

# MUSIC WEEK



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## Chart change singles out three-inch CD

THE RECORD industry is being forced to choose which formats are going to carry music into the singles charts of the Nineties — and the three-inch CD looks set to become the first casualty.

With formats now officially limited to five in order to gain qualification for the chart, the industry is having to assess exactly how the public likes to receive its music.

The three-inch CD is already suffering, with only Virgin making a concerted effort to back the format which was first issued in 1987. Other record companies are either

● FOLLOWING the switch from Tuesday to Wednesday recording of Top Of The Pops, it is currently not possible to include details of singles featured on the BBC-1 programme in the chart listings published in *Music Week*. However, we have made arrangements to ensure that the TOP listings is still included on one of *MW*'s special telephone information lines for subscribers. The number is (0898) 866666.

using it merely for special back catalogue releases or not at all.

One company, CBS, says that this month's new chart ruling could lead to the extinction of the three-inch format.

CBS director Jonathan Morrish says: "It would appear that the new rulings regarding the formats that qualify for the chart could prevent — maybe temporarily, maybe permanently — three-inch CD from becoming a more accepted format than it is at the moment."

He says no three-inch CDs are scheduled for release at CBS for the next two months at least. "The five-inch sales are growing and it is doing very well. With the new ruling, it will be difficult for a record company to justify putting something out on a format that the consumer has not shown a huge desire to go out and buy," says Morrish.

But he adds that while the format has not been accepted in the US, in certain European countries sales are increasing. "Maybe three-inch is a little too early for the UK market in the way that cassette singles did not get any acceptance in

1980/81," he says.

Mute's longer director John Dyer says the company has virtually given up on the format after two years of solid support. "We kept going with it for quite a while because we liked the whole idea, particularly the idea of CD Walkmans," he says.

"It is not being supported generally throughout the industry and that is something that we find quite sad. The reason we have pulled out is because we use independent pressing plants and using three-inch delays the turnaround.

"It takes longer to manufacture them as the whole pressing set-up has to be changed. In the end, it is just not economical to keep doing it," adds Dyer.

WEA's marketing manager Tony McGuinness says the company is keeping its options open and retaining its facility to manufacture three-inch, but it would prefer to stick with the five-inch format.

"We use the five-inch as a preference because it sells better. We

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THREE IN A ROW: Stock Aitken Waterman receive their Best Songwriters Ivor from Bros

## Three in a row for SAW at Ivors

FROM KRETZMER to The Kinks, from Bart to Bowie, the Ivor Novello Awards for 1989 held last week continued to recognise a broad spectrum of songwriting talent.

Administered by the British Academy of Songwriters Composers and Authors and sponsored

by the Performing Right Society, the Ivors heaped further awards on the songwriting partnership of Mike Stock, Matt Aitken and Pete Waterman — winners for the third year running of the Songwriters of the Year Award, as well as scoring for the Best Selling A-side in Jason Donovan's Too Many Broken Hearts and for the Most Performed Work in Donna Summer's This Time I Know It's For Real. "It makes you stop and think when you consider that we've won this three times in a row and my heroes — Lennon and McCartney — only won it twice," said Waterman on stage.

Among the special awards, David Bowie was singled out for his Outstanding Contribution to British Music. The Kinks were honoured for Outstanding Services to British Music and winner of the Jimmy Kennedy Award was Herbert Kretzmer, who in a career

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Sport on video continues to pack a punch on sell through

### GOING STRAIT

The line ups for the Wembley festival and George Strait at Route 90

### TALKING MONEY

The potential of talking books and the spoken word market

## Opera rivals' football fever

A PASSION for football is uniting three of opera's greatest stars and rivals.

Heavyweight tenors Luciano Pavarotti and Plácido Domingo will sing together on the eve of the World Cup final in Rome alongside fellow singer and soccer fan José Carreras.

An unprecedented meeting is being seen as proof that some passions run deeper than the well documented rivalry between Pavarotti and Domingo.

A satellite broadcast of the concert on July 7 of Rome's Baths of Caracalla is expected to be followed by a rush-released album from Decca. The three classical tenors will sing solos, duets and trios in a selection ranging from opera to Neapolitan songs.

The release, due two weeks after the concert, would be the fastest classical release in history and is expected to have the best chance of being the first to top the pop chart.

## Ferguson forecasts CD boom

ONLY A FIFTH of homes in the UK have a CD player but the format is set to boom this year, according to a market survey.

The survey by electronics firm Ferguson forecasts that hardware sales will rise from 1.65m in 1989 to 2m this year with nearly a third of non-owners interested in buying a player in the future.

The report, entitled the UK Consumer Electronics Market, Spring 1990, says that CD sales have twice the total value of LPs, accounting for a third of software sales.

Cassettes hold 37 per cent of the market by volume and value, with CDs at 34 per cent value and 19 per cent by volume.

The analysis of the hardware market shows a decline in music

system sales, but they still hold 70 per cent of the 2m systems market.

The report states: "The proportion of music centres incorporating compact disc rose from 22 per cent to 36 per cent though this still leaves plenty of opportunity for growth."

The cost of CD over other formats appeared to have little influence on hardware sales, according to the survey.

Only 28 per cent of those expressing an interest in buying hardware said that a drop in software prices would be the stimulus to make them buy.

Interest varied widely according to age, with 59 per cent of potential buyers in the 18 to 24 age range and just eight per cent over the age of 65.

## On tour as special guests of KYLIE MINOGUE

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- 25: Belfast King's Hall
- 27, 28, 29: Dublin RDF
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EMI

# NEC's disabled facilities slammed Top promoters back concert safety drive

A GOVERNMENT drive to improve concert safety is being endorsed by the country's top promoters.

As a result of the Hillsborough disaster and the double fatality at Castle Donington in 1988, the Health and Safety Commission has made plans for new guidelines.

The HSC aims to eradicate grey areas and ensure uniform standards by working with promoters

and local authorities who grant concert licences.

Maurice Jones of MCP, speaking for the Concert Promoters' Association, says: "We are only too happy to provide input to the new guidelines in order to make concert-going safer and more enjoyable for all concerned."

Meanwhile, one of the UK's largest and most prestigious concert venues is under fire for its

treatment of disabled gig-goers.

Three Labour MPs have tabled a Commons motion slamming the National Exhibition Centre near Birmingham for condemning the disabled to "watching thousands of backsides".

One of the MPs, member for Coventry North-east John Hughes, says: "The NEC has a lot to learn. They should be aware that the eye-level of somebody sitting in a wheelchair is not the same as a person standing up. That should be taken into consideration and facilities should be provided. The disabled are living in a hostile enough environment as it is."

The motion states: "Unless special arrangements are made, the wheelchair disabled pay £12 to watch thousands of backsides." The NEC says it is aware of the motion.

## Virgin Vision gets new chief

SENIOR MANAGEMENT changes at Virgin Vision have culminated in the appointment of Stephen Navin as managing director. He will be responsible for all areas of the company's business outside North America.

The appointment follows Mike Wolfe's move to Central Television as MD of its programme produc-

tion division.

Navin joined the Virgin Group in 1979 as head of legal and business affairs with responsibility spanning the group's music, retail and audio visual interests. He moved to Virgin Vision in 1985, initially as legal and business affairs director and recently as managing director of international.

## NEW PRODUCTS



soundtrack album will be released by EMI on April 23.

ARTISTS ON tour to promote new releases this month include:

**Gaye Bykers On Acid** — album, *Cancer Planet Mission*, out on Naked Brain Records (through Revolver).

**Hothouse Flowers** — a single on London Records, *Give It Up*, out April 23.

**Energy Orchard** — single on MCA, *Sailortown*, out this month. **The Notting Hillbillies** — single on Vertigo, *Feel Like Going Home*, out now.

**Joels Holland** — single on IRS, *Holy Cow*.

**The Katydids** — single on Warners, *Lights Out (Read My Lips)*.

**Boystown** — single on AIR Records, *Way Of The World*.

PHONOGRAM IS to release Lulu's (above) version of *Nellie The Elephant* as a single on the Mercury label to coincide with the animated TV series, this week.

● THE NATALIE Cole single *Wild Women Do*, featured in the film *Pretty Woman*, is being released by EMI this week to coincide with the movie's theatrical release. The

## Filmtrax funds scholarships

INTERNATIONAL Music publishing group Filmtrax is funding scholarships for two students to undertake the London College Of Music's one-year post-graduate course in composing music for film and television.

Filmtrax chief executive John Hall says: "It's encouraging to see this area becoming increasingly popular to students and the course is particularly valuable because it provides on the job experience."

## Stop, Luke and listen

MIAMI-BASED rap and hip hop label Luke Skywalker Records is establishing a UK office at Unit 401, 444 Brixton Road, London SW9 8EJ (tel. 01-738 5660). Label manager in the UK is Chris

## Pirate busters

THE BPI is celebrating another anti-piracy raid just days after a Glasgow pirate was fined £5,000.

Although anti-piracy unit co-ordinator Tim Dobin was disappointed that Martin McGuckin was not gaoled, he was delighted with the success of the raid on a factory in London's West End.

It was the first APU raid of the year and a high-speed duplicator and 5,000 sets of printwork were seized from addresses in Holborn. One man was arrested and later released on police bail pending further inquiries.

## Audio sales aid chain's profits

RECORD AND videos have helped earn Woolworths a nine per cent increase in sales over the last year.

Claiming to be the leading record and cassette retailer with 13 per cent of the market and the third biggest dealer in compact discs with six per cent, the chain reported that its entertainment product performed "particularly strongly" in 1989. It attributes a successful Christmas to improved availability of stock.

This third consecutive year of growth has been achieved despite a three per cent reduction in floor-space — the number of Woolworths stores has been cut by 100 to 780.

Woolworths contributed to a 31.5 per cent growth in the Kingfisher Group's profits last year. Kingfisher's turnover increased by nine per cent to £2,910m.

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# CREEPS

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## Three-inch CD

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can only do one or the other for each release so we might as well stay with five-inch," he says.

Phonogram is also unlikely to back three-inch in the future. Marketing director Nick Rowe says: "We have not used them very often up until now and with the reduction in the amount of formats allowed, it is doubtful we will be using them a great deal in the future."

At EMI, director of sales Keith Stoton says the company's use of three-inch CDs tends to be restricted to particular marketing campaigns. "EMI's practice is to produce a five-inch CD single and that is done for 95 per cent of our singles as a matter of course," he says.

"We have never gone for the three-inch format in a big way although we have issued some special editions. "We are always considering it as a special format but that is a marketing decision."

But at Virgin, commercial marketing manager Bill Williams is heading the company's campaign to support the three-inch. He has just organised the release of 10 four-track singles on the format which he expects to retail at 99p.

"We believe in the medium as a portable form of music. Also, it is perfect for sampling tracks from albums in terms of new releases, we respond to demand — if the market does not want something on three-inch then so be it," he says.

He expresses surprise at the industry's lack of support for the format. "We can offer the consumer a good high quality product which can replace the seven-inch vinyl single if we put our minds to it," says Williams.

He adds that the general lack of support seems to contradict the fact that major hardware manufacturers are all now installing three-inch trays in their hi-fi systems.

## Friesen's exit 'had nothing to do with PolyGram'

RUMOURS THAT the resignation of A&M president Gil Friesen is linked to the recent takeover of the label are being denied by parent company PolyGram.

Chief executive officer of PolyGram, Hans Alain Ley, insists immediately after Friesen's move that the changes at A&M are purely the internal affairs of an autonomous company. Label chairman Jerry Mott is taking over the presidency and will be running the national and international business.

He comments: "I greatly value the 15 years of successful collaboration made by Gil over the years and we wish him well with new endeavours. We are looking forward to the new chapter and challenges that lie ahead."

Ley says: "The resignation had nothing to do with PolyGram. A&M is autonomous and this was an internal move."

● **PolyGram Music Video International** has a new managing director, Bill Evans. He will be in charge of legal and business affairs at PolyGram International's media division, succeeds Geoff Kempin who left in January.

# PRS urges Government: 'make radio mind its own business'

**UNFAIR PRACTICES** by broadcasters who own publishing subsidiaries could increase if the Broadcasting Bill passes into law unamended, says the Performing Right Society.

The PRS is calling on its members to lobby their MPs so that the new law does not abolish restraints on IIR stations which currently are not allowed to own music publishing companies.

In a letter to members, PRS chief executive Michael Freegrad also points out that the recently introduced Independent Broadcasting Authority

has scrapped its code of conduct which required television companies not to make it a condition when commissioning music for such works to be assigned to publishers owned by the TV company.

Freegrad says that PRS analysis of ITV programmes suggests that "at least 70 per cent of all music included in programmes produced by the present ITV contractors is under the control of their associated publishing companies." He adds that as a result ITV companies can recoup up to half of the royalties paid to PRS to the detriment of

independent publishers.

While a number of MPs including Opposition arts spokesman Mark Fisher have taken up the PRS case, Freegrad is only guardedly optimistic about the chances of success for an amendment to the Bill. He says that the advice of the Department of Trade and Industry is that there "isn't sufficient evidence" that TV stations are behaving in an uncompetitive manner. However, there remain opportunities to amend the legislation at the report stage after Easter and later in the House of Lords.

## Rights issue primes Pickwick for Europe

PICKWICK IS taking another step forward in its expansion into Europe with the acquisition of a French distributor and plans for a £9.07m rights issue.

The company will be using £1.48m of the issue to help pay £3.66m for the Paris-based distributor New Trade International. NTI has been Pickwick's distributor of audio products in France since 1986.

Following the acquisition, Pickwick aims to extend the range and mix of its own product which represents 15 per cent of NTI's turnover.

The French company's management team of Edith and David Muffler will continue to run the company.

Pickwick chairman Ivor Schokberg says the decision to seek funds from shareholders was necessary to enable the further expansion of the group.

"The shift from a cash generative distribution business to a more balanced mix of distribution and higher margin own product has required the commitment of greater cash resources," he says.

A balance of £7.59m from the rights issue will be used to fund future projects and as capital for product development. The company expects the rights issue to be completed by June.

## MW shapes up for the future

STAFF APPOINTMENTS have been made at *Music Week* to strengthen the editorial team and ready the magazine for future developments.

Dave Laing assumes the title of international editor, while, pending the appointment of a new editor to replace promoted David Dalton, both production editor Kay Sinclair and news editor Jeff Clark-Deputy take on the title acting joint heads editor.

