548 89
- 15** ITALIA - DANCE MUSIC FROM ITALY CD  
Various  
Decca/EMI 1289
- 16** ETERNAL LOVE CD  
Various  
K-Tel NE 147
- 17** NOW! 151 \* CD  
Various  
EMI Virgin/Dorland NOW 15
- 18** THE GREATEST LOVE \*\* CD  
Various  
Teldec STA 219
- 19** PRECIOUS METAL ● CD  
Various  
Sph 548 818
- 20** THE GREATEST LOVE 2 ● CD  
Various  
Teldec STA 229

**54** PUMP ● CD  
Aerobics  
Capitol NY 264

**55** REPEAT OFFENDER ● CD  
Richard Marx  
EMI USA NY 160

**56** FREEDOM CD  
Neil Young  
Reprise NYA NY 257

**57** HOT IN THE SHADE CD  
Kiss  
Fontana 528713

**58** A PORTRAIT OF DONIS DAY CD  
Donis Day  
Sph 548 984

**59** RAW LIKE SUSHI \* CD  
Neneh Cherry  
Globe NYA/CBS 8

**60** NEW LIGHT THROUGH OLD WINDOWS \* \* CD  
Chris Chris  
WEA NY 200

**61** KARYN WHITE ● CD  
Karyn White  
Mercury/Phonogram NY 225

**62** STEEL WHEELS ● CD  
Rolling Stones  
CBS 457511

**63** THE END OF THE INNOCENCE ○ CD  
Don Henley  
Capitol NY 253

**64** DON'T BE CRUEL \* \* CD  
Bobby Brown  
MCA NY 2425

**65** HATS CD  
The Blue Nile  
EMI Virgin LNH 2

**66** SLEEPING WITH THE PAST ● CD  
Elton John  
RCA NY 2571

**67** DR. FEELGOOD ○ CD  
Molly Cure  
Epic NY 59

**68** CRY LIKE A RAINSTORM-HOWL LIKE THE WIND CD  
Linda Ronstadt/Freda Akinola/Henke  
Epic NY 57

**69** HOME LOVIN' MAN ○ CD  
Roger Whittaker  
Teldec/Sph 8917 2

**70** CLASSIC BLUE CD  
Justin Hayward/Mike Bond/D'Lo  
Time WOOD 1040

**71** BATMAN (OST) ● CD  
Prince  
Mercury/Phonogram NY 281

**72** TRASH CD  
Alice Cooper  
Epic 461301

**73** SINGALONGAWAYTEARS ● CD  
Mezz Bigones  
Polygram Music PML 2501

**74** GIPSY KINGS ● CD  
Gipsy Kings  
Teldec STA 2255

**75** THE HEALER CD  
John Lee Hooker  
Shanachie CDNY 308

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**THE FAMILY CAT:** Tell 'Em We're Surfin'. Bad Girl Records. BGR1MLP 01. Distribution: Rough Trade/Cartel. Cornwall's coolest cats have had a large degree of success in their short career, with Tom Verlaque hanging in the indie singles charts for yonks and Sonic Youth toiling them as their love Brit outfit. This eight-track affair proves their pedigree. From *The City To The Sea* is one of the more whistleable tunes of the year and they hardly put a paw wrong elsewhere. One of the bands of the Nineties, if they avoid being neutered by a major. **LP**

**JUSTIN HAYWARD** with **MIKE BATT:** *Classic Blue*. **TRX** **MODEM 1040.** Definitely a love-or-hate project this, as the duo offer 13 top pop-rock ballads accompanied only by the lush strings of the London Philharmonic Orchestra. *Stairway To Heaven* is a gallant failure but Hayward's soaring voice triumphs on *Scarborough Fair* (with *Batt's* Vaughan Williams-ish score) and have your hankie ready for *Bright Eyes*. **DL**

**THEY MIGHT BE GIANTS:** Don't Let's Start. One Little Indian. TPLP14. Taking its name from perhaps this Brooklyn duo most popular song, this compilation of B-sides and unreleased tracks is a must for fans of the Giants off-beat humour and alluring pop songs. In fact, it's these curators that see the band at their oddball best yet disarmingly funny, particularly on *It's Not My Birthday*. We're The Replacements and of course the title track. **NR**



## STOCK IT

**KILDOZER:** 12 Point Buck. Touch & Co. T&G 48. Distribution: Southern. Here's the proof, Kildozer are not a joke band, a misconception propagated by their vicious treatment of numerous covers. This, their first versionless work proves the depth and quality of their own work. The basic bastardised blues noise is enlivened by occasional very odd brass and accordion and the vocals mock *Nick Cave* sound like a wimp. An ideal Xmas gift for everyone's nasty little sibling so display accordingly. **LP**

**THE WOLFHOUNDS:** *Blown Away*. *Midnight Music*. Chime 00.57M. No longer the indie pop ramblers that most people had them down for, *The Wolfhounds* emerge with a viciously powerful LP reminiscent of *Sonic Youth*. However there's a strong personality within the songs and despite the obvious comparison, East London's favourite sons provide a definite alternative rather than just a pale comparison. This should see the start of very big things for *The Wolfhounds*. **HW**

**THE SCREAMING BLUE MESSIAHS:** *Totally Religious*. *Elektra*. 960 859. Guaranteed to burn a few blood vessels, the Messiahs' career along the grooves of this album with guitars on fire and headman Bill Carter his usual manic self. The blistering rock and roll comes

hard and fast with *Mega City 1* and *Here Comes Lucky* demonstrating their knack of spitting out memorable choruses from within three light and solid minutes. Start preaching the news. **NR**

**FATAL CHARM:** *This Strange Attraction*. *Really Great Records*. *Fatal 1*. A great pop album which although harking back to the early Eighties in the form of *Blonde* and *Kim Wilde*, provides an excellent contemporary statement for a young band with a lush line in guitar and keyboard melodies. Definitely a contender for the funniest album since 1989. *This Strange Attraction* should delight pop fans who enjoy harmonies as well as energy, diversity as well as commerciality and a sweet female vocalist. **FW**

**JOHN LEE HOOKER:** *The Healer*. *Silvertone ORE LP 508*. Hooker's first new album in five years features a plethora of cameo appearances from the likes of *Bonnie Raitt*, *Robert Cray*, *George Thorogood* and *Santana*. For all that, it's still Hooker's album. One of the immutables, Hooker's biting guitar and brooding vocals haven't changed in 40 years of making records. Why mess with perfection? Timeless, tough and true — play loud and often. **AB**

**LINDA RONSTADT** Featuring *Aaron Neville:* *Cry Like A Rainstorm Howl Like The Wind*. *Elektra*. 960872 1. With titles like *Adios*, *Shattered*, *I Keep It Hid* (all *Jimmy Webb*), *Trouble*, *Again*, *Goodbye My Friend* (*Karla Bonoff*) plus

*Mann* and *Weill's* brilliant insight into aging: *Don't Know Much*, you'll hear how maturing means misery and self pity. Shame, because *Peter Asher's* production and *Ronstadt's* voice match previous highs. **KK**

**LITTLE ANGELS:** *Don't Prey For Me*. *Polydor 841 254-1*. This first effort suffers mainly from *Owen Davis'* thin production, fine for *Then Jerico* but not powerful enough here. Because of this it's the likes of *Broken Wings Of An Angel*, *Don't Pray For Me* and *No Solutions*, with their occultic touches and thoughtful structures, that work best of all in this setting, while the devil-may-care rockers such as *Kick Hard* and *Big Bad World* lack impact. Their hearts are in the right place though. **KB**

**BONNHAM:** *The Disregard For Timekeeping*. *WTF/Epic 465693-1*. Despite the monicker, this is very much a diplomatic band affair from drummer *Jason Bonham* and cohorts, as the music here confirms, being thoughtful, imaginative rock that still powers its point home. Both *Bringing Me Down* and *Don't Walk Away* have a Zeppelin-esque feel, but overall *Bonham* (the band) have a lighter, more diverse sound, with *Jason's* muscular style prominent enough, without dominating or detracting from the quality songs here. **KB**

**MISTY IN ROOTS:** *Forward*. *Kaz LP900*. *Misty* have been playing in Africa, with beneficial influence to their characteristically British reggae mixture of hard talk and sweet

music. *Envy Us* and *Save A Thought* show the strongest effects, sporting brighter basslines, and more joyous horns than expected, but maintaining the emphasis on social comment. A fine melodic set worth many repeat plays. **SL**

**VARIOUS ARTISTS:** *Nothing Less Than Total War*. *BLAST FIRST*. *BFPF 13*. Distribution: *Rough Trade/Cartel*. At last the *Blast First* compilation, with *greatful* sleeve, *Savage Pencil* cartoon and 16 tracks, from *Sonic Youth*, *Butthole Surfers* and *Big Black* to *Head Of David*, *Ul* and *Dinosaur Jr*, all the *BF* regular noisemakers. This isn't a greatest-hits package but a daring, mostly unreleased package that wildly varies in recording quality but not in excitement. One of the year's biggest indie hits without a shadow of a doubt. **MA**

**THE ALMIGHTY:** *Blood, Fire & Love*. *Polydor 841 347*. Fans who have caught *The Almighty* live will not be disappointed with this debut album. Its saw-toothed songs are the perfect foil for *Ricky Warwick's* abrasive vocals and the album throbs with the barely contained force of a *Harley Davidson*. One for those who like their rock tattooed and oil-stained. **VP**

EXTRA VALUE: *Martin Aston*, *Adam Banks*, *Kirk Blows*, *Leo Finley*, *Robin Koz*, *Stu Lambert*, *Dave Lating*, *Valerie Potter*, *Nick Robinson* and *Jon Watson*

## The Single

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## New AIRC code dubbed 'window of opportunity'

JICRAR, RADIO's recognised audience survey, is to be regulated by a new code published by the AIRC — Association of Independent Radio Contractors — from next year.