Reporter Salline Webb becomes design editor — a permanent appointment — and assumes responsibility for most of the specialist sections of *Music Week*.



SELECT. AIMING to fill the gap between the inkiels and Q.

## New magazine selects the active audience

A NEW monthly music magazine aimed at the middle ground between the inkiels and Q Magazine is to be launched in June.

Select will be published by United Consumer Magazines with a cover charge of £1.50 and a minimum editorial content of 100 pages. It will be aimed at the 15-30 age group but predominantly men aged 18-24.

"The musical coverage will span rock, jazz, reggae, blues and soul and will interest 'the active rather than the passive music fan'," says publisher Frank Keeling.

Select's editor and former Sounds editor Tony Stewart says pre-launch research has shown that young people who no longer read teen magazines tend to go straight to Q and miss out the music tabloids.

While Q is very successful, says Stewart, it has not established an emotional bond with its audience. "People regard it as unimaginative, passive and aimed at an older audience," he says.

"We are trying to have the news and immediacy of the tabloids but also the quality and detailed information of Q," he adds. The key factors of the new launch will be imaginative design, high quality photography, full colour and a sense of humour, he says.

Select will be guaranteeing advertisers a circulation of 75,000 — behind NME and Q — for the first

six months backing the launch with a £750,000 media spend.

● Another rival aiming at the targeted audience of both Select and Q will be Zigzag magazine which is due to be launched at the end of May via 290 Our Price Music Stores.

## SAW at Ivors

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spanning more than 30 years has written chart hits and the English lyrics for Les Miserables.

Lionel Bart was a winner with Abbey Endings in the new category of Best Theme from a TV/Radio Commercial, while Lisa Stansfield repeated her Brits success with fellow-writers Ian Devanny and Andrew Morris for All Round The World as Best Contemporary Song. Other winners were B A Robertson and Mike Rutherford for Living Years (Best Song Musically and Lyrically), Brian Bennett for the Ruth Rendell Mysteries (Best Theme From a TV/Radio Production) Patrick Doyle and Lawrence Ashmore for Non Nobis Domine from Henry V (Best Film Theme or Song), David Steele and Roland Gift for She Drives Me Crazy (International Hit of the Year), and Andrew Lloyd Webber, Don Black and Charles Hart for Fragments of Love, as Best British Musical.

## with BRIEFING

WASHINGTON: The tide is believed to be turning on the issue of censorship and the sticking of allegedly 'offensive' recordings. Arizona senator James Brewer is withdrawing his record labelling bill as a result of the industry's stated intention to voluntarily sticker certain product. In Tennessee, Senator Leonard Dunavant said he too was withdrawing his labelling bill with the intention of giving voluntary sticker a chance. Bills have also been withdrawn, defeated or tabled in Maryland, West Virginia and Oklahoma. Trish Heimer, of the Recording Industry Association of America, says that "while we are very pleased with these developments in Tennessee and Arizona, we can't call it a victory because there will not be a victory until we have defeated all of the bills now pending in other states this session." These include Pennsylvania, Florida and Missouri.

NEW YORK: Former 10 Records and Virgin Music UK managing director Richard Griffiths has been appointed senior vice president of CBS Records, west coast. Griffiths will work closely with CBS Records president Jimmy Matello, interacting with the various CBS label heads and undertaking creative and talent projects. Griffiths was most recent president of Virgin Music Inc in the US.

WEST GERMANY: The High Court in London has ordered an immediate halt on the sales of a CD compilation in the country. MGR Productions had licensed 14 Roger Whittaker albums for Spain, Italy and Portugal but was alleged to have breached a licensing agreement with Whittaker's Tembo Records by marketing a compilation in West Germany. A full hearing is expected in May.

NEW YORK: BMG Music Publishing worldwide is launching a joint venture with Japanese publisher Japan Central Music. Its key objectives are the signing and development of Japanese talent. About 20 projects are planned for the next two years and the new venture is expected to be called BMG Central Music.

WASHINGTON: Senator Pete Wilson has decided not to co-sponsor the Senate version of the recording industry's digital audio tape legislation. The RIAA had hoped that Wilson's support would strengthen the copyright backing for the legislation to allow DAT recorders equipped with Serial Copy Management System to be imported and sold in the US.



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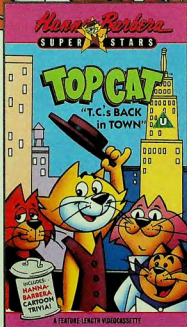
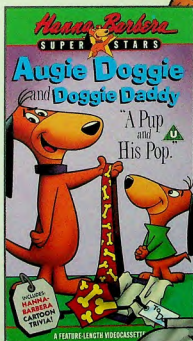
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# Fanfare for the dealer

A DEALER is taking his involvement with music one step further by commissioning a fanfare for an orchestra — and it's dedicated to his stores.

The Royal Liverpool Philharmonic Orchestra celebrates its 150th anniversary this year and decided that it needed a new fanfare to begin all its brass pieces.

Philip Ames, owner of the 4 Play chain of stand alone and Debenhams concessions stores, volunteered to find the right piece.

Ames commissioned a work to be composed by north-west-based Peter Jones which was premiered in Lancashire at the end of March and featured the choir's name.

According to Ames, 4 Play is a

similar phrase to the German phrase vorspiel which means an introductory piece. The result is 4 Play Fanfare.

"4 Play has recently launched its own independent record label, the first of the Nineties in the UK. So it is that the youngest label has linked with one of the oldest 'bands' in the country," says the company.



BLOCKBUSTERS Video Centre in Welling, Kent, which is fitted with the Knogo system

## Seminar season kicks off

THE SUCCESS of this year's Expo Shop 90 has set the ball rolling for a season of retailing exhibitions and seminars.

The next one is Shopex International — the shopfitting, retail design and display exhibition — at Olympia in London, from May 13-17. Entry is by free ticket which also gives admission to Interior Design International 1990 at Earls Court, telephone 01-489 1777.

The Retail Reality Of The 90's is the title of a two day event at the Cafe Royal in London on May 24/25. The event includes 20 seminars on the issues facing the retail trade of present and in the future, with a number of guest speakers.

Tickets are £550 plus VAT from Forum Communications on 01-938 2222.

Anyone interested in aspects of retailing on an international scale as well as in their local environment should attend the EPOS Fur-

ope 90 exhibition in Montreux, Switzerland on May 29-June 1.

The conference aims to discuss ways of achieving profitability with the help of computer technology and electronic point of sale equipment. There will be a number of presentations and seminars. Contact Chris Hughes or Barbara Walman on Brighton 722487.

Finally, KPOS Computer Systems is going on a dealer tour to promote their equipment and take part in a number of seminars on point of sale and other issues.

The tour will visit IBM offices and the dates are: April 25, Glasgow; May 23, Bristol; June 6, Southbank London; June 27, Manchester; July 4, Welwyn Garden City; July 25, Warwick; August 8, Basingstoke; August 22, Newcastle; September 26, Croydon; October 24, Leeds and November 21 in Norwich.

For more information, contact Mr Raval on 01-568 4633.

## Invisible touch points out the record thieves

A NEW "invisible" protection system is being developed to catch shoplifters in record shops.

Knogo says it became aware that with rising rents, space being at a premium and the fact that retailers are fighting to maintain margins in a lean credit period, that shoplifting has to be stamped out.

The electronic surveillance company has developed a micro magnetic strip system which can be attached to small, portable items. The strip can either be disguised as a bar code or, when supplied with a clear background, practically disappears into the packaging.

Knogo claims.

By placing the strip under a genuine bar code label, it is possible to deactivate the strip when the bar code price is scanned in the normal way at the cash point.

To aid this, Knogo has developed a hand scanner with an integral densitiser. Alternatively, Knogo offers the facility to adapt many of the scanners on the market to comply with the system.

Any item that is illegally removed from the store is detected by special antennae mounted in pedestals placed by the exit doors and staff are alerted immediately.



POLYGRAM SALES rep Peter Hodgson is presented with a gold disc for his efforts during the company's autumn campaign last year. Hodgson is an albums rep for north east England and east Yorkshire



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# Ivors: all the winners

Last week saw the 35th annual presentation of the Ivor Novello Awards, organised by BASCA and sponsored by PRS. Dave Lain reports on the winners while Gerald Mahlowe profiles Herbert Kretzmer, recipient of the Jimmy Kennedy Award

**M**ORE THAN making up for the absent David Bowie (who was recognised for his Outstanding Contribution to British Music), the 1989 Ivors had an appropriate finale when Roy Davies recalled that one of The Kinks' first recordings had been as backing group on a rock version of We'll Gather Lilacs.

Davies was accepting on behalf of the group the award for Outstanding Services to British Music,

while the other "long service medal", the Jimmy Kennedy Award, went to lyricist Herbert Kretzmer. In presenting that one, Anthony Newley also evoked the name of Novello, claiming that he would have liked a man "who had been a critic for seven years and never made an enemy."

In the newest of the 13 categories there were victories for Brian ("Not bad for a drummer") Bennett for his Ruhl Rendell Mysteries TV

Theme and predictably for Lionel Bart with Abbey Endings, judged best music from a commercial. "All I've ever been writing is jingles," he rather over-humbly commented. Equally unsurprising was the success of Aspects Of Love as Best British Musical (were there any others last year?), while that ubiquitous Kenneth Branagh won by proxy in the Best Film Theme category as Patrick Doyle's soundtrack for Henry V carried off a

prize presented by Tony Bennett.

In the top two categories there were popular victories for All Around The World and The Living Years as Best Contemporary Song and Best Song Musically and Lyrically, Turning from quality to quantity, the best-sellers awards went to Back To Life (However You Want Me) as Best Selling UK A Side, She Drives Me Crazy (International Hit of the Year) and This Time I Know It's For Real (Most Performed Work). That song's co-writers, Stock Aiken and Waterman, were Songwriters of the Year — the first to win this award three times in a row. **DL**



HERBERT KRETZMER: the Jimmy Kennedy Award winner

## The French connection

THE MOST curious French connection runs through the long and distinguished career of Herbert Kretzmer, the journalist-lyricist who found musical theatre immortality relatively late in life, at 59, by writing the English words for the three-hour blockbuster that is Les Misérables.

It starts post-Second World War when, as a restless young man drawn from his native South Africa to Europe, he finds himself in Paris, living a classic type of Left Bank existence — playing piano in a bar in return for his supper, and struggling to write the great novel.

Then fast forward to the Sixties: he is in his middle years, settled in London, established in Fleet Street as feature writer and critic with a healthy second string as lyricist, when music publisher David Platz

asks him if he would like to set English words to melodies by Charles Aznavour. He does so with enormous success, on items like Yesterday When I Was Young and She.

And thus to Les Misérables. In 1984, as the award-winning TV critic of the Daily Mail, he has a cup of tea with producer Cameron Mackintosh and casually mentions his Aznavour work. Six months later, Mackintosh is desperate for a lyric writer to anglicise the hit French musical and recalls the Kretzmer conversation. He picks up the telephone — and we all know the rest.

Yet astonishingly, Herbert Kretzmer's French is not good. "People think of me as a sort of translator, but in fact my French is very rough," he confesses matter-of-factly. "I never try to get too

close to the words, actually. I think if you went through all of the songs I've done with Aznavour and all of Les Mis, I doubt whether you'd find more than a dozen or two dozen lines which are directly attributable to the originals. (How I try to do is recreate, in a new idiom, the mood, the thrust, the meaning of the original. It is a form of free adaptation, rather than translation, and it is the only way I can work.)"

His first efforts as a lyric writer had been standard fare, recorded by the likes of Dennis Lotis. Then in 1960, Peter Sellers asked him if he could bounce a song off of his new picture with Sophia Loren, called The Millionaire. Jazz pianist (and now jazz FM supreme) Dave Las provided the tune. Kretzmer wrote Goodness Gracious Me, George Martin produced the record, and the part-time lyricist had his first hit.

Soon the Kretzmer-Las partnership was being commissioned for

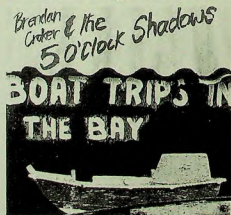
a topical song per week in the producer's now legendary *That Was The Week That Was* on BBC TV. This tie-up led to his first covers, too, for his stirring tribute to slain US President John F. Kennedy, written in 90 minutes and titled in the *Summer Of His Years*, was immediately recorded in America by Mahalia Jackson, Connie Francis and Kate Smith.

Now, more than four years on from the moment he finished the lyrics of *Les Misérables*, he is still looking for the right theatrical follow-up:

"It's the trickiest thing in the world to find the right subject, though I do have two or three possibilities. Nothing may come of any of them; one of them may suddenly happen tomorrow. Who knows?"

He has no magic answer, then, as to how to create a hit show? "The only answer is — nobody has any answers," he confides. **GM**

# BRENDAN CROKER & THE 5 O'CLOCK SHADOWS



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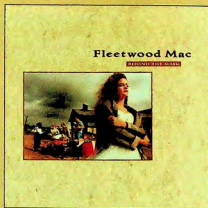
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## THE STORY BEHIND THE ALBUM

Fleetwood Mac are an International phenomenon. Their last album 'Tango In The Night' sold over 1.8 million copies in the UK alone.

The new album 'Behind The Mask' is a major new work. It boasts catchy singles and classic album tracks, sparkling vocals and superb, adventurous music. It is as accomplished as 'Rumours' and as commercial as 'Tango...'. As you would expect, the launch campaign will be comprehensive, and there will be huge PR coverage. For example, tomorrow evening, *Rock Steady* will be showing a 40 minute TV special including film of the album in production, interview footage and live performance of the new songs.

Visually, the album and singles packaging will be as striking as anything this innovative band have done in the past, with the mask providing continuity throughout the campaign for the album and singles.

'Behind The Mask' is the first Major Album of the Nineties.

WEA  
THINKING OUTSIDE THE SQUARE



# More than a sporting chance

**Sport equals big business for sell through as armchair fans are increasingly reliving sporting highlights and beyond on video. Martin Talbot reports**

**S**PORT IS something that people are far more fanatical about than other aspects of life. That's one of the reasons why you tend to buy rather than rent sports videos. "So says sports fan and Video Collection product manager Richard Percy who is trying to explain the huge success of sports video in the burgeoning world of sell through. The desire for moving pictures running, jumping and kicking balls ensures that sport now hogs an estimated 15 per cent of the video market, with the Video Collection just pipping BBC Video as top dogs in this ever-expanding field.

Established video movie stars like Arnold Schwarzenegger and Sly Stallone are having to vie for top billing with marketable sports personalities like Mike Tyson, Kenny Dalglish and Seve Ballesteros as video companies cash in on the nation's obsession with sport. It is believed that last year sports fans shelled out of huge £20m on the tapes.

Because there are no independent figures for video sales it's left for the companies to out-bid each other in the sales stakes. The Video Collection claims it's the George Best Story with 200,000 sales is the all-time biggest seller. While the BBC claims that honour for its British Videogram award-winner Liverpool — The Mighty Reds with estimated sales of about 150,000.

But there is no doubt that it's the British national game, soccer, that is firmly rooted on top of the league of sports. There's no lack of choice of football footage for the fanatic either, the shelves being

packed with an endless array of titles including BBC's 101 Great Goals, The Video Collection's Liverpool v Arsenal league title decider from last May and Telstar's Chelsea Are Back.

"If you are a football fan you want a tape of your favourite players and the greatest goals of your fingertips," says Richard Percy. "They are moving pictures you can pull out whenever you want and when you get down to it you're only spending about 20p on each player."

Huge sales of club tapes featuring Liverpool, Manchester United, Arsenal and Tottenham Hotspur have proved that football owes much of its success, like the smaller scale boom of rugby league and rugby union, to the club and national team allegiances it encourages. But the market is so big there's still enough potential sales for plenty of general documentaries.

With the sport's World Cup coming up in June, the video companies realise that the time is now ripe for a haul of new titles like Virgin Vision's The World's Greatest Players and the Stylus Video series analysing the 10 top squads for the championships, in addition, Stylus, which has exclusive video rights to the official electronic World Cup footage, are thinking even further ahead and already planning for the August release of its semi-finals and final tapes although the matches won't even be played for three months.

That sort of forward planning is a crucial part of the game though as the Video Collection's Liverpool v Arsenal video proved, reaching the shops just a week after the match itself. Similarly BBC had three sleeves prepared to trail its video of the recent Scotland v England Rugby Union Grand Slam decider on TV the moment the final whistle went whatever the match outcome, it was on the shelves within five days.

Speed is certainly of the essence, Parkfield Publishing will be cursing superior Desert Orchid for losing in the Cheltenham Gold Cup three weeks before its video biography of him was released on April 2. The video is Parkfield's first trot into the horse racing stakes,



DESERT ORCHID aims to continue his winning run with *The Official Story*, while boxing tapes, such as Muhammad Ali's will always pack a big punch

but if, as expected, it follows the success of BBC's own *The Official Story* it will still be a notable exception in video, where the sport has never made its mark.

Instead, boxing is the closest challenger to football's domination of the video market, appealing to fight fans' compulsive fascination with its history and comparison of past and present boxers. Tapes like Telstar's rightist series (described as "Blood and guts action for real boxing fans," by marketing manager John Bordilioni) are few and far between, making way for documentary-style analysis and records of historic encounters like Video Collection's 1974 George Foreman v Muhammad Ali clash. "One of the great things about boxing is that it's about history as much as the next fight," says Melvin Simpson, group marketing manager of Pickwick Video. "People like to analyse fights and decide who is the greatest." That's the thrust of Pickwick's Boxing's Greatest series released this month looking at great boxers down the ages.

Richard Percy agrees: "Boxing fans tend to live and breathe the sport. They're for more collecting

oriented and will tend to have in excess of four or five tapes; that's why it's such a big selling area."

Archive footage of boxing is also better because it is such a static sport compared to others like football, Melvin Simpson suggests. "There's only so much you can do filming two boxers in a ring. There's not much that can go wrong."

Analysis is also the watchword for the sport which completes the top three video sellers — Golf. Apart from the odd tape like Pickwick's Augusta Masters 1980-1989 released this week, the biggest sellers are the "teach yourself" tapes, which offer full tuition courses from your hero on the links whether he's Jack Nicklaus, Greg Norman or Seve Ballesteros.

"People who play golf are very fanatical about improving their game and video is a perfect way of doing just that," explains BBC Video's marketing manager Paul Holland. "For £10 you get a tuition tape with one of the great masters." Pickwick's Melvin Simpson adds: "Three years ago you might odds and buy a book by Nick Faldo on how to play golf. Now you'd get the video because it's such a visual medium."

Strangely, football apart, there is little relationship between attracting viewers in their millions on the TV and video buyers in the thousands of the shop counter. Some popular TV sports have turned into turkeys on the video rack, most notably snooker, which attracted 700m viewers to make it 1989's most popular TV sport but has never established itself on video.

Some, like Richard Percy, claim it's because there is little personal involvement in the sport, but Melvin Simpson has another answer. "The thrill of snooker is not watching the balls drop into the pockets," he explains. "It's watching whether the players get away with their shots or not. But that doesn't work if you know what's going to happen."

Snooker is not alone in its failure, instead video acts as a selling ground for all manner of weird

and more!

TO PAGE 12 ▶

**volume one**

# the beat

**the hottest dance hits in town reach boiling point on video from today!**

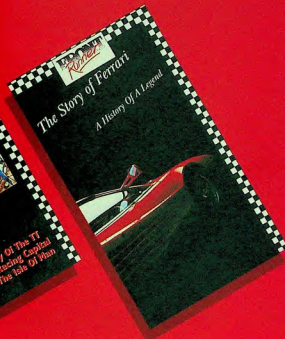
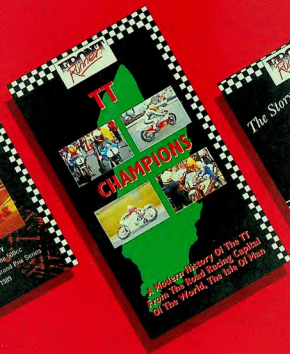
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MUSIC WEEK 14 APRIL, 1990



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THE BOYS FROM BRAZIL: enjoy again those peerless talents

► FROM PAGE 10

and wonderful cult sports like baseball, basketball, American football and even truck-racing and now that sports videos are big business, most video companies search the minority areas for new lines.

Most will remain trade secrets until they hit the stands, but Parkfield Publishing admits ski-jumping is its bet as a future big seller following its success with conventional skiing. "It's not surprising skiing has been a success," says their director of product development Michelle Kimche. "Last year 6 million went skiing. It's a very popular sport."

Meanwhile Virgin Video is looking towards squash despite its failure to catch on with TV audiences. Better camera angles will give its

recently-released tapes of highlights from last year's World Championship extra momentum, explains product manager Karen Skoife. But even if they fail to improve on the sport's lack of success on TV, it won't be a disaster. The few thousands needed to justify a video release are minuscule compared to the millions of viewers you'd expect for a TV broadcast.

This means minor sports can get a look in on video tapes, claims Richard Percy. "There are some sports you don't get a chance of seeing on national TV," he says. "It's a demand which is too small for broadcasting but is perfectly good enough for video sales. If you sell 20,000 video tapes it's worth doing, but the same amount tuning into Grandstand probably doesn't make it worthwhile."

# Hard 'N' Heavy in \$2m Virgin Vision deal

by Selina Webb

**HARD ROCK** and heavy metal video magazine **Hard 'N' Heavy** has announced a three-year distribution and marketing deal with Virgin Vision for the UK and Europe.

The agreement follows a decision not to renew the existing UK distribution deal with Picture Music International.

Virgin Vision's UK managing director Angus Margerison says:

"Virgin Vision MCEG is making a \$2m commitment to the project over a period of three years, making it our most important video publishing agreement yet.

"This financial stability will allow Directors International Video, the producers of **Hard 'N' Heavy**, to continue their impressively high production values and keep it at the world's leading video magazine."

**Hard 'N' Heavy** was launched a

year ago and features interviews with acts spanning the hard rock and heavy metal genre. It is now distributed in 33 countries and, with the backing of Virgin Video, is sponsoring the 1990 Monsters Of Rock festival at Castle Donington.

Directors International Video is also renegotiating its distribution for North America, where either MCA Video or Atlantic seem likely candidates.

## Old Gold hopes videos will strike rich seams

**OLDIES SPECIALIST** Old Gold Records is to release its first four video titles on May 8.

Chuck Berry — Live At The Roxy; The Temptations — Live In Concert; James Brown with BB King; and The Righteous Brothers — 21st Anniversary Celebration are all hour-long concerts recorded in 1982/3 and have been selected to visually complement the existing Old Gold audio range. All have £6.95 dealer prices, and are distributed by Pickwick.



LET IT Chuck: Berry on Old Gold

## REVIEW

**SQUEEZE: A Round And A Bout.** P.M.I. MVN 9921163. Running time: 65 minutes. Dealer price: £9.94.

Comment: As their last two A&M albums haven't exactly set the world alight sales wise, this video and live album should make amends. Musically, the world's most famous pub rock band seem to have lost touch a little recently. But that becomes irrelevant when you see this performance of all the hits and more. Difford and Tilbrook make a staggeringly creative song-writing team and the gems included in this live set from Newcastle is solid enough. Sadly, the video takes a while to warm up and it's not until halfway through that director John Wontfor lenses things up with a few interesting shots other than flat onstage profiles. The tomfoolery of Jack Holland and Glen Filbrick keeps everything in good humour despite the often bleak social observations of the lyrics. Indeed, it is that combination of black humour and realism that makes the group's songs so compelling. That said, a little more imagination would have made this a much more captivating live account and less of a run-of-the-mill performance.

**Sales forecast:** The Squeeze fan base spans a wide age range and many of their songs have become classics. They will always maintain that appeal. This video will be welcomed by anyone who has experienced the band live and although it is not totally representative of the group's excellent live reputation, it will become a treasured memento.

NR

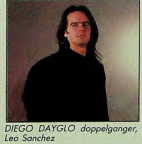
## SELL THROUGH VIDEO

Description/Time/Dealer Price

1	9	2	<b>HELP!</b> Musical/90 min/£6.95	Video Collection VIC 3337
2	10	1	<b>THE 'Y' PLAN</b> Special Interest/80 min/£6.95	Virgin VD 652
3	18	2	<b>MAGICAL MYSTERY TOUR</b> Musical/60 min/£6.95	Video Collection VIC 3338
4	1	7	<b>CALLANETICS</b> Special Interest/90 min/£6.95	CIC VHR 1335
5	4	7	<b>THE BLUES BROTHERS</b> Comedy/127 min/£9.04	VHR 1382
6	5	5	<b>THE RUNNING MAN</b> So-Fi/97 min/£6.95	Video Collection VIC 3321
7	7	4	<b>CROCODILE DUNDEE II</b> Comedy/107 min/£6.95	CIC VHR 1304
8	10	1	<b>SCOTLAND'S GRAND SLAM</b> Sport/124 min/£6.95	BBC BBV 4370
9	8	2	<b>THE CARPENTERS: Only Yesterday</b> Music/55 min/£6.95	A&M AMY 847
10	6	7	<b>BEGINNING CALLANETICS</b> CIC Special Interest/90 min/£6.95	VHR 1380
11	2	7	<b>THE BLACK ADDER: The Foretelling</b> BBC Comedy/100 min/£6.95	BBC BBV 4293
12	3	7	<b>THE BLACK ADDER: The Queen Of Spain's Beard</b> BBC Comedy/96 min/£6.95	BBC BBV 4296
13	11	7	<b>DIRTY DANCING</b> Drama/100 min/£6.95	Vestron VHS 5223
14	10	1	<b>THE BOYS FROM BRAZIL</b> Drama/53 min/£9.04	BBC BBV 4348
15	15	1	<b>BLAKE'S 7: The Beginning</b> Sci-Fi/90 min/£6.95	BBC BBV 4326
16	13	6	<b>JANE FONDA'S NEW WORKOUT</b> Special Interest/75 min/£6.95	Video Collection VK 2218
17	12	1	<b>SLEEPING BEAUTY</b> Disney/73 min/£9.04	Walt Disney VD2472
18	15	1	<b>25 YEARS OF MATCH OF THE DAY: The 70's</b> Sport/60 min/£6.95	BBC BBV 4324
19	6	1	<b>IRON TYSON vs BUSTER DOUGLAS</b> Boxing/90 min/£6.95	Globe VHS 2218
20	11	1	<b>PHIL COLLINS: The Singles Collection</b> Musical/58 min/£6.95	Virgin VHS 6314

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## Will the real Leo please stand up



Diego Dayglo doppelgänger, Leo Sanchez

**CONTROL'S HEAD** of Production Chris Johnson is relieved to have the real Leo Sanchez back on his roster of directors.

With the aid of designer Rosie Hackett and photographer James Deacon, Sanchez was transformed into the tastelessly-plattened Seventies promomaker Diego Dayglo (AMV, April 7).

But for those who believe his Metal Guns longform and Tequila single were part of the spoof, you're wrong. Watch out for both on the rocks.

## B R I E F S

● **CURRENTLY MORE** in the news for the financial activities of his rain forest project than for his music, Sting is featured in a pair of A&M videos due for release through Channel 5 distribution on May 8.

The Videos contains 10 promos from Sting's last two platinum-selling albums *Dream Of The Blue Turtles* and *Nothing Like The Sun*. Sing — Bring On The Night is a film made during the recording of the album of the same name, with Sing in conversation and giving live performances of hits such as *If You Love Somebody and* *Rudians*. Both have £6.95 dealer prices.

Other A&M video titles now available through Channel 5 include *Susanne Vega Live At The Royal Albert Hall*; *Chris De Burgh Live From Dublin* and *Burgh Live*.

● **THE RELEASE** of Video Collection's *Kylie . . . On The Go* tape has been put back to coincide with an opportunity for national television exposure.

Previously scheduled for an April 9 ship-out, VCI has moved the release to April 16 to coincide with an ITV broadcast of the Japanese tour footage on Easter Sunday.

The video will be trailed nationwide after the programme.

● **THE MOST** spectacular promo of the year so far was produced in Denmark for Anisra artists Lud Lock.

The £35,000 video for the Dire Straits-style Baker Man track was shot 10,000 feet above the ground with the help of a 30-strong Danish parachute jumping team. It gives the impression that the quiry band are captured floating in mid-air, not a parachute in sight. The director was the critically-acclaimed Danish film director Lars Von Trier and the clip was produced by Peter Schibye of the Copenhagen-based Fortuna Films.