Though all procedures will be codified under the new guidelines, stations may still conduct their own research to JICRAR standards. Research on split frequencies should be published within nine months of launch.

The research period has been

extended from eight to 12 weeks; sweeps can be conducted in any quarter, though the second quarter is referred to by the AIRC as the 'usual quarter'.

AIRC chairman Brian West explains: "Every station will be encouraged to do their surveys in the second quarter of the year. We would certainly encourage bigger stations to survey the last quarter in addition to the second." West describes the quarterly

sweeps as "windows of opportunity".

From 1990, JICRAR volume will be in two parts. The first will contain current research data, the second will enable publication of additional JICRAR-standard research data carried out by stations.

Three new incremental stations will be included in the new data: London Jazz Radio, Sunset in Manchester and the Airport Information Service for Heathrow and Gatwick.

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

BROADCASTER	STATION	GENRE	RADIO 1		RADIO 2		REGIONAL		LAST WEEK'S GROSS	
			A	B	A	B	A	B		
			ACTUAL PLAYS	PLAYS PER HOUR	ACTUAL PLAYS	PLAYS PER HOUR	ACTUAL PLAYS	PLAYS PER HOUR		
BOB STATE	Pacific	ZTT	5	—	—	—	—	—	—	
ALARM, THE A	New South Wales	HLS	7	5	—	—	11	7	51	
AVERAGE WHITE BAND	Spot Of Love	Polydor	—	4	—	—	12	10	—	
BAKER, ARTHUR	The Message Is Love	Breakfast	19	27	A	A	37	33	38	
BANGLES, THE	The Lay (Free Remix)	CBS	8	—	—	—	—	—	—	
BEYONCE	The So Real	WEA	10	15	B	B	32	24	28	
BIG AUDIO DYNAMITE	Cartoon	CBS	—	—	—	—	12	—	—	
BIG FUN	Can't Shake The Calling	Jive	—	—	—	—	13	—	—	
BROOKS, ELKE	Shame	Telstar	—	—	—	—	23	16	—	
CLIMBER	BEYOND DRUGS	Parlophone	8	12	—	—	22	28	40	
CLINEY FISHER	Fire On The Ocean	Jive	—	—	—	—	21	—	—	
COLLINS, PHEL	Amateur Day In Paradise	Virgin	16	A	B	B	49	31	22	
COOPER, TAYLOR	Was Every Beat For Paradise	Arista	—	—	—	—	19	13	—	
DE BURGH, CHRIS	Diamond In The Dark	ALM	—	—	—	—	22	—	—	
DEES, SAM	Alex All	RCA	—	—	—	—	11	—	—	
DIAMOND, NEIL	This Time	CBS	—	—	—	—	16	12	84	
D-MOIR	Chris And Get Love	Hfr	13	9	B	B	24	22	—	
DRISLAN	Rock Experiments In Britain	CBS	9	5	—	—	16	—	98	
ELECTRICE	101 Get With Thee	Manory	9	10	—	—	22	13	41	
ETHYRMYTHS	The One That Ain't My Why	RCA	14	16	B	B	46	37	44	
FINE YOUNG CANNIBALS	I'm Not The Man	London	9	4	—	—	33	23	—	
FRANKLIN/BROWN	Guess Your Love	Arista	4	—	—	—	6	—	—	
FUZZBOX	Walking On Ice	WEA	10	8	B	B	17	16	78	
HALL, TERRY	Missing	Chrysalis	4	7	—	—	25	16	82	
HARVEY	DECOY/1	Virgin	14	A	A	A	45	40	13	
HENLEY, DON	New York Minute	Cuffin	14	14	B	B	—	—	—	
HE-LINERS	Here's My Razor	4	4	—	—	—	—	21	—	
HOUSE OF LOVE	I Don't Know Why I Love You/Fantasy	9	9	—	—	6	—	6	—	
INNER CITY	What's So Good About Me/With My Lovin'	10	12	—	—	—	—	27	—	
INDIGO GIRLS	Close To Life	Epic	4	—	—	—	9	—	—	
JACKSON, JANET	Shirley Nation	Breakfast	17	16	A	A	29	15	42	
JONES AND MARY CHAIN	The Heart Of Love	Blonkey	5	8	—	—	—	—	—	
JIVE BUNNY & MATHEWSON	Turb What Lies Ahead	Rockit	5	9	—	—	37	34	7	
JOHN, ELLIOT	Sourfist	Rockit	5	5	—	—	38	29	70	
JOHNSON, C	No Fun No Games Sold For This	PWL	9	10	B	B	17	12	90	
KAGOMA	Lambada	CBS	—	—	—	—	16	—	—	
KATRINA & THE WAVES	Not 'Y Ed Cat	SBK	—	—	—	—	14	—	—	
KURTIS, LINDY	Let Love Rule	Virgin America	6	8	—	—	5	—	—	
LABELLE	Putty In Her Hands	MCA	4	—	—	—	—	—	—	
LEVEL 4	The Sun Of Heaven	Polydor	4	6	—	—	34	29	—	
LIGHTNING SEEDS	Joy	Glenrow	7	—	—	—	27	11	—	
LIVING COLOUR	Glamour Boys	Epic	—	—	—	—	26	18	83	
LIVING IN A BOX	Lines In Your Heart	Chrysalis	18	20	A	A	45	40	5	
MARTIKA	Read The Earth Move	CBS	4	15	B	B	42	39	12	
MARX, RICHARD	Angels	EMI USA	7	5	—	—	36	9	—	
MCCARTNEY, PAUL	Spym of Eigth	EMI	4	—	—	—	—	—	—	
MIAMI VANILLE	Get In Control/My Love	Coolhaus	13	15	A	A	46	41	2	
MINGUILLI, KYIE	Newer Love	PWL	15	11	B	B	47	38	19	
MIXMASTER	Grand Power	BCM	5	—	—	—	17	—	—	
MOORE, GARY	Live On Dreams	Virgin	—	—	—	—	11	—	—	
MOTLEY CRUE	Dr Feelgood	Elektro	5	—	—	—	4	—	—	
NEW KEYS	ON THE BLOCK (You Got It)	CBS	5	—	—	—	26	—	—	
NICKS, DEWIE	Whole Lots Of Love	Parlophone	—	—	—	—	14	—	—	
PALMER, ROBERT	Bob Got Out Of Loving You	Island	11	—	—	—	A	10	—	
PETTY, TOM	Free Fallin'	MCA	—	—	—	—	14	—	—	
POCO	Call Love	RCA	—	—	—	—	24	18	—	
PRICE/FRATTON	The Arts Of Ocean	Warner Bros	—	—	—	—	7	—	24	27
QUERENOS	THE 7 FLOOD	Parlophone	12	8	B	B	8	5	54	
RICK CHES	The Road To Hell Part 2	WEA	15	19	A	A	46	41	19	
REBS, MICK	DOUBLE TROUBLE (Small Talk)	London	16	21	B	B	24	20	4	
RONSTADT, LINDA	Don't Know Much	London	20	16	A	A	—	—	—	
SHOOKU, MICHELLE	On The Greenest Side	London	4	7	—	—	15	10	—	
SIMPLY RED	You're Got A Go	WEA	16	23	A	A	46	39	46	
SOHMERVILLE, JIMMY	Comment Is Free/And	London	10	—	—	—	23	17	—	
STANLEY	USA Beyond The World	Arista	22	25	A	A	47	37	3	
STEWART, JIMMIE	Two Of A Kind	10	—	—	—	—	22	—	—	
STEWART, ROD	This Old Time	Warner Bros	4	—	—	—	22	—	—	
STRESAND, BARBRA	Myra In Her Kitchen	CBS	—	—	—	—	21	19	65	
SUMNER, DONNA	When Love Takes Over You	WEA	—	—	—	—	11	—	—	
SWING OUT	First Step Forever	Fontana	—	—	—	—	29	26	—	
TREAS FOR TREAS	Where's My Cheque	Fontana	8	5	—	—	34	24	—	
TRANSVISION VAMP	Don't Stop Me Thinkin' 'bout That Old Fashioned Love	WEA	29	8	A	B	20	30	31	
TUNBERG, TINA	Don't Wanna Lose Your Love	Capitol	9	—	—	—	29	—	—	
UB40	Homey G	DEF International	16	4	B	B	17	—	—	
VANDROSS, LUTHER	Never Too Much	Epic	10	12	B	B	40	31	19	
WANG CHUNG	Dance Hall Days/Reinck	Cuffin	—	—	—	—	13	—	—	
WATERFRONT	More Or	Polydor	4	5	—	—	21	12	—	
WILLIS, BRUCE	Send The Love Down For Me	Meridian	—	—	—	—	16	—	—	
WONDERSUPP, THE	Golden Green	Polydor	13	11	B	B	26	8	—	
YOUNG, NEIL	Badder In The Good World	Warner Bros	4	—	—	—	—	—	—	

## Roger Scott tribute

A SPECIAL programme in honour of the respected broadcaster Roger Scott, who died last week, was broadcast on Radio One on Saturday.

Among the many tributes to Scott, who also worked for UBN and Capital Radio, was this from Radio One controller Johnny Beering: "He earned the respect of the hundreds of big names he interviewed over the years, many

of whom he counted as personal friends. He established himself as an authoritative and influential voice and was a role-model for a whole generation of DJs."

Recalling that he first met Scott "at the biscuit factory 17 years ago", Graham Dene, of Capital Gold, said he was "a broadcaster's broadcaster, he could say in five words what took the rest of us 20 words. It is particularly sad that he



SCOTT: 'influential'

## Sunset joins London bidders



NOT CONTENT with becoming the first incremental station on air, Sunset Radio intends pitching for one of the two extra London franchises.

Sunset MD Mike Shaft (pictured above with Kym Mazelle at the station's Manchester launch party) says the London application will be

for a similar block music-based format.

Meanwhile, other contenders are releasing details of their applications. Thames Radio's team has been strengthened by the addition of Simon Parkes of Britson Academy. While Thames' music policy will be AOR-rock, London Orbital Radio aims to offer a country & western service, complemented by folk, soul, easy listening, rock and world music.

Sunday Mirror editor Eve Pallard is chair of the group behind another block music hopeful Solar FM with a proposed format based on the ex-irate station Solar Radio. The final date for applications is November 13 — the announcement of the two successful applicants is expected by the end of the year.



A DISPUTE over minority programming has caused the postponement of the launch of London's first incremental station, based in Haringey. The frequency is to be shared by block music broadcaster WNK (Wicked, Neutral and Kickin') and London Greek Radio. The on-air date is now November 13. The photograph shows WNK MD Joe Douglas (left) becoming the first of the incremental operators to sign a copyright payment agreement with PPL chairman John Brooks. PPL has since concluded a deal with Sunset Radio.

died when he was the happiest he has been for years — he'd found the perfect niche with his Radio One show and his interviews for American radio."

## COMPACT disc

DIGITAL AUDIO

- |    |   |                      |
|----|---|----------------------|
| 1  | THE ROAD TO HELL, Ozzy Osbourne             | WEA                  |
| 2  | HOLDING BACK THE BEATS, Wet Wet Wet         | Parlophone/Phonogram |
| 3  | SPARE TO PLEASE - THE VERY BEST, Cars       | BMG                  |
| 4  | RUNAWAY HORMONES, DeLano & Bonnie           | CBS                  |
| 5  | STRONGER, Cliff Richard                     | EMI                  |
| 6  | ADDITIONS VOL 1, Robert Palmer              | Island               |
| 7  | STORAT STORAT, Billy Joel                   | CBS                  |
| 8  | 4 WILD, Ozzy Osbourne                       | Mute                 |
| 9  | BEHIND THE BEAUTIFUL SOUTH, Beautiful South | GCR                  |
| 10 | GREATEST HITS, Billy Ocean                  | Jive                 |
| 11 | THE SENSUAL WORLD, Baby Face                | EMI                  |
| 12 | ALL OR NOTHING, MAB Young                   | Cooltempo            |
| 13 | THE SINGLES ALBUM, Status Quo               | PolyGram TV          |
| 14 | BEST OF LUTHER VANDROSS, Luther Vandross    | Epic                 |
| 15 | HEART OF STONE, Clear                       | Goffin               |
| 16 | BOOK CITY, Various                          | Vertigo/Phonogram    |
| 17 | WE TOO ARE ONE, Earthquake                  | RCA                  |
| 18 | POISON AFFAIR, The Turtles                  | Capitol              |
| 19 | CUTS BOTH WAYS, Gino Sesti                  | Epic                 |
| 20 | CROSSROADS, Tracy Chapman                   | Elektra              |

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A more detailed playlist breakdown, tracking specific records, is available from the Research Department for details of the weekly service, call Linn or see on 01 583 39 99 ext 382. Records are eligible for the grid if they are on the current Radio 1 playlist, or had 4 or more plays on Radio 1 last week as monitored by Radio 1's Romeo computer or 4 or more plays on the current IR playlist (A & B lists).

**The UK's jingle producers are riding on the crest of an expanding radio industry — and business is booming beyond their wildest dreams. Lorraine Butler looks into the why's and wherefores**

# Jingle all the way!

commercial producers rubbing their hands with glee.

And it follows that the quality of their product has vastly improved, now ousting American companies who until recently held the monopoly of business in the world of British jingles and commercials on air.

Instead of buying jingle and commercial packages from Dallos, radio stations are now looking confidently to UK producers, reversing a trend which has built up over the years.

Anthony James, director of the innovative new jingle company Ay Joy Productions, of New Barnet, London, says the American sound is still popular, but often British companies are supplying it. "Now radio stations have no need to go abroad for their jingles and commercials. In fact, we are being asked to do work in Europe. This is a booming business because of the expanding market," he adds.

The year-old company has won the contract to produce a jingle package for Liverpool's Radio City and for Ocean Sound's young radio station Power FM.

The industry has become competitive, which is good news for the clients. And when it costs between £8,000 and £15,000 for a new jingle package, radio station controllers have to be sure they have got value for money and the best sound for their listeners.

Some radio stations still have their own producers working on commercials and jingles but they are a dying breed and companies like Sound Format in Hampshire, which makes original ads for Reading's Radio 210, Ocean Sound and also the new Isle of Wight station to be an air this November, have taken over.

Creative director Tim Nice says: "In the next two years there is going to be an explosion in this industry. People are realising that radio is a better medium than TV for adverts. For a long time commercial radio did not take itself seriously, now the stations do. Radio ads are more efficient and



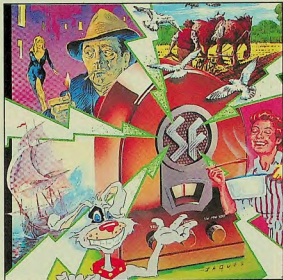
sophisticated. It is a totally different outlook from several years ago."

A new jingle package, or station identity, can take up to two months to produce, but ads can sometimes be turned out in a couple of days. Most large jingle houses now hire in-house recording studios or hire top studios in London.

Jingles are needed to continue the flow of the station's programme timetable according to BBC Radio Derby's acting programme organiser Alex Trelinik, who has just put a new jingle package by Airforce on air.

"About every two years a radio station needs a new jingle package to freshen up its sound. They give the station a character and provide a very necessary bridging between programmes and the news or sport," he says.

Airforce's Linda Taylor puts the success of the jingle industry down to value for money. "Radio is cheaper to advertise on than television and more effective than newspaper or magazine advertising. With so many new stations springing up, each wanting a new identity, you really cannot fail in this business right now."



SOUND FORMAT (above) is experiencing a jingle explosion — to the joy of its team. From left: creative director Tim Nice, production manager Tracey Gieve and MD Matt Hopper

**A**NYONE WORKING in the radio industry this year is in for a boom time — but if you are in the business of programme jingles you'll be pocketing soaring profits.

In just over a year one of Britain's major jingle suppliers, Airforce, based in Mayfair, London, has watched business expand beyond their wildest dreams.

Linda Taylor of Airforce says: "We have never had so much work. It is incredible, we are going through a prime time and it is going to get better and better. Business has picked up in the past six months and we are making huge profits."

Radio has never been healthier, there are more BBC stations, more independent stations and successful station mergers than ever before and the growth of community radio has got jingle makers and

of album music a night, from 6-7pm to "pick up the yuppie sort of guy in his mid-thirties travelling out of Birmingham who was perhaps brought up with Paul McCartney, Steely Dan and Eric Clapton". Wagstaff says the move has been successful and that the station has increased the number of LP tracks played since then.

Wagstaff doesn't use a computer system and picks all the music himself. He spends half the week choosing music — oldies, LP tracks, and playlisted music — and claims to be "religious" about the task. SAW music is restricted to low rotation, with a playlist comprising A ("goods news to come out of the news and commercials with"), the A list proper — 30 records — the B list (lower rotation) and the C list, which is a mix of UK and US songs which he likes to call "samplers" — brand new material.



PETE WAGSTAFF

## PRESENTERS

Wagstaff is reluctant to mention individuals. "For 24 hours, it's just the same, it never changes. The format is the same at 6:10 am and 9:10 pm. Only the presenters change." He does, however, mention the two breakfast shows. From the West Midlands, Dave Myott and

Ian Perry have just been sent to the US to listen to people like Scott Shannon. Will Tudor looks after the Shropshire breakfast show. In both cases, these are the most listened to programmes. Wagstaff does not necessarily believe in recruiting from within the industry and of the last five people he took on, two were at university and one was a car salesman.

## LOCAL TALENT

Playing of local music is limited because, as Wagstaff says, "just because they're local doesn't mean they're great". But the station does hope to organise a battle of the bands contest in the area with the grand finale at Christmas.

## THE INDUSTRY

Wagstaff says he has a good relationship with all the record companies, and he keeps regularly in

touch "because at the end of the day they supply the product and they have a right to know what's happening to it". He doesn't allow his DJs any contact with the record companies in order to ensure that all the records go straight to the station. Of deregulation he says: "It will sort out the men from the boys. We've had a lot of people hiding behind the IBA and others over the last 10 years." He also believes it will lead to stations becoming more targeted (his own is aimed at 25-44 year olds).