● **More** Music Video and chart on p14

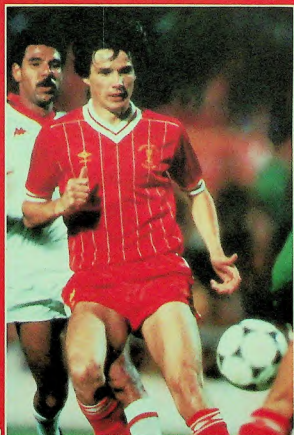


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# First past the post

**Ian Watson meets the fabulous Thunder Jockeys**

**W**E CALLED ourselves the Thunder Jockeys because it didn't give a clue about what we do. We could be anything; plumbers or a rock band. It seemed a good idea because we weren't going to be typecast as illustrators, designers or whatever. The last thing the Thunder Jockeys have to worry about is typecasting. Over the past five years the duo of Graham Elliott and John England have done everything from magazine illustration and record sleeve design to pop promos and short clips for MTV.

They've recently moved into advertising, working on such diverse projects as milk, rum and the Labour party. As a production team they're always on the move; they eventually want to work on documentaries and feature films. It's this wider view that gives their promo and sleeve design work such a distinctive quality.

Graham Elliott explains: "We don't look of pop promos as a cul-

de-sac of just filming a band and that's it, whom, out of the way. We try to nurture our ideas, to look at how we can push them on to the next step.

"Also we really like the idea, especially in the music world, of tying everything together so you've got sleeves which echo what's going on in video and the press. The music world seems to work with such a fast turnover, with so many egos concerned, that it hardly ever gets done."

The concept of homogeneous marketing worked successfully with Living Colour. Originally employed to design the record sleeves, the Thunder Jockeys impressed the American CBS company sufficiently to earn their first promo contract — with a budget of £80,000.

The resulting Glamour Boys promo capitalised successfully on some of the duo's favourite styles and ideas, combining performance with a strong narrative theme. Storylines are important, according to England:

"A lot of videos just pass by, they don't have any beginnings or end to them, they just flow into the next one," he says. "We wanted to make something where you knew where it started and where it ended."

After receiving Kylie Minogue's

seal of approval for the Glamour Boys promo on Juke Boy Juke, the Thunder Jockeys went on to direct another clip for Carlton who is signed to London subsidiary Three Stripe. The promo is uncharacteristically laid back, demonstrating a restraint the duo have picked up from their work in advertising.

"We did tend to clutter things before," admits Elliott. "What we're trying to do is focus things a bit more rather than having lots of ideas and lots of things happening at once."

Surprisingly, the Thunder Jockeys are keen to work with classical music, having just completed the new poster and programmes for the London Mozart Players. Their next major project, expanding and developing their successful MTV series Thunder Jockeys In Space, sounds more typical.

They're currently in the process of collating a library of snippets for use in the Banana Split-style series and entertaining dozens of star appearances from the likes of Mick Jagger.

With Guru Josh next in line to be given the Thunder Jockeys promo treatment it's surely only a matter of time before Kylie herself is coveting with herds of interstellar denists and dog-glo dinosaurs. Thunder Jockeys are go.



**HOMOGENEOUS MARKETING** milked for all its worth with Living Colour's (insert) Primer video

**'We don't look at promos as a cul-de-sac of just filming a band and that's it — wham! — out of the way. We try to nurture our ideas, to look at how we can push them on to the next step'**

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## MUSIC VIDEO

Description (tracks) (Time) (Dealer Price)		
1	2 THE CARPENTERS: Only Yesterday Compilation (16 tracks)/35min/£6.95	A&M AMV 847
2	23 PHIL COLLINS: Singles Collection Compilation (14 tracks)/55min/£6.95	Virgin VMD 594
3	4 ROXY MUSIC: Total Recall Compilation (18 tracks)/1hr 30min/£6.95	Virgin VMD 549
4	3 VAL DOONICAN: Songs From My... Compilation (14 tracks)/1hr16.95	Parkfield MKM 0005
5	7 ROLLING STONES: 25 x 5 Compilation/2hr19.04	CMV 490272
6	11 PUBLIC ENEMY: Fight The Power-Live Live (1 hr)/£6.95	CMV 490202
7	10 UB40: Labour Of Love II Compilation (14 tracks)/1hr16.95	Virgin VMD 647
8	16 WET WET WET: In The Park Live Live (1 hr 30min)/£6.95	PMV/Channel 5 CFV 10072
9	5 BARRY MANILOW: On Broadway Compilation/1hr16.95	BMG MVP 99 1214 3
10	9 NIGEL KENNEDY: Vivaldi Four Seasons Live (14 tracks)/50min/£6.95	PMI MVP 99 1214 3
11	5 BARRY MANILOW: Live At The NEC Live (14 tracks)/50min/£6.95	Pickwick POP 2127
12	20 JASON DONOVAN: Jason The Videos Compilation (4 tracks)/25min/£6.25	PWL VHF 7
13	25 QUEEN: We Will Rock You Live (21 tracks)/1hr 30min/£4.47	Music Club/Video Col MC 2032
14	1 TEARS FOR FEARS: Sowing The Seeds Compilation (4 tracks)/21 min/£5.56	PMV/Channel 5 CFV 10052
15	1 KYLIE MINOQUE: Kylie The Videos 2 Live (19 tracks)/25min/£6.95	PWL VHF 9
16	13 TINA TURNER: Break Every Rule Compilation (13 tracks)/1hr/£4.17	PMI MYA 003
17	1 LUCIANO PAVAROTTI Live (1 hr 17min)/£3.47	Music Club/Video Col MC 2003
18	1 B'N JOVI: New Jersey Compilation (4 tracks)/25min/£6.95	PMV/Channel 5 CFV 08892
19	1 PINK FLOYD: Live At Pompeii Live (19 tracks)/1hr 20min/£6.95	PMV/Channel 5 CFV 10424
20	8 FINE YOUNG CANNIBALS: Live At... Live (19 tracks)/55min/£6.95	PMV/Channel 5 081 9233

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# TOP 75 SINGLES



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Rank	Artist	Title	Label	Weeks on Chart
1	Madonna	Vogue	Warner	1
2	Madonna/Sheep	The Power	Warner	2
3	Alannah Myles	Black Velvet	Atlantic	17
4	Kingston Trio	Happy Mondays	DEP	1
5	Step On	Love Shack	Rap/Ric	6
6	Don't Miss The Part	Hang On To Your Love	WBL	1
7	Strawberry Fields	Blue Savannah	Mercury	14
8	Birdhouse In Your Soul	Alli Wannna Do Is Make Love To Me	Capitol	11
9	Lily Was Here	Ghetto Heaven	Mercury	12
10	Blue Savannah	Erasure	Mercury	14
11	This Beat Is Techno	Mamma Gae Birth To The	Tonny Bay	16
12	Opposites Attract	Escapade	Broadsound	18
13	Another Day In Paradise	Dub Be Good To Me	Capitol	19
14	Better World	Till Be (Revolving You) Forever	CBS	22
15	Real Real Real	Real Real Real	Foad/EMI	23
16	Pictures Of You	This Is How It Feels	Capitol	25
17	Inspiral Carpets	I Don't Love You Anymore	Parade	26
18	Quintino	Everything Starts With An 'E'	Mercury	27
19	Fame '90	Infinity	Capitol	28
20	Counting Every Minute	Counting Every Minute	Chrysalis	30
21	Everybody Needs Somebody To Love	Play (Feat. Ricki-Lee)	Creation	31
22	Don't You Love Me	Easter	EMI	33
23	Tomorrow	What U Waitin' '4	Mercury	34
24	Chime	Chime	Orbital	37

Records to be featured on this week's Top Of The Pops (WEEK 14)

Panel sales compared to last week: +1%

## TITLES A-Z (WRITERS)

Rank	Title	Writers
1	I'll Be Your Shelter	Deborah...
2	Alli Wannna Do Is Make Love To Me	Chris Brown...
3	Black Velvet	Alannah Myles...
4	Happy Mondays	Paul McCartney...
5	Love Shack	Tommy Boy...
6	Hang On To Your Love	Paul Weller...
7	Blue Savannah	Erasure...
8	Birdhouse In Your Soul	Chris Brown...
9	Lily Was Here	Chris Brown...
10	Ghetto Heaven	Chris Brown...
11	Erasure	Erasure...
12	Mamma Gae Birth To The	Tommy Boy...
13	Opposites Attract	Chris Brown...
14	Escapade	Broadsound...
15	Another Day In Paradise	Chris Brown...
16	Dub Be Good To Me	Capitol...
17	Till Be (Revolving You) Forever	CBS...
18	Real Real Real	Foad/EMI...
19	This Is How It Feels	Capitol...
20	I Don't Love You Anymore	Parade...
21	Everything Starts With An 'E'	Mercury...
22	Infinity	Capitol...
23	Counting Every Minute	Chrysalis...
24	Play (Feat. Ricki-Lee)	Creation...
25	Don't You Love Me	EMI...
26	Easter	EMI...
27	What U Waitin' '4	Mercury...
28	Chime	Orbital...



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Rank	Artist	Title	Label	Weeks on Chart	
38	From Out Of Nowhere	39	Killer	40	Beattles and the Stones
41	Read My Lips (Enough Is Enough)	42	Loaded	43	How Am I Supposed to Live Without You
44	911 Is a Joke	45	That Sounds Good to Me	46	I'd Rather Go Blind
47	Nothing Compares 2 U	48	That's the Way of the World	49	Use It Up We Wear It Out
50	Remember You	51	Moments in Soul	52	It's Here
53	Musical Me/Vinyl Weight for the Bass	54	Handful of Promises	55	Heart of Stone
56	No Alibis	57	Rag Doll	58	Shake
59	Don't Look Back	60	Pro-Gem	61	Expression
62	Enjoy the Silence	63	Kiss This Thing Goodbye	64	Natural Thing
65	The Sex of It	66	The Bangs the Drums	67	I'll Be Your Shelter
68	The Look of Love	69	Sweet and Low	70	I Found Out
71	The Brits 1990	72	Brooklyn Queens	73	Sailor Moon
74	Go On Girl (The Hip Hop Mix)	75	Eleni		

## THE NEXT 25

Rank	Title	Writers
76	King of Love	...
77	Heartbeat	...
78	Crossroad Traffic	...
79	Drugs Me Bad Name Down	...
80	Another Day in Paradise	...
81	Fever	...
82	Rock On	...
83	Rock On	...
84	Something You Got	...
85	Something You Got	...
86	Something You Got	...
87	Something You Got	...
88	Something You Got	...
89	Something You Got	...
90	Something You Got	...
91	Something You Got	...
92	Something You Got	...
93	Something You Got	...
94	Something You Got	...
95	Something You Got	...
96	Something You Got	...
97	Something You Got	...
98	Something You Got	...
99	Something You Got	...
100	Something You Got	...

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## COUNTRY

1	THOUGHTS OF HOME Daniel O'Donnell	Telstar STAR2372 (BMG) C:STAR2372/CD:ICD2372
2	FROM THE HEART Daniel O'Donnell	Telstar STAR2327 (BMG) C:STAR2327/CD:TCV2327
3	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZL P0043 (SP) CRITZL0043/CD:RITZCD 105
4	I NEED YOU Daniel O'Donnell	Ritz RITZL P0038 (SP) C:RITZL0038/CD:RITZCD 104
5	STORMS Nanci Griffith	MCA MCG6066 (F) C:MCG6066/CD:DMCG6066
6	NEW BOOM CHICKA BOOM Johnny Cash	Mercury 8421551 (F) C:8421554/CD:8421552
7	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZL 0031 (SP) CRITZL 0031/CD:RITZCD 107
8	COPPERHEAD ROAD Steve Earle	MCA MCF3426 (F) C:MCF3426/CD:DMCF3426
9	NO HOLDIN' BACK Randy Travis	Warner Bros. WX292 (W) C:WX292/CD:WX292CD
10	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C:MCF3364/CD:MCAD5927
11	RE ALWAYS AND FOREVER Randy Travis	Warner Bros. WX 107 (M) CWX 107/CD:WX 107CD
12	15 OLD & 10 Randy Travis	Warner Bros. WX 162 (W) CWX 162/CD:WX 162CD
13	ONE FAIR SUMMER EVENING Nanci Griffith	MCA MCF3435 (F) C:MCF3435/CD:DMCF3435
14	AS LONG AS I HAVE YOU Don Williams	RCA PL90393 (BMG) C:PK90393/CD:PD90393
15	RE POET IN MY WINDOW Nanci Griffith	MCA MCG 6053 (F) C:MCG 6053/CD:DMCG 6053
16	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) C:MCF3413/CD:DMCF3413
17	GUITAR TOWN Steve Earle	MCA MCF 3335 (F) C:MCF 3335/CD:DMCF 3335
18	STORMS OF LIFE Randy Travis	Warner Bros. 9254351 (M) C:9254354/CD:9254352
19	RE THIRD WORLD WARRIOR Kris Kristofferson	Mercury 8346291 (F) C:8346294/CD:8346292
20	RE THE LAST OF THE TRUE BELIEVERS Nanci Griffith	Rounder Europa REU 1013 (F) C:REU 1013/CD:REUCD 1013

## Festival takes a different route

by Alan Gardiner

THIS WEEKEND'S International Music Festival at Wembley is the first major live event of the country year. Following hard on its heels will be Route 90, this year's contemporary country marketing campaign. The juxtaposition of the two events is a revealing one, highlighting divisions in the British country audience which are reflected within the industry itself.

Now in its 22nd year, the Wembley Festival began as a one-day event, quickly grew in popularity and in its halcyon years was a bumper four-day extravaganza. Leaner times have followed. Hit by falling attendances and competition from the smaller weekend festivals, the Festival is now held over three days and this year is again without a commercial sponsor.

The growing popularity of New Country artists has meant that Wembley, which helped create the crossover stars of the Seventies and has continued to cater for a



STRAIT SHOOTER: MCA artist George Strait is the main attraction of the Route 90 campaign

mainstream audience, has also looked increasingly out of step with the contemporary country scene.

This year's festival has had an unusually troubled build-up, with an eleventh-hour withdrawal of television coverage by the BBC and announcements of the Festival bill beset by confusion and delay.

Yet promoter Mervyn Conn is determinedly optimistic about the event's future. He sees the ending of the BBC's involvement as a blessing in disguise, arguing that it could ultimately lead to a rejuvenation of the Festival.