## LISTENERSHIP

In its target demographics Beacon is the brand leader, with 40 per cent of all men, 33 per cent of women, 48 per cent of 15-24-year olds, all going to make up an increase of 14 per cent, of which 36 per cent reach 13.9 hours.

CHRIS RAISTRICK

## Beacon Radio

PETE WAGSTAFF is the programme director of Beacon and WABC radio. The latter, on AM, has a programme manager, Bill Young, but on Beacon there is no "superstructure". Two years ago, Beacon was awarded the Shropshire franchise to add to its West Midlands operation.

Its motto is "latest hits, greatest memories", and its only syndicated programming is the Network Chart and the Eurochart.

## MUSIC POLICY

Beacon tied an experiment nine months ago to play a solid hour

# Capitol gains

by Andy Beavers  
CAPITOL RECORDS, and Kenny Ortiz in particular, should be applauded for putting together what is probably the most radical and eclectic underground dance LP yet issued by a major record company. Black Havana involves some major names, such as Blaze, Ten City and Mantronik, but you will not spot them unless you read the small print. They help with some



CHARVONI: kicking off Black Havana

production and remix work, but many of the actual artists are virtual or complete unknowns.

Ortiz spent a year collecting the 10 previously unreleased tracks for the LP, which is issued through Synco in the UK. All of the featured acts are based in New York, New Jersey or Chicago; the record's only link with Havana is that Ortiz is of Cuban descent!

The first single to be taken from the LP was CharVoni's excellent garage version of Ronnie Laws' Always There. "Kenny Ortiz heard the demo of the song when Tony Humphries played it at the Zanzibar club," says CharVoni, "and he tracked us down for the compilation."

Keith Thompson's Can't Take It, which is a unique mix of reggaeton and house, will be the next single. "I grew up in Jamaica, so that is where I got the reggae influence," he explains. The house input comes from his time as singer with Raze: he sang vocals on Caught You Cheating and Break 4 Love before falling out with Vaughan Mason and deciding to go it alone.

Another contributor whose voice will be more familiar than his name is Glen "Sweet-G" Toby. Along with Winston Jones, he makes up Cultural Vibe, the creators of Mia Farrow Bey and Power. His solo outing for the LP, Somebody To Love Me, is in a more commercial style. "It's a unification of rap, R&B and house," he explains.

Ruby Desire and Warren Doris, collectively known as Madagascar, met through producer Mark Kamins. Doris had worked with Kamins on earlier projects under



RUBY DESIRE and Warren Doris

the name Affinity, while Desire knew him through "a Turkish belly dance club in Times Square when he used to mix Arabian records with house tracks". She had released a version of Donna Summer's Bad Girls on Belgium's tiny Crepuscule label, so when Kamins and Doris needed some words and vocals for a track they were working on, they got in touch. The resulting song, Like This Like That, was snapped up by Ortiz. It is a glorious mix of house beats, Nigerian chants, Arabian music and Desire's aloof vocals.

Other highlights on the LP include Twilight by Trio Zero — a great Chicago collaboration between Larry Heard and Ten City — and Throw 'Em The Chicken by Crowd Control, which effortlessly oscillates between up-tempo house and slower rap segments. Capitol is offering contracts to many of the featured artists, ensuring that Black Havana will be much more than just a hip one-off.

# Mazelle goes back to basics

HOUSE MUSIC has lost its leading lady. Don't worry — Kym Mazelle is still alive and kicking, it's just that these days she is more likely to turn in a swingbeat lull or straight soul song than a house track.

After a string of Marshall Jefferson produced singles, her latest 45, Love Strain, features Alvin Moody and Vincent Ball at the controls. They have given the song a similar feel to their recent productions for Alyson Williams. As Mazelle says: "they are coming from a totally different direction: than Marshall — they have that New York del/dope hard aggressive beat."

She points out that she always injected an R&B feel into her house music, and she sees her new recordings as a return to where she came from. However, she did think twice before making the change: "I remember JM Silk had a huge hit over here with Jack Your Body, but when they came out with an LP which had a more R'n'B feel no-one wanted to know." She smiles as she adds: "I don't think I'll have that problem."

A listen to her debut LP reveals why she is so confident. Her new songs, which sounded rather directionless on her last UK tour, have been improved immensely: "The tour was a chance for me to test those songs," she explains, adding, "I knew that they were not finished and it allowed me to figure out what was needed." These more

R'n'B influenced tracks and her ballads sit comfortably alongside such house favourites as Useless and Wait, all of them united by her stunning voice.

The next single to be taken from the LP will be her version of the Jean Carn classic What That All It Was, which has been given a very traditional over-the-top disco production. Although Mazelle admits to having reservations about the track, her voice suits it perfectly.

She will be promoting her new wide-ranging repertoire to thousands of soul fans later this year when she supports Alexander O'Neal on his UK tour. She appears genuinely thrilled at the prospect: "Last year I was doing PAs in small clubs and this year I am opening at Wembley ... I'm flabbergasted."

● Charts and Hamilton pages 38, 39.



KYM MAZELLE: moving house

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**HOME DELIVERY**

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# 'Crusade' for the love of Green and Baker



A STILL from Finnes's idiosyncratic promo for Furniture's *Slow Motion Kisses*

by Selina Webb

**A**RMED WITH a Super 8 camera, director Martha Finnes took a 15-day whirlwind trip around the globe to gather footage for *Love Is The Message*, her promo for Al

Green and Arthur Baker.

Her voyage took in five continents and the resulting promo encases only a smattering of the shots she caught of Masai warriors, Aborigines, Buddhist monks, Thai paddy field workers and the home-

less of Bombay.

In each location she urged locals to wave a coloured flag emblazoned with the legend "Love" — a request which was invariably met with amusement. "But wherever we went people seemed to know what the word meant," says Finnes. "That was the really moving thing."

Restricted by the budget to using only 14 minutes of film in each location, Finnes's achievement is impressive, but she's adamant that too footage could never have achieved the same results.

Says Finnes: "I lay great emphasis on the film medium as a poetry — I want the best cinematic palette, the best colours. There's no question that anything could have substituted for the trip, we couldn't have had the flags and they're such a powerful image. Making the video was like a crusade and I think that comes across."

After working on short films and camera operating on Bryan Ferry's acclaimed *Limbo* video, Finnes was taken on as a director by PMI where her work is billed as "allegorical, magical, enchanting, fatal". She has since directed a commercial for Kuyper Cherry Brandy, the Al Green/Arthur Baker promo



FROM THE paddy fields of Thailand to the Australian out-back, Finnes's whirlwind shoot covered five continents

and, in complete contrast, an idiosyncratic and slightly macabre video for Furniture's *Slow Motion Kisses*. She was thrilled to have the chance to work on a video in which the band preferred not to appear — not keen to defend the complete change of style.

"There's no reason why I have to be associated with a particular style, I resent that idea. I want to have a whole legion of styles dependent on the song," she adds.

● **EARLY EIGHTIES** teen idols

Duran Duran have their video careers documented in a new compilation released on November 20. Duran Duran — Decade (running time 70 minutes) features 14 tracks spanning Planet Earth to All She Wants Is.

PMI's marketing campaign for the video lies in with the compilation album of the same name. It includes TV ads press ads in *The Sun*, *Daily Mirror*, *Evening Standard* 20/20, *Spin*, *Smash Hits*, *The Face* and *Q* plus instore material: £5.50 dealer price.

## MUSIC VIDEO

Description (track(s) / Timing) / Dealer Price		
1	<b>PHIL COLLINS: Singles Collection</b> Compilation (14 tracks) / 55min / £6.95	Virgin WD 594
2	<b>JASON DONOVAN: Jason The Videos</b> Compilation (4 tracks) / 19min / £6.75	PWL VH 7
3	<b>QUEEN: We Will Rock You</b> Live (21 tracks) / 1hr 30min / £6.95	Music Club/Video Col MC 2032
4	<b>PINK FLOYD: The Wall</b> Compilation (1hr 35min) / £6.95	PMV/Channel 5 CFV 087.62
5	<b>KYLIE MINOUGE: Kylie The Videos</b> Compilation (5 tracks) / 20min / £6.25	PWL VH 3
6	<b>QUEEN: Rare Live</b> Live (18 tracks) / 1hr 30min / £6.95	PMI MVP 99 / 1hr 30min / £6.95
7	<b>DANIEL O'DONNELL: Thoughts Of Home</b> Compilation (15 tracks) / 56min / £6.95	Telstar TYE 1007
8	<b>GLORIA ESTEFAN: Homecoming Concert</b> Live (15 tracks) / 1hr 20min / £8.34	CMV 49017.2
9	<b>DEF LEPPARD: In The Round In Your...</b> Live (14 tracks) / 1hr 30min / £6.95	PMV/Channel 5 CFV 084.22
10	<b>THE DOORS: The Doors In Europe</b> Compilation (1hr) / £6.95	Castle/Hendring CASH 5007
11	<b>ROLLING STONE: 20 Years Of Rock</b> Compilation (1hr 40min) / £6.95	Castle/Hendring CASH 5022
12	<b>BOB MARLEY &amp; THE WALLERS: Legend</b> Compilation (13 tracks) / 57min / £3.47	Spectrum/Channel 5 SPC 001.02
13	<b>LIONEL RICHIE: The Outrageous Tour</b> Live (8 tracks) / 1hr / £3.47	Music Club/Video Col MC 2034
14	<b>ERASURE: Innocents</b> Live (14 tracks) / 56min / £6.95	Virgin WD 491
15	<b>UZ: Rattle And Hum</b> Live (21 tracks) / 1hr 35min / £8.34	CIC VH 2308
16	<b>CLIFF RICHARD &amp; THE SHADOWS: Thank...</b> Live (33min) / £3.47	Music Club/Video Col MC 2012
17	<b>NEW ORDER: Substance 1989</b> Compilation (7 tracks) / 40min / £6.95	Virgin WD 627
18	<b>BROS: Push Over</b> Compilation (6 tracks) / 25min / £6.95	CMV 49930.2
19	<b>MAX BYGRAVES: Singalanga War Years</b> Compilation (30 tracks) / 50min / £6.95	Parkfield MKM 0003
20	<b>NEIL DIAMOND: Greatest Hits Live</b> Live (19 tracks) / 1hr / £6.95	CMV 49014.2

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## REVIEWS

**PHIL COLLINS: The Singles Collection. VVD 594. Running time 63 mins. Dealer price: £6.95.** Comment: This has to be the video singles collection of the year. The Phil Collins camp certainly has its head screwed on when it comes to promos and whether adopting a light hearted or more serious approach, they make compelling viewing.

**Sales Forecast:** More than an hour's worth of top hits from Phil Collins, 12 tracks, two number one's and songs from three platinum-selling albums. If this doesn't sell, I'll eat my video recorder. **FW**

**IRON MAIDEN: Maiden England. PMI. MVN9911953. Running time 90 minutes. Dealer price: £8.47. Retail price: £12.99.** Comment: Recorded and filmed over two nights at the NEC Birmingham last November, Maiden England sees the lumbering beast marching on through five tracks drawn mostly from their last couple of albums, albeit for a couple of established oldies. The biggest problem seems to be the inconsistent sound. On occasions the mix is a little confused, while usually the whole affair might get a little tiresome for the casual viewer.

**Sales forecast:** Maiden's sales figures speak for themselves, with the band remaining one of the few metal acts that can guarantee singles chart success. That fact alone dictates this will shift in substantial numbers, confirming their position as the number one UK metal band. **KB**

## B R I E F S

**B**IZARRE ICELANDIC popstars The Sugarcubes make their self through debut this month, part of a bumper release package from Channel 5.

The release of *Live Zabor* (running time 59 minutes) on November 27 is backed by music press advertising, a PR campaign to run alongside publicity for the band's new LP plus a co-promotion with the launch of the forthcoming special edition *Live LP*.

Other newcomers to the format are Texas and Swing Out Star. *Southside* is the 27 minute video from Glaswegian four-piece Texas. It includes their top 10 single *I Don't Want A Lover*.

The 25-minute *Video Out Sister* title is a Kaleidoscope World. Its release this week is supported by a joint PR and promotional campaign with Phonogram to include advertising on the sleeve of the new single, *Forever Blue*.

Sharing the November 10 release date was a 25-minute Bon Jovi video entitled *New Jersey*. Featuring seven tracks plus previously unseen Bon Jovi home videos, the title is backed by heavy weight advertising in the rock press.

A TV campaign, consumer press and advertising plus window and in-store displays back the November 17 release of *The Row And The Cooked* from Fine Young Cannibals. The video, which includes all the hit singles off the band's platinum album, runs for 31 minutes.

Completing the package are *Wet Wet Wet In The Park Live* (running time 60 minutes) and *The Shadows At Their Very Best Live* in Liverpool (running time 60 minutes). The *Cream Of Eric Clapton* (running time 85 minutes), a documentary including 18 classic tracks from the guitarist and *Yngwie Malmsteen Live* in Leningrad (running time 60 minutes) All titles have a dealer price of £6.95.

● **SURVIVORS OF THE Armenian earthquake** are set to benefit from the proceeds of *Rock Aid Armenia*, a new compilation video released by Virgin on November 20.

The video, which has a dealer price of £6.95, features performance tracks from rock bands including Deep Purple, Pink Floyd, Yes, Rush, Iron Maiden, Black Sabbath, ELP and Asia. Tracks from Genesis, Queen and Mike And The Mechanics are to be confirmed. Also included is the re-creating of Deep Purple's 1972 hit *Smoke On The Water* by a rock super band which includes Brian May on guitar and Bruce Dickinson on vocals.

Virgin's November releases also include Paula Abdul — *Straight Up* (running time 35 minutes, dealer price £6.95) a five-track compilation mixed with interview footage and behind-the-scenes segments; *Hue And Cry* — *Remote* (running time 60 minutes, dealer price £6.95); a mixture of live footage and live promo videos; *Happy Mondays* — *Manchester Rare* (running time 50 minutes approx, dealer price £6.95); a mixture of live footage, promo videos and comical interview links from Manchester's wild boys. David Sylvian's *Steel Cathedral* is also being re-released with a £7.99 retail price to coincide with Virgin's release of a six-compact disc box set entitled *Weatherbox*. *Steel Cathedral* runs for 20 minutes.

● **A&M VIDEO** has released a compilation of 15 classic Squeeze singles, spanning the last decade. *Squeeze* — *Videos* traces the career of Deafdrum's prodigious songwriting through such early hits as *Cool For Cats*, *Up The Junction*, *Another Nail For My Heart* and *Pulling Mussels* (From The Shell) before moving on to *Tempest*, *Hot glass* and *If It's Love*. Running for 60 minutes, the video has a dealer price of £6.95.



WHO NEEDS  
MARGARET  
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**DE LA SOUL?**



VIDEO DISTRIBUTED BY PARKFIELD

IN A relatively quiet period for some reason, recent imports include the **Yan City** and **Marshall Jefferson** created surprisingly slow weaving sultry joggling **EVELYN 'CHAMPAGNE' KING** Do To Day (US EMI-V56146), excitingly remixed but oddly not out here (unless we all missed it) **STARLIGHT** Numero Uno (Remix) (Italian Groove Groove Melody GCM 8907), buzzing synth started beefily chugging Euro electro **FORCE LEGATO** System (German Abfahrt ZYX 6216-12); piano plonked but lusher than usual, title line repeating guy nagged and girl groaned Italo house **PARADISE ORCHESTRA** featuring **Melvin Hudson** Satisfy Your Dream (Italian X Energy Records X-12048); monotonously thrabbing twitty "hard beat" (the new Belgian trend) **THE MACKENZIE** Party People (Belgian MacKenzie USA 3001); guy growled old fashioned chunkily trotting garage **MAJOR WEEKS** Don't Give Up (US Epic 4973117); ardently lurching stark house **2 MEN FROM JERSEY** Track Werk (US On Track Records OT 100). On import LP is the **Luther Vandross**-ish good soulful largely downtempo and mainly for listening **WILL DOWNING** Come Together As One (US Island 91286-1), while out here is the first ever album by influential rapper **ROXANNE SHANTE** **SHANTE** Best Breakout (AMA 9013), sure to sell. Long established as a dancer/lor

smash in the "mini-LP" form but now due to be huge on chart qualifying single is the hauntingly soaxed and bird twittered Pacific State, included in its **A Guy Called Gerald** co-created original version plus two faster rereleased remixes as **BOB STATE** Pacific 202 (ZTT ZANG11; via WEA). Other current UK releases include (sent to me a bit late) the new rhythm overclubbed sweetly wailed classic old **LUTHER VANDROSS** Never Too Much (Remix '89) (Epic LUTH T12), originally UK recorded but remaking instrumental with muted breaks **ZIT** Stories (PerfectO Record/ITR FX 122). **Planet Fidelitti** created jolting slow **Soul II Soul** tempo girl wailed Italian **FIDELITTI** FEATURING **ROMNETTE** Just Wanna Touch Me (Urban URXX), exotic sinuously swirling Portuguese sung Euro smash **KAONA** Lambada (CBS 6550118); plaintive girl rapped jaunty hip house-ish **ROB 'n' RAZ** Featuring **LILA K** Got To Get (Arista 612945); previously white labelled but now remixed and major labelled, sparsely chugging and pointing instrumental **QUINTE** Meltdown (Mercury/ITMUSIC ITR 101); grimly wailed fluid garage/house import "sleeper" **KELI BAE** Too Late (Easy Street 12 EASY 100), via the Total Record Company/BMG; intriguingly raggafrican (reggae accented) rapping tempo "ragga-house" (rather than sk

'acid/k'ouse note) **KEITH THOMPSON** Can't Take It (Syncope 12SY 31); slowed down I Feel Love rhythm driven (and subsequently **Mandi Mc** Mental inspiring mildly catchy Italo instrumental from earlier this year **HIPHOP** Droid (Debut DEBTX 3083, via Pacific); Spanish guitar and shouts overclubbed densely thrumming **FLAMENCO MASSIVE** Mi Corazon Es Negro (Big World records BWT 003, via Pacific); mysteriously white labelled but presumably by **Electra** and due fully on **frv** as B-side to the upcoming Destiny, woefully swooping **Soul II Soul** shyly tempoed attractive instrumental with narration **THE FUTURE** Autumn Love (white label); Softik, DJ created samples woven brightly reggy electro **MARK SUMMERS** Melt Your Body (Imr House SMR 001X, recently warm on import sparsely buried muted and moaned house **LANDLORD** featuring **Box Dendrel** Like I (Debut DEBTX 3084); very strange self-styled "kung fu-reggae-hip hop" smiter slow numbing acidic pingping atmospheric heavy dubwise **DEPTH CHARGE** Depth Charge (Vinyl Solution STORM 8, via Finnacle Records); **BBC** recorded electronically pulsed and wailing girl worried not particularly danceable **A GUY CALLED GERALD** Emotion Excite (Storage First MGC 987), mutually admiring American and