"I wasn't prepared to attack publicly the BBC's coverage of the time but a lot of the criticism it received from others was justified. The programmes were often poorly edited and there were too many shots of people in the audience dressed in western gear," he says. Within 24 hours of the BBC's withdrawal I was approached by two independent television companies and I've now agreed a four-year contract with BSB.

The BSB coverage will be provided by independent production company Celador, with an hour's live transmission on each night of the Festival and eight one-hour programmes later in the year. Celador has made major alterations to the staging of the Festival. And managing director Paul Smith says it aims to give the event a more contemporary look — "There won't be a tumbleweed or steamboat in sight."

BSB will be involved in the selection of artists for next year's Festival, but has had no say in this year's line-up, which includes some familiar headliners: Emmylou Harris, Jerry Lee Lewis, and Willie Nelson. There are some newer names further down the bill, including singer-songwriter Mary Chapin Carpenter and Katy Moffatt, but the artists promoted by the New Country marketing campaigns of

recent years are again conspicuously absent.

Mervyn Conn argues that the established names are still the most popular, and questions the thinking behind Route 90 and its predecessors.

"I'm glad something's being done to promote country in Britain, but I think they're chasing a market that isn't there. They're trying to sell to the pop fan when country's an adult music. The success Ritz have had with Daniel O'Donnell shows what can be achieved by appealing to a broader, adult audience," he says.

Conn stresses however, that he

TO PAGE 18 ►

## TOP-10 COMPILATIONS LPs

1	GREATEST HITS Dolly Parton	RCA PL90407 (BMG)
2	THE KENNY ROGERS STORE Kenny Rogers	Liberty EM929 (E)
3	VERY BEST OF JIM BEAVES Jim Beaves	RCA PL8017 (BMG)
4	THE COLLECTION Jim Beaves	Collector Set, CCSP 183 (BMG)
5	SPECIAL COLLECTION Anne Murray	Capitol EST 2112 (E)
6	NEW! IT'S GOTTA BE MAGIC Don Williams	Pickwick PWS 533 (P)
7	ANNIVERSARY - 20 YEARS OF HITS Emmylou Harris	Capitol EST 2112 (E)
8	THE COMPLETE GLEN CAMPBELL Glen Campbell	Syde SWS 599 (P)
9	GREATEST HITS Glen Campbell	Capitol EST 2112 (E)
10	THE VERY BEST OF BARBOLA LEE Barbara Lee	MCA UTE 1 (P)



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# Sage fills vacant Yellow Label post

by Nicolas Soames

MIKE SAGE, Philips Classics UK label manager since 1980, has taken over the British operation of Deutsche Grammophon filling the spot left vacant by the departure of Bill Holland to WEA.

"I had always felt that DG's great professionalism in the presentation of product is second to none, and the chance to join the company was an opportunity too good to miss," says Sage.

"There is a flair that does not exist in quite the same way with any other company in the industry."

Sage began working in the record industry in the early Seventies as a rep for Philips Records in the West Country and Channel Islands. He then helped to set up the now-defunct Import Music Service for PolyGram.

When he was appointed Philips Classics label manager in 1980, the label had a classical market share of around four per cent. Now it claims over 11 per cent.

He feels one particular contribution to Philips was to get more English music on the catalogue, and was responsible for Elgar recordings with Previn and the signing of

Julian Lloyd Webber who, through such titles as Elgar's Cello Concerto, became one of the UK company's best-selling artists.

But Sage was also instrumental in the promotion of singers such as Jose Carreras and Jessye Norman and, with PolyGram's UK classical divisional director Peter Russell, the signing of the Russian violinist

Victoria Mullova to the Philips.

Now his loyalties have changed. "The Yellow Label spells quality, and I intend to maintain its pre-eminence in the market place and to further capitalise on its great strengths," declares Sage.



EMMYLOU HARRIS is on the bill of this year's International Music Festival at Wembley

## Festival

► FROM PAGE 16

would like more contemporary artists on the Wembley bill. "I'd love to have more New Country acts but it's a battle to get support from the record companies."

His difficulties are illustrated by the case of George Strait. He was reportedly on the verge of signing for the Festival when MCA decided Wembley's image was wrong for the artist.

Conn would also like to be involved in the annual country marketing campaigns. "What's needed to get country off the ground in Britain is a unified approach. I think it's a pity that since the champions started I haven't been invited to a single meeting. Maybe the arrival

of BSB, who seem heavily committed to country music, will prove a catalyst and there'll be more co-operation within the industry."

George Strait will now be the main attraction of Route 90, with a show at the Dominion Theatre on May 20.

Martin Satterthwaite of the Country Music Association says in defence of Route 90 and previous campaigns that it is trying to develop a market for the future.

"Where will country be in 10 or 20 years time if we don't capture a young audience? Wembley is an important part of the country scene in Britain and I'd like to think it and the other campaigns complemented each other," he adds.

Route 90 publicist Richard Wootton elaborates. "We're not in competition with Wembley. The Wembley audience is predominantly blue-collar, in their forties or over. They're traditional fans who are probably more interested in mid-price than full-price albums, and they don't buy many records by the newer acts. Record companies are trying through Route 90 to reach a different, younger market — the Q audience."

Aside from George Strait, Route 90 will feature personal appearances by Rodney Crowell, Rosanne Cash and k d lang, with Clint Black another likely participant. George Strait's long-awaited UK debut will be the main focus of interest. MCA is releasing a compilation album, Great Strait, to coincide with the visit and will be hoping the artist's London concert will have a similar impact to Randy Travis's successful Royal Albert Hall performance, the centrepiece of the 1988 campaign.

Tickets for Strait's Dominion show are said to be selling well. Two new television series set for transmission later this year — Town And Country on Channel Four and New West on BBC2 — will feature some or all of the Route 90 artists. And appearances by George Strait and k d lang on Channel Four's Rock Steady are also being discussed.

Other US visitors in the coming months include Johnny Cash, whose recently cancelled shows have been re-scheduled for late May and early June, and crossover superstar Kenny Rogers, who undertakes an eight-date UK tour around the same period. The Judds, who were originally set for a double-header with George Strait, will now be over in November.



THE BBC's highly popular radio programme is the inspiration behind Decca's user-friendly series

## Decca tunes in to Your 100 Best Tunes

MORE PEOPLE, it is claimed, listen to classical music on Your 100 Best Tunes than on any other BBC radio programme. That gives Decca's new mid-price crossover series based on the same title instant recognition.

Decca's initial issue of Your Hundred Best Tunes (in the SPA series) proved a best-selling line. It was based on the BBC list which was itself taken from readers' requests, and updated from time to time.

But this month brings out eight new compilations, on CD and tape, again based on the latest BBC list, but with later recordings used where appropriate. The CDs are priced at slightly below normal mid-price, £4.23 dealer. The tapes are £2.45 dealer. The running times range between 66 and 74 minutes.

The series, featuring Ashkenazy, Chung, Fernier, Karajan, Pavarotti, Soli, and Le Kanawa, has been specially packaged with striking landscape photographs, echoing the kind of nature visuals which are proving popular on Landscape TV product.

Michael Letchford, Decca general manager, reports an active response from dealers, with even Boots investing heavily, using big browser ends for the first time for classical product.

"We hope we have made it into a quality product — but one that is very user-friendly," says Letchford.

"We hope it will encourage people who would not normally buy classical music to do so — after all this is the most popular music — everyone's a winner."

## ROH builds on success of launch

THE FIRST two recordings of Essential Highlights of Tchaikovsky's ballet scores of Swan Lake and The Nutcracker on the new Royal Opera House Records label, issued last autumn did remarkably well, establishing a regular place in the classical charts.

And ROH Records, in association with Conifer which markets and distributes the label, expects to do equally well with the third Essential Highlights, out this month — Tchaikovsky's The Sleeping Beauty.

All three have featured the Royal Opera House Orchestra conducted by the Russian-born principal guest conductor, Mark Erimler — who, as principal conductor of the Bolshoi Opera, can claim to be something of a specialist in this area.

Conifer, the critical reception for the first two recordings was uninhibited. And Conifer, with special PR company Good Relations, has planned a "rolling media campaign" to support the new releases.

Among the projects is a reader offer in which CD's, with a VIP night at Covent Garden and a Technics portable CD player among the prizes; plus an event centred on a "major ballet star".

The recording is available on all three formats (ROH/ROHM/COHLEP 003) — sales on the previous highlights justified the LP pressing. The full score of the ballet will be available in May.

● THE DEALER price of WEA's classical product is £7.29, not £7.99 as stated in last week's MW.

## TELDEC

FOLLOWING the reference to the Teldec catalogue in last week's MW, ASV has asked us to make it clear that the whole Teldec catalogue will remain available to dealers through Finisite until September 1. After that date WEA will be sole supplier of the catalogue.

## COMPACT

# disc

DIGITAL AUDIO

1	ONLY YESTERDAY, The Carpenters	ALBM
2	CHANGEGOWNE, David Bowie	EMI
3	BREXIT, Heart	Capitol
4	THE BEST OF VAN MORRISON, Van Morrison	Polygram
5	5 YEARS FOR SIKING, Nigel Kennedy/CD	EMI
6	7... BUT SERIOUSLY, Phil Collins	Virgin
7	I DO... Sound Of Censor, Enigma/Chrysalis	EMI
8	WANTED TRASHCANNERS, Iron Maiden	EMI
9	VIOLATOR, Depeche Mode	Mute
10	LABOUR OF LOVE II, UB40	DEP Int./Virgin
11	10 MINS. PRESENCE, Nighting Black/EMI	Virgin
12	COACHING THING, B-S'Z	Reprise
13	JUST THE TWO OF US, Whites	Epic
14	CLASHES BY WOODHEAD, James Last	Polygram
15	HEART OF STONES, Cher	Geffen
16	100 MILES - THE SIXTY SIX, Yes/Atlantic	Virgin
17	12 STILL GOT THE BELLES, Guy Weston	Teldec
18	15 THE GENERAL PARTISAN, Luciano Pavarotti	Decca
19	FORGIVE ME, Tina Turner	Capitol
20	14 THE ROAD TO MELB, Chie Ra	WEA

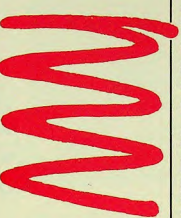
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# TOP • 75 • ARTIST • ALBUMS

## MUSIC WEEK

14 APRIL 1990

INCORPORATING LP, CASSETTE & CD SALES



<b>No1</b>	1 ONLY YESTERDAY • CD Carpenters A&M AAA 1796
<b>2</b>	2 CHANGES/BOWIE ★ CD David Bowie EMI 09171
<b>3</b>	3 <b>NEW</b> BRIGADE CD Heart Capitol ESTJ 2121
<b>4</b>	4 THE BEST OF VAN MORRISON CD Van Morrison PolyGram 841701
<b>5</b>	5 ... BUT SERIOUSLY ★★★★★ CD Phil Collins Virgin V 2420
<b>6</b>	6 VIVALDI FOUR SEASONS ★ CD Nigel Kennedy/ECO EMI NICE 2
<b>7</b>	7 I DO NOT WANT WHAT I HAVEN'T GOT ★ CD Sinead O'Connor Virgin/Capitol CAS 174
<b>8</b>	8 LABOUR OF LOVE II ★ CD UB40 DEP Int/Virgin UDBF 14
<b>9</b>	9 <b>NEW</b> WASTED YEARS/STRANGER IN A ... CD Iron Maiden EMI NIK 8
<b>10</b>	10 VIOLATOR • CD Depeche Mode Mute STMM 44
<b>11</b>	11 COSMIC THING • CD 8575 Rykym WY 233
<b>12</b>	12 <b>NEW</b> CLASSICS BY MOONLIGHT CD Janet Lull PolyGram 4421181
<b>13</b>	13 THE ESSENTIAL PAVAROTTI • CD Luciano Pavarotti Decca E202101

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<b>35</b>	43 <b>MARTIKA</b> ★ CD Martika CBS 453551
<b>36</b>	47 <b>COLOURS</b> ★ CD The Christians Merid UFS 784
<b>37</b>	37 <b>A COLLECTION - GREATEST HITS ... AND</b> • CD Bobro Stinson CBS 453851
<b>38</b>	38 <b>NEW</b> APRIL MOON CD Sant Brown A&M AAA 8014
<b>39</b>	39 <b>NEW</b> HUNNY DORY CD David Bowie EMI BNC 392
<b>40</b>	40 <b>LILY WAS HERE</b> CD David A. Stewart/Terence A&M/RCA 31 7423
<b>41</b>	41 <b>HAPPINESS</b> • CD The Beloved East West WX 299
<b>42</b>	42 <b>THE RAW AND THE COOKED</b> ★★ CD Fine Young Cannibals London B2B691
<b>43</b>	43 <b>THE GREATEST HITS</b> CD Thompson Twins Sphax SAA 892
<b>44</b>	44 <b>HOLDING BACK THE RIVER</b> ★★ CD Wet Wet Wet Phonogram PCS 820111
<b>45</b>	45 <b>3 FEET HIGH AND RISING</b> ★ CD De La Soul Sonym/Big Top CAS 15187
<b>46</b>	46 <b>CLUB CLASSICS VOL ONE</b> ★★ CD Soul II Soul 10/Top/DIC 82
<b>47</b>	47 <b>THE SYNTHESIZER ALBUM</b> CD Project D Teldec S18K 2371
<b>48</b>	48 <b>JIVE BUNNY - THE ALBUM</b> ★★★ CD Jive Bunny & The New Generation Teldec S18A 2396
<b>49</b>	49 <b>A BIT OF WHAT YOU FANCY</b> • CD The Quireboys PolyGram PCS 7335
<b>50</b>	50 <b>SONGS FROM MY SKETCH BOOK</b> • CD Van Morrison Merid FMS 2914
<b>51</b>	51 <b>THE VERY BEST OF CAT STEVENS</b> • CD Cat Stevens Head City 1
<b>52</b>	52 <b>THE SEEDS OF LOVE</b> ★ CD Tears For Fears Phonogram/Rykym 838381
<b>53</b>	53 <b>A NEW FLAME</b> ★★ ★★ CD Simply Red East West/Warner WX 242

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# Demo station

by Ian Watson

A HEALTHY new approach to daytime radio programming has given new bands an extra break. The Demo Clash section of Gary Crowley's Sunday afternoon GLR show allows listeners to phone-in to vote for their favourite of two featured unsigned indie bands. The format has been so successful that four Demo Clash bands have signed to major labels, notably The Koykoids (to WEA) and Hinterland (to Island).