English girls rapped shuffling **QUEEN LATIFAH & MONIE LOVE** Ladies First (Gee Street GEE T23); guys drowned rap 'n' scratch **TWIN KITS** For Those Who Like To Groove (Profile PROFIT 270); **Sam & Dave** inspired laconic **De Lu Soul**-ish rap **ISIDORE** aka **IZZY ICE** Soul Man (Live LIVE T 229); wriggly leaping **Leleaux Holloway** older remaking **URBAN HIGH** featuring **Dee Dee Wilde** Run Away (Fourth & Broadway 12BRW 147); typically efficient **Nigal Wright** remade recent Italo house his medleying pop chart aimed **MIRAGE** Lafino House (Debut DEBTX 3085); plummy sultry girls soiled swooping trumpet **PERI** Feel So Good (Motown Z143084); chunkily wailing garage **DEBBI BLACKWELL-COOK** Changing Lip (Avenue X Record AXVT02, via The Total Record Company); **Immer City**-style clinched "techno" **HEXUS 21** (S/N) Life Keeps Moving (Blue Chip Recording BLUE C347, via The Cartel); thinly produced message house (with a possible more hip house-ish flippside mix) **MOREECE** Harmony (BMW Productions SRT 9KLS 2213); New Jersey wheezing organ accented pleasant snickety swooping instrumental **Kelton Cooper** of **TRAK THIS** I'm Happy (Movement Music MS 001);



ROXANNE SHANTE: Bad sister sure to sell  
**DES LAWAL** The D Don't Play (Play Hard Records DEC 026, via Nine Mile/De-Mix); more soulful than usual juddery swaying **REID** Lovin' On The Side (Syncope 12RED 11); **Prince Buster** Al Capone aka olele qualling subduedly throbbing muddled **TWILIGHT TOO JAM** Music Makes You Wanna (XL Recordings XXL002, via CityBeat/WEA); dotedly acidic vocodered rish fast **TOY** What U R (DFM Records DFM 006); **James Judace** ish violently snapping jerky **THE THREE DIGNITIES** Lock It Up (Ichiban Records IGH7 007).

# James Hamilton

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# TOP Dance SINGLES

11 NOVEMBER 1989

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1		1	ALL ROUND THE WORLD Lisa Stansfield Anito 112693 (12"-612693) (BMG)		
2	15	2	GRAND PIANO Miamioster BGM BCM 344(X) (P)		
3	2	6	WISHING ON A STAR Fresh 4 Feet Lizz E 10/Virgin TEN(X)287 (F)		
4	4	4	STREET TUFF Rabel MC & Double Trouble Desire WANT(X)18 (PAC)		
5	3	6	NEVER TOO MUCH (Remix '89) Luther Vandross Epic LUTH(T)12 (C)		
6	7	4	I THANK YOU Adava Cooltempo COOL(X)192 (C)		
7	3	5	DON'T MAKE ME OVER Sly & Soul Champion CHAMP(T)22(213) (BMG)		
8	27	2	LET THE RHYTHM PUMP Doug Lazy Atlantic A8784(T) (W)		
9	3	9	TELL ME WHEN THE FEVER ENDED Ice Cube Mercury/Phonogram MER(X)310 (F)		
10	5	10	EYE KNOW De La Soul Tommy Boy/Big Life BLR 132(T) (I)		
11	10	4	THE SUN RISING The Beloved WEA WY 414(T) (W)		
12	8	4	COM'ON AND GET MY LOVE D.Mob Intra, Cathy Dennis ffrr/London FX(I)117 (F)		
13	13	2	THE THEME Lionel 3 10/Virgin TEN(X)285 (F)		
14	5	14	YOUR LOVE Frankie Knuckles Trax/Rodical-(TRAX)3 (SP)		
15	12	2	GIT ON UP Fast Eddie/Sundance DJ Int./CBS 6553667-(6553666) (C)		
16	13	6	GIRL I'M GONNA MISS YOU Willie Vanelli Cooltempo COOL(X)191 (C)		
17	26	7	MELTDOWN Quart ITM (TMR) 1(01) (GAM)		
18	11	5	THAT'S WHAT I LIKE Jive Dancers/Mastersounds Music Factory MFD(T)002 (BMG)		
19	7	19	THE REAL WILD HOUSE Koolha BGM BCM 322(X) (P)		
20	3	20	RESCUE ME Debbie Malone Krunch KR 7001 (12"-KR001) (PAC)		

21	14	11	PUMP UP THE JAM Technronic Feat Felly Swanyard SYR(T)4 (PAC)
22	NEW	1	TAINTED LOVE Impendence Jumpin & Pumpin (12)TOT4 (PAC)
23	NEW	1	RHYTHM NATION Janet Jackson A&M USA(T)673 (F)
24	22	12	IF ONLY I COULD Sydney Youngblood Circa/Virgin YR(T) 34 (F)
25	26	3	THE KING IS HERE/900 NUMBER 45 King Dance Trax DXR 9(12) (BMG)
26	5	18	OH WELL Oh Well Parlophone (12)R6236 (E)
27	1	4	LET ME LOVE YOU FOR TONIGHT Karyo Sleeping Bag SBUK 4(T) (U/R)
28	NEW	1	AFTER THE LOVE Jesse James MCA/Construct PB43055/PT43056 (12) (F)
29	24	14	RIDE ON TIME Black Box De/Construct MR3055/PT43056 (12) (F)

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1	(1)	1	TAKE YOU TO THE DANCE Africa Bamba Dobby Lizard Festaholm P1122		
2	(2)	2	LOVE IS THE POWER Nehru Africa AB292		
3	(3)	3	BREAD A SHIN SHE LOVE Nehru & Gull Africa AB292		
4	(4)	4	NAH KNO UP TIGER Tiger Parlophone P11201		
5	(5)	5	DON'T ASK MY NEIGHBOUR C/O Africa AB292		
6	(10)	6	EMERGENCY Administrators Grooves and a Quarter CRO 907		
7	(10)	7	LOVE ME BABY C. Lodge and Tiger Greenstones CRSD 233		
8	(12)	8	OVER SIZE MAMMIE Cingery Feat. Steady & Champs P90 48		
9	(23)	9	QUIN IN A BAGOT Lita Lewis Steady & Champs P1102		
10	(12)	10	SUPERWOMAN Rumble Subank Steady and Champs P92		
11	(9)	11	EXTRA CLASSIC SUPERFANTASTIC Vince Jones Living Room LM 027		
12	(14)	12	WICKED IN BED Shaboo Boris Digital D48 T1		
13	(16)	13	WHY English & Cabral Mile Offbeat Passes OFPBAK 1701		
14	(11)	14	HALF REE DRIVE Lego, Roberts & Tappo Leo Greenstones CRSD 340		
15	(8)	15	COME BACK TO ME Johnny Moko and Tappo Leo Technique WPK 012		
16	(17)	16	DREAMERS Pinks Collection Hells & Flury H4 011		
17	(18)	17	PROPHECY Freddie McGregor White Label SGT 4		
18	(15)	18	THERE SHE GOES AGAIN Lenny Audio Hells & Flury H4 010		
19	(19)	19	GIVE ME THAT TOUCH Deborah Colegrove Greenstones CRSD 213		
20	(24)	20	TRULY Dennis Poole Africa AB 093		

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1	(1)	1	REGGAE HITS VOL 6 Various Artists In Star SIF 1066		
2	(2)	2	ON AND ON The In's Mango Lab MSLP 002		
3	(10)	3	BLACK WITH SUGAR Cult A&M ABP 085		
4	(3)	4	RHYTHM DISTRESS Various Artists Greenstones CRSD 137		
5	(8)	5	GOOD TO BE TRUE The In's DeB SVR's 1062		
6	(7)	6	COUNT OUT Furgan Greenstones CRSD 134		
7	(5)	7	FOLLOW ME Cassidy Feat. Blacktopians BSLP 208		
8	(9)	8	PINCHERS MEETS SANCHEZ Pinchers and Sanchez Technique EP211		
9	(14)	9	NO CONTEST D Brown & G basses Technique WPK 27		
10	(6)	10	LOVE AFFAIR Freddie Paul Technique CRSD 134		

## NEW RELEASES DISCO 45s

NEW LOVE	Reggie Taveira	Shedding Vibes SV 08
DIAL MY HEART	Freddie Paul	Sil Cocaine BD 8708
TRY ME	Courtesy English & Christie Star	In English 0113

## NEW RELEASES — ALBUMS

GREENSLEEVES SAMPLER VOL 3	Various	Greenstones CRSD 2
RAM UP YOU PARTY	Adrenal Roly	Power House PSR 76
MY PRAYER	John Shoke	Shoko House SHAKA 873

30	19	4	THE MESSAGE IS LOVE Arthur Baker/Ali Green Breakout/A&M USA(T) 668 (F)
31	31	4	GOOD LOVIN' Renaissance CBS 6552307 (12"-6552308) (C)
32	NEW	1	SOMEBODY FOR ME Hoody & The Boys MCA/MCA(T)1370 (F)
33	NEW	1	GET BUSY Mr Lee Jive-(JIVET 231) (BMG)
34	23	3	YA BAD CHUBBS Chubb Rock/Prince Tee Champion CHAMP (12)215 (BMG)
35	40	2	LAMBADA Kaoma CBS 6550117 (12"-6550118) (C)
36	NEW	1	STRINGS OF LIFE '89 Rhythm is Rhythim Kool Kat/Big Life KOOL(T)509 (U)
37	50	2	DEPTH CHARGE (HAN DO JIN) Depth Charge Viny Solution-(STORM 8) (C)
38	32	2	THE EVE OF THE WAR Ben Liebrand CBS-(6551266) (Imp)
39	29	4	I FEEL THE EARTH MOVE 4 Moritka CBS 6552947 (12"-6552946) (C)
40	25	2	TEST OF TIME 4th + 8' Way (12)BRW146 (F)
41	NEW	1	AFTER ALL Sam Dees RCA PB43139-(PT43140) (BMG)
42	37	10	SUENO LATINO Sueno Latino/Damas BCM BCM323(X) (P)
43	34	2	I WANT THAT MAN Deborah Harry Chrysalis CHS(T)3369 (F)
44	38	7	LIVE ON STAGE Rosanne Stone Breakout/A&M USA(T) 669 (F)
45	NEW	1	SPACE GLADIATOR Renegade Soundwave Mute (12)MUTE 104 (U)
46	NEW	1	WELCOME TO Gino Latino/Alan Jaramotti Hobnob Light-(HL)006 (Imp)
47	36	2	THE CHASE Model 500 Kool Kat/Big Life KOOL(T)507 (U)
48	30	2	DON'T TAKE IT PERSONAL Jermanie Jackson Anito 112634 (12"-612634) (W)
49	2	2	A TRACK WITH NO NAME 2 Forgemasters W.A.R.P.-(WAP) (U)
50	NEW	1	54-66 (THAT'S MY NUMBER) P.R.S. Hysteria HYST(X)100 (E)

## TOP 10 ALBUMS

1	1	1	ADEVA! Adava Cooltempo CTLP13/ZCTLP13 (C)
2	2	2	2 X 2/ALL OR NOTHING Milli Vanilli Cooltempo CTLP11/ZCTLP11 (C)
3	3	3	THE RIGHT STUFF-REMIX 89 Various Sylus SMR90/SMC990 (STY)
4	3	3	3 FEET HIGH AND RISING De La Soul Big Life DLSDLP1/DLSMCI (I)
5	10	1	QUADRULATE 808 State Crescent STATE 004 (I)
6	7	7	DEEP HEAT - 4 PLAY WITH FIRE Various Telstar STAR2388/STAC2388 (BMG)
7	4	4	THE ICEBERG/FREEDOM OF SPEECH Ice-T Sire/Warner Bros WX 316(C) (W)
8	NEW	1	ALL HAIL THE QUEEN Queen Latifah Gee Si GEEA005/GEEC005 (I)
9	NEW	1	BEST OF LUTHER VANDROSS Luther Vandross CBS 4658011/4658014 (C)
10	NEW	1	PEELING FREE Sydney Youngblood Circa CIRCA(C)CIRC(F)

## TOP 10 BUBBLERS

1	1	1	JUST AN ILLUSION Imagination Honeybee/Stylus HONEY(T)10 (P)
2	1	1	I MISS IT Kingsworth & Turner 4th + 8' Way (12)BRW151 (F)
3	1	1	FREAK THE FUNK Steuz Sleeping Bag-(SBUK 16T) (U)
4	1	1	JUST AS LONG AS I GOT YOU 101 Subway SPEED037-(SPEED003) (U)
5	1	1	JUST AS LONG AS I GOT YOU Frankie Bones/Lenny D XLB, Banquet XLSS-(XLT5) (W)
6	1	1	I LIKE IT Liondrie/Dex Danclair Debut-(DEBTX 2084) (PAC)
7	1	1	THIS WAY, THAT WAY Fandella Easy Street-(EZS 578) (Imp)
8	1	1	ONE LOVE Bill Ebert Music Village-(MV 0044) (Imp)
9	1	1	JAFFACAKES Ratpack Radical (R)PAC 1 (SP)
10	1	1	JOURNEY INTO DREAM D.T.R. Nugroove-(NG029) (Imp)

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**With the industry as a whole Looking East, Yugoslavian musician Alexander Mezek's Presented To The Heart project could not have come at a better time as it gives not only an excellent star-studded LP, but a crucial link into a developing market. Dncan Holland reports**

**W**ANT TO sell 100,000 albums by an unknown talent and crack one of the toughest markets in the world? It can be done if that artist is Alexander Mezek and the market is Yugoslavia.

Mezek may be little known in the UK, but in his own country he is a genuine star, with each of his releases topping the Yugoslavian equivalent of the charts.

However, with his latest project, Presented To The Heart, Mezek feels that he has the right formula not only to again capture his own audience, but to also spread the word for Yugoslavian music and its industry. The LP is an ambitious project featuring such Western musicians as Cliff Richard, Luther Vandross, Rick Wakeman and the LSO. Already the domestic version of the LP, without the above stars, has been a success in Yugoslavia with sales approaching that 100,000 figure and Mezek believes that the second version will do equally well, with the extra consideration that with the more familiar names a whole new Western market will

# Easter Promise

open up. All it needs now is for an enterprising record company to snap up the finished project. It sounds like an offer impossible to refuse: guaranteed sales, plus potential.

As the Western industry continues to look to the Eastern bloc as a market to explore, Mezek is in the unique position of being a Yugoslav with a complete understanding of the UK having written, recorded and participated in British music since the late Sixties. But how a traditional Slavic musician became involved in UK rock music, we have to return to Cliff Richard.

"It was in 1963 in a Yugoslavian cinema that I first became aware of British music. The cinema was draped with pictures of Tito and flags, and underneath all these overpowering relics of Communism I was watching Cliff Richard in The Young Ones. For us in Yugoslavia the UK was far more accessible than the US, films like Summer Holiday had a genuine feel of freedom rather than the far-removed American images of surfing and Cadillacs. Really for us Cliff represented the first genuine influx of rock 'n' roll."

Although in the present climate of rock rebellion may seem unlikely, Mezek's point that against the backdrop of Communist paraphernalia a gaggle of fresh faced chaps looning about on a bus did represent something that Yugoslavian youth could aspire to, becomes more understandable.

Mezek, fired with this enthusiasm resolved to come to Britain and attempt a career as a songwriter. He was later to meet and befriend Richard, ultimately contributing songs and helping out as a backing singer.

It was at this point that some of the seeds were sown for what was to become Presented To The Heart. Mezek, as a keen young songwriter, attempted to write in a British fashion, quite forgetting his strong Yugoslavian culture, a culture rich in narrative symbols and an unabashed romanticism.

"I'd signed to EMI," says Mezek, "and was the only Slavic songwriter on a major. In that period the problem of identity came up. I felt I was almost becoming English. I realised my originality and my chance to succeed had to come from my background. Although I

had a successful career at home I felt I had to try to expand my English career."

This is where Presented To The Heart comes in, linking Mezek's dual careers and becoming a meeting point between the two cultures.

"I draw from obvious slavic subjects; Mother, Father, Friends, Poets which are all based round similar themes to Slavic literature, but I have tried to present them in a pop/rock manner. European music is based on a folk/classical tradition and to that I brought in the strong Slavic influence of choirs, with their solid vocals and then presented the whole project in a rock framework."

Presented To The Heart is a work huge in its ambition and sources. Mezek has succeeded in creating something which will remain uniquely Slavic in its conceits, but involves an almost worldwide degree of expression. He combines the familiar vocal of Cliff Richard with the soul tradition of Luther Vandross, the LSO and Slavic choirs sit comfortably with the rosy gospel sound of the Edwin Hawkins singers, Rick Wakeman helped out with the choirs and many of the original ideas were worked out in Wakeman's studios — Paul Buckmaster was involved in the orchestral arrangements — the list of contributors is seemingly endless with even more plans in the pipeline, and a video being considered. Mezek hopes this will in part reflect his own experience in the cinema back in 1963, even recreating those images of Tito, something that would have been unthinkable as recently as five years ago.

Some may wonder how such a sprawling cross-cultural enterprise could have ever seen the light of day, but it is Mezek's passionate belief and skill as a co-ordinator that has enabled this dream to be realised. Mezek is also keen to emphasise that without the generous support of all the contributors Presented To The Heart could not have happened.

Much of the financial support for the project was derived from commerce and donations from Yugoslavian emigrants. A trust fund has been established and Mezek is not overstating the case when he says it is the people of Yugoslavia who have made all this possible. It became almost a crusade for the

good of Yugoslavian music, with Mezek believing that if projects such as his can succeed, then this will have a two-fold benefit for the indigenous market. Firstly the worldwide market will recognise the wealth of talent that is available in Yugoslavia and secondly Slavic musicians themselves will begin to have more faith in what they are doing and stick to their own culture rather than becoming "clones of Western music, they all want to be Eurythmics."

As the industry looks East, eager to exploit a growing and important market, Mezek could not be better placed, for here we have an individual experienced in both the Western ways and the rather more complex aspects of a Slavonic approach.