Other featured acts have found themselves with management, publishing and performance offers. At the very least they come away with exposure and a boost to their confidence, something which producer Chris Watmough values.

Crowley wanted to create openings for new bands and he felt that by doing the Demo Clash it would give people interest because they're not just playing a track by an unsigned band, you're also giving them something to actually prick up their ears, listen, and decide who's the winner," says Watmough.

With the popularity of Demo Clash and Crowley's success in the *Melody Maker* and *Sounds* yearly DJ poll (he was the only non-dedicated rock featured), GLR has decided to take things a step further. GLR is to start promoting demo clash bands at the Borderline under the monthly title of *The Monday Club* with Crowley taking the task of DJ with Tony Smith and Steve Harrison.

Chris Watmough says: "We felt that by putting our seal of approval on it, the listeners would know they were going to have a really good night. Hopefully it will also encourage people when they come down to feel that Gary's more approachable and to be able to give him tapes."

The honour of being the first band to headline the Monday Club went fittingly to The Koykoids. Although they'd been progressing quite admirably under their own steam, Demo Clash gave them an extra angle from which to approach record companies and agencies.

Guitarist Adam Seymour explains: "It helped to move the band away from being another thing coming along, to having something interesting to say to people."

# Jobs Worth parttime

by Pete Feenstra

TELEVISION's ability to act as a musical catalyst is demonstrated in the forthcoming four-part BBC TV documentary that lends its title and core idea to a powerful new concept album called *Hard Cash*.

Released on all formats, the Special Delivery album features an array of leading UK folk rock art-

tists who come together under the co-production team of Peter Filell and Richard Thompson to contribute songs on the theme of worker exploitation.

"Initially I viewed the prospect of recording music for TV programme on a TV budget with some scepticism," says producer Filell, who has worked on TV's *King Of The Charts*, *The Marksmen* and Willy Russell's theatre production of *Blood Brothers*. "But I thought there might be some mileage in trying to attract some of our record company interest to boost that budget."

Filell took his idea and five songs to BBC Records with the intent of securing licensing other songs on the subject. The BBC couldn't fund the project, however, and Filell took his demos to Tony Engle at Topic. Engle had suggested some source material, and the idea of a specially-written thematic roots album was born.

"The result is a highly marketable concept album full of innovative new product by established root artists. It should enjoy a wide appeal."

As Filell explains: "Hard Cash is a concept album containing examples of both points of view, Clive Gregson, Kate Hancecock and Dave Kelly all contribute impressive programme songs.

"There is a peculiar irony in asking musicians to contribute songs on the theme of exploitation, because at one time or another they probably feel they have themselves been exploited as a worker."

But with the BBC programme in mind I aimed to provide a musical balance," says Filell.

Ultimately, the record is about creative endeavour with artists such as Richard Thompson and Clive Gregson providing the backing for others.

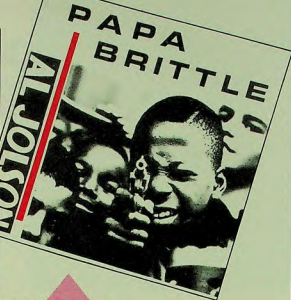
"The important thing about the album is that all the music was specially recorded, and it is not a miscellany anywhere else," says Filell. "It might be that the exercise of recording an album on a specific subject brought out a creativity that the artists might not otherwise have subjected themselves to. The quality control of it stands up for itself."

# Jobs Worth parttime

by Robin Katz

"WE HAVE competitors but we don't have rivals," boasts Stephen Worth, chairman and producer of Pathfinders, the recruitment agency for secretarial and general staff in the entertainment industry.

The company, which went public a couple of years back, is celebrating its 21st birthday this year. Both the agency and the industry have come a long way since 1969 when dolly bird secretaries earned £16 a week and major record compa-



AIM HIGH: the sleeve of Basingstoke U-funkers *Papa Brittle's* single, Al Johnson

ies were all located in central London.

"Not only do we have women coming back to work after they've had children," explains co-founder Andy Rose, one of the two female MDs, "but we've been around long enough to get their children started in the field. The music industry is one that people love and once they've worked in it, they often want to stay in it."

Pathfinders started on one floor of a Maddox Building and now occupies all three floors along with smaller offices in Covent Garden and Bristol.

"We cover the whole media spectrum, not just music," says MD Norelle Lester, who started with the firm a decade ago as a temp. "We take in theatre, film and television production, advertising, PR, video production and design. 90 per cent of our applicants arrive by word of mouth and the remaining 10 per cent comes through advertising."

"In addition to placing temporary and permanent staff, we also work as a consultancy. We can help plan long-term careers, and advise on job strategy. This can be helpful for those who feel they're given responsibility beyond that of a secretary without the prospect of pay increase or change in status."

As to date, Pathfinders has not suffered from the decline in school leavers. Nor is the exodus from central London hurting interest in record company work.

"The decentralising of record companies has been going on for a long time," says Worth, "and I think it's been more than compensated for by the boom in video production and independent labels. Today, there are more small specialist companies cropping up than ever before. With a little experience, you still need a secretary. And we get 200 applicants a week to work in the entertainment field."

"I'm not sure how much of Pathfinders' applicants are female there has been a distinct increase in male secretaries and secretaries. "We've always had men on the books," says Worth, "but until a few years ago they weren't easily accepted. Today, their prospects are excellent."

# Sparks fly

by Nick Robinson

THE CURRENT popularity of guitar-based dance music has seen a number of bands adapting their style to fit. Friml Scream and The Soup Dragons are recent examples but there's a band from Basingstoke who claim to have been experimenting in that field for more than three years.

Papa Brittle combine funk and soul influences with abrasive guitarwork and vocals to create what they call the urban sound of U-funk power. Now that might seem a little pretentious for a band from Basingstoke but it's a neat catchphrase for a group that combines dancefloor rhythms with the social and political concerns of its lyrics and a band that is branching out from its urban roots.

Over the years, the group's sound had grown more distinct and it is now fleshed out with the addition of sampled dialogue and saxophone courtesy of Barry Read.

Having consistently played gigs in the Basingstoke/Reading area and sporadically elsewhere, the group is now committing itself to getting a record deal.

Guitarist Ian Davenport has packed in his job to spend his time promoting the band and already it's starting to pay off with agencies beginning to show an interest.

"Having played the local venues for so long, we have built up quite a strong following and people are picking us up on us by word of mouth," says Davenport.

"Obviously, we want to get more gigs in London but there is no point in just playing anywhere. We have to make sure we get a decent support slot with a good audience is likely to appreciate us," adds vocalist Lloyd Sparks.

Their own debut single *Al Capone* (on the label of the independent record track that fits neatly into the current guitar/dance climate. "Obviously, that helps but we have been doing that sort of stuff for years," says Sparks.

"The good thing is that we are developing all the time and our repertoire shows that."

# Airs and graces...

IT'S COMMON knowledge that Grace Jones likes to leave an indelible impression whenever she makes an appearance but keeping her audience waiting for about four hours is perhaps the wrong way of going about it.

Her concerts at *Brixton Academy* — billed as the *Grace In Your Face* revue — resulted in more than a few disgruntled punters running for their trains home before Jones had even finished putting on her make up.

Perhaps it's the flickers or advertisements had made it clear that it was a late start then complaints would not have been so strong. The show itself was a typical over-the-top cabaret affair with Jones swapping costumes while the backing tapes prepared for the next song. Substantial echo on the vocals gave Jones' massive monotone a false depth that jostled and at times swamped the thumping rhythms.

"These varied from old favourites — Pull Up To The Bumper, Warm Leatherette and La Vie En Rose (which saw Jones in her original voguing pose) — to the delectably dull songs from her latest album *Bulletproof Heart*."

The fun and frolics soon became a little weaning with the singer sounding decidedly unconvincing in her constant showering of praise on the audience. Like her songs, when she goes on and on the listener is left unimpressed.

Lets' face it, this whole concert would have created a far better impression in three hours than the ridiculous six that it was stretched to.

NICK ROBINSON

# Beautiful visions

BETTER KNOWN for composing film scores and acting in *Merry Christmas* Mr Lawrence and the *Last Emperor*, **Yūichi Sakamoto** played a solo act at London's *Dominion*. It was the first time he had played London since the demise of The Yellow Magic Orchestra.

Coolly decked out in a cream suit, the keyboard wizard performed tracks from his new album *Beauty*, an experimental melting pot of traditional oriental, Americanised rock and African music.



THE FAT Lady Sings: on the verge of us

The golden voice of Youso N'Dour singing in African (which unsurprisingly means that of his host) was often joined by two occasionally whistling, permanently smiling gasha girls singing in Japanese.

The natural melodies of these different languages blended well over the startling clarity of the keyboards and percussion. The keyboards were supposed to be detached, pigtailed men of uncertain origin who would take weird objects and shake them violently at the microphone. At one stage he wielded a dublin lid covered in milk bottle tops.

Sakamoto would spring from keyboards to conduct the vocalists then hurl his fingers back onto the keys. His black hair flapping like that of a mad composer's.

The emphasis throughout the evening was on the quality of the music. Lyrics came second. Sakamoto composes scores with vocals — not songs.

When enclosed back onto the stage, Sakamoto expressed surprise. He thought we didn't like him, we weren't dancing. We Love You by The Rolling Stones was the final track and was given the Japanese and African treatment.

ANITA STRYKOWICZ

## From a whisper to a scream

THE FIRST thing you notice is the lack of a bass drum. No pumping thud through the heart. Then you wonder how eight folks can play so quietly. Then just as you begin to fantasise **The Cowboy Junkies** are country and western ghosts, restless, sad spirits reincarnated in the bodies of impressionistic Canadians, the lights totally fail for 30 seconds. They don't miss a beat. This was some kind of magic. With a song called *Witches and siren-singer Margo Timmins*, in full-length white dress, The Junkies are well aware of the effect of spells. The looming spaces of the **Dominion Theatre** are more earbored, but even here the hum of guitars and feathered drums beneath a sombre steel guitar and accordion draws you in light. Jeff Bird's violin, harmonica and mandolin added the right colour while the percussionist David Houghton provided a subtly understated but telling push. It's hard to see where they could improve the formula, as they hover over Neil Young's *Powderfinger*, Elvin Blue Moon and Patsy Cline's *Walkin' After Midnight* in the encores.

This magic produced two capacity London crowds more attentive than the ones they did than this sparse and relentless mood. But then again, perhaps our British



BROTHER BEYOND: entertaining the Yonides

grey-weather spirit is touched by this full-to-spilling well of melancholy, only brightened by Margo's relaxed song intos.

Although the morose story that paved the way for a new Five Room Story wasn't one of them. Then again, the mood tonight was curiously on the up; a Lightnin' Hopkins cover and Walkin' After Midnight were as combustible as these Junkies are ever going to get. Just don't ask them to turn it up. "This is as loud as it gets," we were told. The Cowboy Junkies are proof a different kind of tension can also bring the house down.

MARTIN ASTON

## Beyond belief

WHAT PUZZLES me most about **Brother Beyond** is just what to call their screaming howls of delight — teenage female followers. Bros have their "Brossets", maybe this group's fans are "The Brothers" or "Yonides".

**Manassas, Va.** **Odeon** there were quite a few seats where the Yonides should have been. Those that had hung on to this band despite of late fading fortune made up for any absences by screaming at every opportunity. Not least when Nathan Moore, head heart-throb, spoke to them. "From what could be heard over the background singing, ecstatic squealing and the sound of tiny fainting bodies slumping to the floor, Brother Beyond began with a sterling performance of teen-pop numbers *Drive On* and *PWL*—nennen He Ain't No Competition. These songs were a mishmash of musical styles. One sounded like a Clapton blues solo trapped in a Bros song while the next was a slow *Wet Wet Wet*-style schmaltzy swayer. The evening moved from dance tracks like *Now I'm Alone With You* past boggy trips such as *The Harder I Try* to Trust with its Seventies supergroup sound.

"Still there, Hammersmith", asked Nathan near the end. It seemed he needed continual justification for being there given the muted performance of their last single.

JEFFREY DAVY

## Everything's hunky dory

THERE HAS always been a feel of exclusivity about **Everything But The Girl** and their followers. It comes down to the fact that their sensible and often sensitive meanderings seem to add to the academic hype.

Prejudices aside, the crowd at their **Royal Albert Hall** concert were ready to be stirred but not shaken and EBTC proved adept at delivering the goods. The set culled

the best from their distinguished span of blanco y negro albums; from the pleasing nostalgia of Eden to the more upfront material of *The Language Of Life* they succeeded in getting the level of live frisson exactly right.

Part of their power lies in their ability to write lyrics that distil a sense of mood, time or place, while Tracey's voice — which has always blended an impressive jazz timbre with the thoroughly fit and ordinary — makes these musical scenarios jump to life. On stage the embellishment of languid saxophone and energetic percussion added an extra dimension, especially to such low key numbers as *A Place I Know* and *Tears And Over Town*. The concert of Ben and Tracey's partnership shows no sign of fatigue.

KAREN FAUX

## Fat's the way to do it

PERCHED, CAT-like, on the rim of what will be seen as a genuine success, **The Fat Lady Sings** headlined **The Town And Country Club** with the sort of hard-won confidence that indicates that all those early gigs and tribulations have been worthwhile. Introduced by band fan and GLR DJ Johnnie Walker, the Fatties, as we can't help calling them, fairly leapt into a bright set with enough swagger to remove some of those doubts about whether they can actually ignite live. Frontman Nick Kelly, as charming as they come off stage, has finally found the right approach when confronted by a thousand eager faces. Jumping about and switching instruments he provides an ample focal point, essentially allowing the rest of the band to get on with it.

Sadly, most of the songs played and recognised were his that never were, a sort of Best Of The Could've Beens package, but what's the harm in having a strong reservoir to take to the next stage, *ArLight* in particular. And the next stage, well, clearly it's major time, drawing on the ample support they already have, sharpening up the live stuff a mile and who knows what single he gets things moving along nicely?

Less happy, **Summerhill** played an earlier set of ludicrous volume quite losing the dexterity of *Stargazer*, which has often caused a chop to spill his pint in admiration. Polydor now holds the reins on Summerhill's career and it's to be hoped that this break and somewhat surly approach was just one-off and we can soon get back to the older glories. In the meantime watch out for the debut Polydor LP.