The past year has witnessed a flurry of record company executives returning from the Soviet Union, breathlessly exclaiming "I have seen the future and it works". But this enthusiasm has not yet become reality with problems such as those experienced on the Big Country Peace In Our Time Moscow trip still causing ripples of discontent and doubt. The lesson learnt from that well-intentioned but ultimately disastrous excursion was that it's not as simple as one may wish to think. Here we had an ambitious enterprise thwarted by predictable Soviet red tape, but also, and crucially, the unrealistic expectations of a British contingent presuming that everything would be plain sailing. The fact that it wasn't indicates that it is essential to have able and informed individuals who understand both ends of the transactions.

Alexander Mezek's position on Presented To The Heart bears this out. Not only is he a musician and songwriter, he is also the vital co-ordinator, the man who is capable of bringing two industries and cultures together.

His desire is primarily to popularise Slavic music, to bring forward the talent that he sees is available in his country. But to an enterprising record company his involvement is the key to establishing a firm foothold in a developing market.

Due to the nature of the Yugoslavian industry every album or single release is of a limited edition. Mezek's previous LPs have all been pressed in quantities up to 100,000 and when they sell out,



ALEXANDER MEZEK with Rick Wakeman

**'Here is the chance to prove that it is possible to get into one of the toughest markets in the world'**

that's it. Even if demand indicates that extra sales are possible, the shortage of raw materials, vinyl, paper for artwork and so forth, prevent this from happening. The original, "non-star" Presented ... will eventually sell out and the "star" version will do likewise, having achieved those 100,000 sales.

As it is impossible to repatriate royalty payments from Yugoslavia, monies earned have to be reinvested. Examples of this include Eddy Grant shooting a video in Yugoslavia and Dire Straits hiring rehearsal rooms. Mezek's contention is that aside from the choicest aspects of the LP and the trust fund which will be used to help sponsor the work of Yugoslavian musicians, any company involved in the project could then establish a strong base in Yugoslavia to discover and develop new talent and to project further into the Eastern bloc.

Mezek has recently signed a publishing deal with Filmitrax and the next step is to find a record company to put the album out.

"Here is the chance to prove that it is possible to get into one of the toughest markets in the world," concludes Mezek of this extraordinary enterprise.



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CLIFF RICHARD with Mezek, Richard being Mezek's original inspiration

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# Boldly going it a loan

by Ian Watson

**B**E YOUR own boss, get up at 12 o'clock every day, spend every sunny day in the park and keep all the money for yourself.

That's the description (albeit, tongue in cheek) of life on the Enterprise Allowance Scheme given by music journalist Stephen Dalton (*New Musical Express*). He is just one of a growing number of people in the music business who have used the EAS as a foundation for their career. Yet attitudes towards the scheme vary immensely, from some see it as little more than an alternative to the dole while others are taking things a lot more seriously.

"I found the EAS to be the logical step on from having been on the dole," says Dalton, "and in many ways it was easier to get on the scheme than to stay off it."

Perhaps what makes the scheme so attractive to people with a music-related idea is this ease of access. To get on the scheme there are only three requirements:

- You must have received unemployment benefit or income support for at least eight weeks while unemployed.

- Proof of at least £1,000 to invest in the business (either in the form of a bank loan or overdraft allowance).

- Your business idea must be approved by the Enterprise Allowance Scheme.

Indie band The Popinjays decided to go on the EAS. Says the group's Wendy: "We weren't sure we'd be allowed to go on it saying we were in a band and we didn't want to risk saying we were in a band in case they said 'no you can't do it.'"

Their solution was to sign up as a production company, saying they would use contacts in the music industry to provide PR and management for various bands.

The first group they signed, of course, was the Popinjays — and they continued as before. This method was also used by Jim Jiminee in their formative stages.

Alan Brown took a different approach altogether. Having already been on the scheme once before with Big Flame and having been with Ron Johnson Records before its demise, he decided this time there would be no mistakes.

Both projects were hampered by a lack of business acumen and direction, something Brown has eliminated from his latest venture —

record company Communications Unique.

Having been on the scheme only since January, CU's achievements are impressive. Brown decided to make use of the EAS and then went on the dole specifically to top up his required two months. Meanwhile, all of the groundwork was done. The necessary funding (bank loans etc) was acquired and a comprehensive three-year business plan drawn up.

But Brown says: "We would have started up Communications Unique if I'd have got on the scheme or not."

CU's first release was an album by The Great Leap Forward, a project Brown is heavily involved in (he wrote all the songs and played all the instruments on the LP). But the relationship between the two is different to that between The Popinjays and The Popinjoy Foundation.

Brown explains: "People go on the Enterprise Allowance to sponsor their band but after the year that's it, they're back on the dole. That's not the attitude that we've got. We're starting a business and we aim to be working for it. In five or six years' time I'll be running a record company. I won't be playing in bands.

But perhaps, Enterprise Allowance is not all that it's meant to be. There is a high rate of business failure which, as Brown believes, is because most people have no idea what they are letting themselves in for. But the success stories apply to those who are prepared to take themselves seriously.

Bands on the scheme are numerous: The Hyponics, Bob Spacemen 3, The Senseless Things, The Flatmates (and the associated Subway label) and even The Primities were at one point Government-funded.

Most people who have been on the scheme believe that a large part of its worth is psychological.

Wendy agrees: "Because we felt better about what we were doing, because we had a bit of self-esteem, we felt able to just say no when Cat And Mouse were offering us something that was bad. It stopped us from making some terrible mistakes."

The main complaint about the scheme was it didn't seem to be taken seriously enough by the people running it.

"I approve of it because it helped us out in our situation, but generally it's not a good thing," says Wendy. "It's too easy to get on it. Because you don't have to prove



ALAN BROWN: People go on the Enterprise Allowance Scheme to sponsor their band but after a year that's it, they're back on the dole. That's not the attitude we've got

that you've got any good business idea, you don't have any actual interview with anybody who really knows about business — if they were really serious about it then it would be for two years or at least a year with the option to renew it if the business is doing well."

Brown adds: "They're not bothered whether you're a viable company or not as long as you fulfil the conditions for going on it. Whether you're successful or not is up to you."

In many ways, this is the essence of the EAS for people in the music industry. Take Communications Unique's company motto — "if you want something doing well, then do it yourself."

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## Dusty's

## DIARY

BIDDING FOR the album rights to the Knobworth spectacular will surely provoke strange feelings for record company chiefs in the knowledge that much money will be going to the BPI's pet project, the BRIT School For Performing Arts. Will it prompt them to bid generously? ... An impressive BPI council turnout for the lunch included Tony Powell, Clive Banks, Brian Shepherd, Maurice Oberstein, Roy Eldridge, Derek Green and Jon Webster. ... The BPI and MCPS are still just verbally fencing over the thorny topic of mechanical royalty payments (see p4), yet even when they get down to hard negotiations it's difficult to see a ready solution that will avoid a protracted hearing before the new Copyright Tribunal. ... Could the rumours about CBS's Jerry Turner be true? ... Paul Conway's at it already, claiming a record-breaking October for Chrysalis UK with five top 40 singles and a best-ever monthly turnover figure of £4.3m. ... Who will head the London office of Irving Azoff's new venture through Warner? The man himself—who knows a bit about hitting and fixing—quips: "Roger Ames and Tony Powell already have contracts. David Simoné says he wants to live in Los Angeles and Muff Winwood seems happy where he is, so I guess I'll have to look a bit harder". With just about every AOR group getting back together to re-live the good times, could a re-formed Eagles be Azoff's first signing? ... A private cremation service for much-respected DJ Roger Scott takes place this Wednesday morning and flowers (only) may be sent to Slough Crematorium, Stoke Road, Slough, Bucks. An event celebrating his life and work will be arranged in the near future. ...

CBS CHIEF Walter Yetnikoff doesn't muck about when it comes to a slanging match, does he. As the battle between Sony and Time Warner over who could hire the talents of Batman producers Peter Guber and Jon Peters turned nasty, Yetnikoff filed a court deposition accusing Warner chairman Steve Ross of displaying an "anti-Sony, anti-Japanese bias"—a charge vigorously denied by Ross who claims Sony chairman Akio Morita as a past house guest. However, there is light at the end of the tunnel: in return for an old film studio and for allowing Guber and Peters to take up their \$2.75m year apiece posts heading Sony's newly-acquired Columbia Pictures, Warner is likely to get Columbia's share in the Burbank film lot, some cable rights and a stake in CBS's highly successful mail-order record club. Meanwhile, Yetnikoff will head a committee overseeing Sony's music and movie interests. ... The Who's Tommy charity presentations at the Albert Hall last week were almost like a rehearsal for the Knobworth gig with great all-star performances from the likes of Elton John, Steve Winwood, Patti LaBelle, Phil Collins and Billy Idol, while the audience ranged from 16 to 60. ... If you are not tired of giving generously, there are still tables available for the Starlight Foundation's Night to Remember Ball, on November 11. Details from Jenny Halsall on 01-741 0003.



EXPRESS SERVICE: Members of S'Express are guests at the opening of HMV Bromley.



ENTERTAINING GUESTS: Some of the visitors enjoy the hospitality at Entertainment UK's annual conference.



WHEELER DEALER: RCA signs Saul II Soul vocalist Caron Wheeler.



GOOD LIFE: Artists on the Big Life roster celebrate their successes at a dinner in their honour.



THE MAX factor: Entertainment UK receives gold discs for sales of Max Bygraves' album.



SAYER LOVE ME: Leo Sayer celebrates his recording of Love Hurts for the film Witt.



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