DUNCAN HOLLAND

BOO-YAA Tribe: rap's heavyweight Samoan brotherhood



# Brothers Below

by Julian Henry  
THERE IS a degree of hype surrounding Boo-Yaa Tribe; from the pictures in *The Face* focusing on their huge muscular bodies to the long line of journalists waiting for a 30-minute interview in the Holiday Inn, Marble Arch in London — and the band are loving it.

Signed last year by Chris Blackwell to Island's 4th & Broadway, Boo-Yaa Tribe are six large Samoans from Los Angeles. Their first LP *New Funky Nation* has just been released. It's an accomplished modern rap record with all the correct soul and funk ingredients. The band thrives in an environment of brute virility. When asked why people buy their records, E.K.A. [Every Known Attitude] replies: "The look. People get drawn in by the look. They get that impact and then they hear the record. It freaks people out."

The band are aware of their physical strength. "We don't go looking for trouble but if it comes we're ready to deal with it," adds E.K.A., menacingly.

King Roscoe is the head of the Squad and is a sort of cultural linchpin for the band with a recent 10-year goal stretch under his belt. These days he is at peace with the world. "The most important thing in this band is the love between us. Our pup was a minister. We used to sing in church. He approves of what we do now," he says.

Surprisingly, they have little to do with other LA rap acts such as Tone Loc or N.W.A, though the Dust Brothers have worked some tracks for the Boo-Yaas. Their introduction to rap music was not through house parties or club sessions, but through dancing out of Japan, and, oddly enough, an audience with Mr & Mrs Reagan at the White House.

"We spent a lot of the time talking to record companies at the beginning," says E.K.A. "They all took a good look at us and couldn't handle it. Island have been great and now we're starting to happen, they all want to know."

So, the band has made an unlikely but nevertheless welcome addition to the current music scene. They have not yet broken the States but are bound to cause major ripples when the video for the new single, *Raid* (it was filmed in a Los Angeles jail), gets aired."

by Russell Brown  
THE OUTLAW Posse have a recurring nightmare. In it a single phrase is looped ad infinitum: "The Bros of rap, the Bros of rap..."

"It's awful!" says the London hip-hop duo's MC Bellow. "That turned up in one interview and I don't know where they got it from!"

Indeed, it's the kind of reputation that could get you banned for life from the puny enclave of the capitol's live rap scene. "This ain't Bros or Terence Trent D'Arby," warns one line on their debut album, *My Afro* on Fire (Gee Street).

"Everyone knows it's hard to get respect on the London scene. But if you're from London, you yourself," explains mixer K-Gee. "But if you're labelled a sell-out... well, that's the ultimate. You can't go on stage and no matter how good you are you may as well forget it. People will throw cans at you."

The album should quell any fears. It's based firmly around an array of hi-rised Seventies soul-funk tracks, courtesy of K-Gee's prestige collection of what he calls "my Afro records".

A lot of them came from my Dad, who was a DJ too, way back when. Bellow's Dad had some too, and about once a fortnight I do the second-hand records for more."

The posse were spotted by Gee Street artist Richie Rich, who took them to the label and helped with their first single, *Party*. But their next record, *Original Doge*, and the forthcoming album were Outlaw Productions, recorded in the tiny studio in the label's basement. They both appreciate the way the label doesn't try and interfere and "just lets us go in and do it".

The album not only demonstrates the growing maturity of British rap, but nevertheless welcomes the current sentiment of peace and reconciliation. *Stop The Negativity* is a stand-out track and will be remixed as the next single.

"Basically a lot of negative vibes were happening in 1989 and we just wanted to bring that message across. If you listen to the whole album there's a lot of things that remind me off and I had to mention them down on wax."

Like any other self-respecting Brit crew, Outlaw Posse dream of US success and they foresee a good year for themselves and other UK rappers.





# TOP 75 SINGLES

## MUSIC WEEK

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



No	ARTIST	SON	Label
1	Madonna	VOGUE	Sire W 9851 (W)
2	Shop	THE POWER	See W 9851 (W)
3	Alannah Mylres	BLACK VELVET	Arista 113131 (12 • 413131) (BMG)
4	UB40	KINGSTON TOWN	Atlantic/Epic West & R 2121 (W)
5	Playboy/Playdays	STEP ON	DIP International/Virgin 12P 2512 (P)
6	B52's	LOVE SHACK	Factory FAC 2721 (12 • FAC 2721) (P)
7	Jason Donovan	DON'T MISS THE PARTYLINE	Reprise/Warner Brothers W 9917 (W)
8	Bizz Nizz	HANG ON TO YOUR LOVE	Columbia/Columbia/Columbia 201 (C)
9	Candy Flip	STRAWBERRY FIELDS FOREVER	PWL PWK (12) (P)
10	They Might Be Giants	BIRDHOUSE IN YOUR SOUL	Duck/Warner Brothers W 9917 (W)
11	Heart	ALL I WANNA DO IS MAKE LOVE TO YOU	Elektra EER 1047 (W)
12	Candy Dulfer	LILY WAS HERE	Capitol 112 (CL 569) (E)
13	Family Stand	GHETTO HEAVEN	Atlantic/Epic West & R 2917 (W)
14	Enrose	BLUE SAVANNAH	Mer 112 (MUTE 10) (P)
15	MC Eric	THIS BEAT IS TECHNOTRONIC	Swansong/SYR 19 (BMG)
16	Queen Latifah • De La Soul	MAMMA GAVE BIRTH TO THE SOUL CHILDREN	Tommy Boy/Geo S 12 (TT 54) (MKT)
17	Paulo Abdul (dancer with The World Pair)	OPPOSITES ATTRACT	Sire/Wirgin 58N (12) (P)
18	Joni Jackson	ESCAPADE	Breaker/AMM USA (12) (84) (P)
19	Janet Jackson	ANOTHER DAY IN PARADISE	Dorland/Pavilion DOR 10 3955 (PAC)
20	Lindy Layton	DUB BE GOOD TO ME	Go Beat/GODD 39 (P)
21	Rebel MC	BETTER WORLD	Dublin WANTON 25 (PAC)
22	New Kids on the Block	I'LL BE LOVING YOU (FOREVER)	Capitol 112 (CL 569) (E)

\*The British Record Industry Chart (© BPI, Compiled by Gallup for BPI, Music Week and BBC. Trade Publication rights licensed exclusively to Music Week, broadcasting rights to the BBC. All rights reserved.



No	ARTIST	SON	Label
41	Jimmy Somerville	READ MY LIPS (ENOUGH IS ENOUGH)	Columbia 10N (10) 254 (P)
42	Primal Scream	LOADED	Mercury 08E 680 (12) (MKT)
43	Michael Bolton	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	CBS 655397 (12 • 655397) (C)
44	Public Enemy	911 IS A JOKE	Def Jam 655387 (655387) (C)
45	Jive Bunny & The Masterminters	THAT SOUNDS GOOD TO ME	Music Factory Dance MFD (10) (4) (BMG)
46	Sydney Youngblood	I'D RATHER GO BLIND	Cross Virgin 78 (12) (4) (P)
47	Shred (Ozzy Osbourne)	NOTHING COMPARES 2 U *	Enigma/Ozzy's ENT (12) (C)
48	D'Jazz feat. Cathy Dennis	THAT'S THE WAY OF THE WORLD	Real Gone! RG 132 (P)
49	Pat & Mick	USE IT UP AND WEAR IT OUT	PWL PWK (12) 55 (P)
50	Skid Row	I REMEMBER YOU	Atlantic/East West & R 886 (12) (W)
51	The Big Family	MOMENTS IN SOUL	Compassion CHAMP (12) 237 (BMG)
52	Kim Wilde	IT'S HERE	MCA (MKT) 12 (P)
53	Ungunq 3	MUSICAL MELODY/WEIGHT FOR THE BASS	10 Records/TINNY 294 (P)
54	Big Fun	HANDFUL OF PROMISES	Sire 11 (MKT) 243 (BMG)
55	Cher	HEART OF STONE	Geffin GEF 75 (W)
56	Eric Clapton	NO ALIBIS	Duck/Warner Brothers W 9917 (12) (W)
57	Aeromith	RAG DOLL	Geffin GEF 74 (P)
58	Andrew Ridgeley	SHAKE	Epic A 80 (12) (C)
59	Lloyd Cole	DON'T LOOK BACK	Polygram COULE 12 (P)
60	Sho Gen	911 IS A JOKE	One World/Island 39 (P) (12 • 39) (12) (MKT)
61	Salt 'n' Pepa	EXPRESSION	London 1 (K) 127 (P)
62	Enjoy The Silence	ENJOY THE SILENCE	Mercury 08E 680 (12) (MKT)



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- 23** **REAL REAL REAL**  
Jesse James  
Fox (M) (12) FOPD 21 (E)
- 24** **PICTURES OF YOU**  
The Cure  
Folan (Poly) (R) (M) (M) (F)
- 25** **THIS IS HOW IT FEELS**  
Inspired Compatri  
Cow (Max) (D) (M) (J) (M) (T)
- 26** **DON'T LOVE YOU ANYMORE**  
Queerboys  
Tom (P) (E) (2) (E) (2) (E) (E)
- 27** **EVERYTHING STARTS WITH AN 'E'**  
E-Zee Posse  
Mars (P) (M) (V) (M) (P) (M) (T) (F)
- 28** **FAME '90 (Gass Mix)**  
David Bowie  
EMI USA (12) (F) (A) (E) (R) (E)
- 29** **INFINITY**  
Guru (J) (S)  
Mc (Com) (M) (R) (A) (R) (A) (P) (S) (1) (2) (F) (A) (S) (1) (E) (M) (G)
- 30** **COUNTING EVERY MINUTE**  
Sons  
Cyril (C) (R) (S) (1) (S) (P) (2) (C)
- 31** **EVERYBODY NEEDS SOMEBODY TO LOVE/THINK**  
The Blues Brothers  
Atlantic (M) (W) (A) (W) (S) (A) (7) (S) (1) (W)
- 32** **PLAY (EP)**  
Ride  
Creation (C) (R) (E) (D) (T) (M) (T)
- 33** **DON'T YOU LOVE ME**  
The 49ers  
d (L) (E) (E) (E) (E) (E) (L) (D) (B) (W) (1) (2) (F)
- 34** **EASTER**  
Maffiolin  
EMI (12) (A) (B) (1) (E)
- 35** **TOMORROW**  
Tongue 'n' Cheek  
Synchron (M) (1) (S) (P) (A) (E)



- 36** **WHAT 'U' WAITIN' '4'**  
The Jungle Brothers  
Eternal (W) (E) (A) (W) (E) (S) (T) (W)
- 37** **CHIME**  
Orbital  
Int (London) (F) (1) (S) (F)
- 38** **FROM OUT OF NOWHERE**  
Faith No More  
A&R (London) (A) (S) (S) (E) (2) (1) (2) (A) (S) (S) (E) (2) (1) (2)
- 39** **KILLER**  
Adamski  
MCA (M) (A) (T) (1) (S) (1) (F)
- 40** **BEATLES AND THE STONES**  
Hooper (L) (O) (V)

- 62** **Specialty**  
Kiss (This Thing) Goodbye  
Dul (A) (M)
- 63** **NATURAL THING**  
Innocence  
Columbia (C) (M) (S) (C) (O) (U) (M) (R) (1) (C)
- 64** **THE SEX OF IT**  
Kid Creole and The Coconuts  
CBS (S) (S) (S) (S) (1) (2) (4) (S) (S) (S) (S) (1) (C)
- 65** **SHE BANGS THE DRUMS**  
The Stone Roses  
Shout (R) (E) (1) (S) (F)
- 66** **I'LL BE YOUR SHELTER**  
Taylor Dayne  
Arista (1) (2) (S) (1) (2) (4) (2) (S) (S) (1) (M) (G)
- 67** **THE LOOK OF LOVE (1990 MIX)**  
AB2  
Nonesuch (P) (M) (S) (1) (2) (1) (S) (1) (F)
- 68** **SWEET AND LOW**  
Deborah Harry  
Chryslis (C) (R) (1) (2) (S) (1) (F)
- 69** **I FOUND OUT**  
The Christians  
Island (1) (2) (E) (4) (S) (F)
- 70** **THE BRITISH**  
Various Artists  
RCA (R) (A) (S) (S) (1) (2) (F) (1) (S) (S) (A) (M) (G)
- 71** **BROOKLYN-QUEENS**  
3rd Bass  
Def Jam (A) (S) (S) (1) (2) (4) (S) (S) (1) (C)
- 72** **BORROWN**  
Penny On Top  
MCA (M) (A) (T) (1) (S) (1) (F)
- 73** **GO ON GIRL (THE HIP HOP MIX)**  
Roxanne Shane  
Redwood (A) (M) (U) (S) (A) (T) (1) (S) (1) (F)
- 74** **ELENI**  
Tot & Tobi  
Decca (C) (M) (A) (T) (1) (S) (1) (F)

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## T W E L V E • I N C H

- |    |    |                                |    |    |                             |
|----|----|--------------------------------|----|----|-----------------------------|
| 1  | 1  | THE POWER                      | 21 | 16 | WYVA LOVE                   |
| 2  | 1  | VOGUE                          | 22 | 16 | KILLER                      |
| 3  | 2  | STEP ON                        | 23 | 24 | MUSICAL MILEAGE/WRIGHT      |
| 4  | 5  | PROPS                          | 24 | 1  | ANOTHER DAY IN PARADISE     |
| 5  | 4  | DON'T MISS THE PART/UNT        | 25 | 25 | REAL REAL                   |
| 6  | 3  | THE BEEF FIELDS FOREVER        | 26 | 11 | REALITY STARTS WITH AN 'E'  |
| 7  | 6  | MAMA GAVE BIRTH TO THE SOUL... | 27 | 18 | LOADED                      |
| 8  | 7  | THE BEATLES AND THE STONES     | 28 | 29 | ALL I WANTING DO            |
| 9  | 8  | KINGSTON TOWN                  | 29 | 10 | BLUE SWANNAH                |
| 10 | 9  | MAMA GAVE BIRTH TO THE SOUL... | 30 | 20 | FROM OUT OF NOWHERE         |
| 11 | 10 | THIS BEAT IS TECHNOLOGIC       | 31 | 17 | WHAT'S THE WAY IT FEELS     |
| 12 | 11 | PICTURES OF YOU                | 32 | 20 | THAT'S THE WAY OF THE WORLD |
| 13 | 12 | LET'S WALK HERE                | 33 | 29 | REMEMBER YOU                |
| 14 | 13 | TOMORROW                       | 34 | 29 | EVERYBODY IN YOUR SOUL      |
| 15 | 14 | ESCAPADE                       | 35 | 11 | BROOKLYN-QUEENS             |
| 16 | 15 | CHOCOS ATTRACT                 | 36 | 11 | THE BEEF FIELDS FOREVER     |
| 17 | 16 | LETTER WORLD                   | 37 | 10 | FACE DOLL                   |
| 18 | 17 | WHAT'S THE WAY IT FEELS        | 38 | 10 | INFINITY                    |
| 19 | 18 | LOVE SHACK                     | 39 | 24 | EMERSON AND THE STONES      |
| 20 | 19 | LOVE SHACK                     | 40 | 11 | DON'T YOU LOVE ME           |

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## SINGLES

1*	2	1 ILL BE YOU EVERYTHING, Tommy Page	Brothers Warner
2*	6	DONT WANNA FALL IN LOVE, Janie Child	Arista
3*	3	ALL AROUND THE WORLD, Lisa Stansfield	Chrysalis/Ensign
4*	9	NOTHING COMPARES 2 U, Sinead O'Connor	Arista
5	1	LOVE WILL LEAD YOU BACK, Taylor Dayne	Solar
6*	11	I WANNA BE RICH, Caloway	Epic
7	8	HERE AND NOW, Luther Vandross	SBK
8	7	GET UP (BEFORE THE NIGHT IS OVER), Technocrat	Mercury
9*	10	FOREVER, Kiss	A&M
10	5	BLACK VELVET, Alanis Morissette	Arista
11	4	I WISH IT WOULD RAIN DOWN, Phil Collins	Columbia
12*	13	HOW CAN WE BE LOVERS, Michael Bolton	RCA
13*	13	WHOLE WIDE WORLD, Aimee Logan	Elektra
14*	16	WITHOUT YOU, Molly Cue	Solar
15*	18	WHIP APPEAL, Babyface	Vandetta
16*	19	HEARTBEAT, Seduction	Geffen
17*	21	WHAT IT TAKES, Aerosmith	Elektra
18	12	ALL MY LIFE, Linda Ronstadt	Arista
19*	27	SENDING ALL MY LOVE, Leneer	Geffen
20*	23	HEART OF STONE, Cher	Atco
21*	31	LOVE CHILD, Sweet Sensation	A&M
22*	24	THE HEART OF THE MATTER, Don Henley	Enigma
23	14	ESCAPEE, Janet Jackson	SBK
24*	25	IF U WERE MINE, The J. Crew	Capitol
25*	3	HOLD ON, Wilson Phillips	MCA
26*	3	ALLI WANNA DO IS MAKE LOVE TO..., Heart	Warner
27*	32	ROOM AT THE TOP, Adam Ant	Sire
28*	38	THIS OLD HEART OF MINE, Rod Stewart with Ronald Isley	A&M
29	17	KEEP IT TOGETHER, Madonna	Qwest
30*	40	ALRIGHT, Janet Jackson	Ruffless
31*	40	THE SECRET GARDEN, Quincy Jones	Tommy Boy
32*	22	NO MORE LIES, Michelle	EM
33*	2	THE HUMPTY DANCE, Digital Underground	Repose
34	37	WILD WOMAN, Natalie Cole	Cold Chillin'
35	20	ROOM, The B-52's	Arista
36	30	JUST A FRIEND, Boyz n the Banda	MCA
37*	30	YOUR BABY NEVER LOOKED GOOD IN..., Exposé	Sire
38*	39	POISON, Bell Biv DeVoe	FFRR
39*	39	VOGUE, Madonna	
40	26	C'MON AND GET MY LOVE, D.M.C.	

## ALBUMS

1	1	NICK OF TIME, Bonnie Raitt	Capitol
2	2	FOREVER YOUR GIRL, Paula Abdul	Virgin
3	4	SOUL PROVIDER, Michael Bolton	Columbia
4	3	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
5	5	ALLANAN MYLES, Alanis Morissette	Arista
6*	2	DO NOT WANT WHAT I HAVEN'T GOT, Sinead O'Connor	Chrysalis/Ensign
7	8	BUT SERIOUSLY, Phil Collins	Arista
8	8	PUMP, Aerosmith	Geffen
9	9	COSMIC THING, The B-52's	Reprise
10*	13	PLEASE HAMMER DON'T HURT EM, M.C. Hammer	Capitol
11*	10	PUMP UP THE JAM, Technocrat	SBK
12	9	CRY LIKE A RAINSTORM, Linda Ronstadt	Oleaset
13	8	BACK ON THE BLOCK, Quincy Jones	Elektra
14	7	GLADIATOR, Depeche Mode	Sire
15	11	GIRL YOU'VE GOT THE TRUTH, Milli Vanilli	Arista
16*	11	AFFECTION, Lisa Stansfield	Arista
17*	39	MAGIC NIVANA, Robert Plant	EsParanza
18*	19	TENDER LOVER, Babyface	Solar
19	20	THE END OF THE INNOCENCE, Don Henley	Geffen
20	21	BLUE SKY MINING, Midnight Oil	Columbia
21	17	RED FEELGOOD, Molly Cue	Elektra
22	15	FULL MOON FEVER, Tim Roney	MCA
23	14	STORM FRONT, Billy Joel	Columbia
24	12	LONDON WALKS NEW YORK, Boyz n the Banda	Epic
25	18	LIVE, Kenny D	Arista
26	27	CUTS BOTH WAYS, Gloria Estefan	Epic
27	28	JOURNEYPART, Eric Clapton	Duck
28	29	CANT FIGHT FATE, Taylor Dayne	Arabs
29	23	HANGIN' TOUGH, New Kids On the Block	Columbia
30*	30*	POISON, Bell Biv DeVoe	MCA
31*	31*	STONE COLD RHINO, Young MC	Delicious
32	26	LOOK SHARP, Roxette	EMI
33*	37	DOWNTOWN TRAIN/SELECTIONS, Rod Stewart	Warner Brothers
34	31	MARCH, Michael Penn	RCA
35	32	THE BEST OF LUTHER, Luther Vandross	Epic
36*	36*	STICK TO IT, A Single	Chrysalis
37	33	BEACHES, Soundtrack	Atlantic
38	34	SKID ROW, Skid Row	Ruffless
39	35	MICHELLE, Michelle	EMI
40	36	REPEAT OFFENDER, Richard Marx	EMI

Charts courtesy Billboard, 14 April, 1990. \* Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

## ALBUM OF THE WEEK

**TOM VERLAINE: The Wanderer.** Fontana. 842 420. What a sweet relief to hear Verlaine's guitar again. He positively sparkles on this, his sixth solo album, with tracks like "Ancient Egypt" and the gentle "Pillow sounding so refreshing" in their originality. His unique relaxed vocals cruise through each track conjuring up vivid images and a close atmosphere. It's not quite as immediate as 1987's *Flashlight* but it's one worth making time for. **NR**

**HEART: Brigade.** Capitol ESTU 2121. First the ironies: Heart kept on telling about what they're trying to achieve musically and lyrically, yet the Wilson sisters collaborate on just four of the 13 cuts. They express a desire for a live sound, yet have spent seven months in the studio perfecting *Brigade* together. The result, however, proves any cynicism irrelevant, the quintet producing a masterful range of majestic rock with plenty of melodious aggression with an occasional use of mandolin, blues harp and acoustic guitar holding on to the strains of their earlier character. Forget the single, it's the weakest track here. **KB**

**THE CROSS: Mad: Bad: And Dangerous To Know.** Parlophone PCS 7342. Including his solo albums, this is drummer Roger Taylor's fourth venture away from the Queen camp, and those who hold an affinity for his occasional vocal performances with the reggae ones will be attracted to this second CD release. Recorded live in the studio, this is naturally quite a cracking affair, with plenty of big guitars combating Taylor's rough hewn yet melodic vocal style. **KB**

**SAM BROWN: April Moon.** A&M (AMA 9014). Sam's second offering shows greater maturity in the writing and arrangement and in her brother Pete's production, but doesn't thrust hits into your face in the way the first album did. Perseverance is worthwhile, however, as the songs creep up on you, with her breathy and distinctive vocal. **MF**

**DAVID A STEWART** featuring Candy Dulfer: *Life Was Here: Anxious Records 2 L 74233.* Stewart's first disc score, for the Dutch-produced *Da Kasside*, boasts a hit single and some charming moments. Sadly it is flavoured by some occasional lapses in inspiration. The Penguin Cafe Orchestra and the Cocteau Twins are both too distinctive to imitate, but they are brought to mind in succession on side one. Speaking positively, Dulfer's emotive sax playing contrasts beautifully with the simple and moody arrangements and the sparse version of Here Comes The Rain is a reminder of Stewart's real talent for songwriting. **SW**

**VARIOUS: Skin Boat—The First Touch.** Skin Beat (through Polygram) and 101: Steve Edgley, the deep head of the idea of Telstar's *Man Behind the Stars*, is responsible for setting up this new label (as part of the Really Useful Group) and this first release is a cracking

effort. Unlike previous Deep Heat's which included a fair share of space fillers, this one is packed with ace dance cuts — from the clubs and the charts. **NR**

**VARIOUS: Reachin' 1. Reachin' Records. RERE 1.** Eight acoustically pitched dance tracks comprise an admirable showcase for this young label. Topped and tailed by Pisces' ambient *Lake Me Higher* and IDP's jazz (or hip) *Howe Ladies*, the compilation boasts an easily-digestible mix of familiar grooves. Six-mil-ounce hits of the past month; their successors will be heading chartwards. **SW**



**TAD: Salt Lick.** Glitterhouse GR076. After *Mudhoney* and *Nirvana* came *Tad Doyle and Co.*, who proved themselves to be the 'bullies'; if not biggest, of the Seattle noise crew. This six-song set is even more extraordinary than the debut, *God's Balls*. Produced by Steve Albini, it's harder, sharper and even more fun. Hear *Loose for proof*, this is going to be huge. **LF**

**JENNIFER RUSH: Wings Of Desire.** CBS 64000. It's five years since the *Power Of Love* swept all before it, and on this evidence JR is destined to remain a one-hit wonder as far as the UK is concerned. Despite the assistance of

super-producers Chris Neil and Phil Ramone, this is the formulae before — all crashing Bonnie Tyler backings and Rush's curious pronouncements. **DL**

**WARRIOR SOUL: Last Decade Debut Century.** Geffen WX344. Truly spectacular debut from an American four-piece set to make waves in the right quarters. Warrior Soul play power metal with a savage intensity, taking on a quite demonic kind of personal life. This is sinister metal with a contorted grin on its face, depicting a horrifying scene of barren landscapes and conveying an air of impending doom. **KB**

**TOM TOM CLUB: Kirk Blows, Neville Farmer, Leo Finlay, Duncan Holland, David Loring, Nick Robinson and Selma Waab.**

**AS PREDICTED,** Knopfer and chums head this month's Folk Roots chart with their eclectic, "we've enjoyed doing this, hope you do too." *Nothing Hillbillies* project. A deathly hush surrounds the Cowboy Junkies at four, while Johnny Clegg & Savuka live things up a bit at number 11. Other new entries reflect a solid UK showing with favoured strolling minstrels *The Oyster Band* at 14, talented troubadour Clive Gregson emerges dusty from the archives cupboard at 21 and Mary Coughlin has uncertain Pleasures of number 24. **DH**

## FOLK & ROOTS ALBUMS

1	TITLE, Artist	Label/Catalogue No (Distributor)
1	MISSING... PRESUMED... The Notting Hillbillies	Program 8426711 (F)
2	THE SWEETKEEPER, Tanta Tikaram	WEA WX 330 (F)
3	THE HEALER, John Lee Hooker	Silverstone OREL P 598 (P)
4	THE CAUTION HORSES, Cowboy Junkies	RCA P. 90450 (BMG)
5	YELLOW MOON, The Neville Brothers	A&M AMA 524 (F)
6	MUSIAIQUE, Gipsy Kings	Telstar STR 2398 (STY)
7	COLUMBIA CUMBIA, Various Artists	World Circuit WCB 16 (STERNS)
8	STEEL RAIL BLUES, Steve Phillips	UnAmerican Archives BRAVE 9 (HIS/SD/PRO)
9	HIMSELF, Andy White	Cooking Vinyl COOK 032 (RUB)
10	OH MERRY, Bob Dylan	CBS 4658001 (C)
11	CRUEL, CRAZY, BEAUTIFUL WORLD, Johnny Clegg & Savuka	EMI (DPT934462) (E)
12	THINK LIKE A HERO, Allan Ron Kavana	Chiswick WIK 08 (P)
13	REI MOON, David Byrne	Sire 525 990 (R)
14	LITTLE ROCK TO LEOPARD, The Oyster Band	Cooking Vinyl COOK 032 (RUB)
15	CROSSROADS, Tracy Chapman	Elektra EXT 61 (R)
16	SPEAK, The Roches	MCA MCA 6345 (F)
17	VOYAGE, Crosby Maore	WEA WX 286 (R)
18	STORMS, Nancy Granger	MCA MCA 6066 (F)
19	WALK OF LIFE, Charles Martin	Gambler 002 (RUB)
20	MLAH, Les Negresses Vertes	Rhythm King LITEL 11 (RUB)
21	WELCOME TO THE WORKHOUSE, Clive Gregson	Special Delivery SPD 1026 (NWB)
22	ACADIE, Daniel Lanois	Dadal/Warner Brothers 9253691 (R)
23	NO FRONTIERS, Mary Black	Dara Dara 032 (CM)
24	UNCERTAIN PLEASURES, Mary Coughlin	WEA WX 333 (R)
25	WHY SHOULD I... Coltrane/Jam James Experience	Cooking Vinyl COOK 028 (RUB)
26	FISHERMAN'S BLUES, The Waterboys	Ensign/Chrysalis Chens 5 (C)
27	OUT OF THIS WORLD, Dasheerette	Sire 926260 (R)
28	ANOTHER SALTARY NIGHT, Various Artists	Acc 0428 (R)
29	THE PALOMINO WATZ, Phil Cunningham	Green Linnet SF 1102 (CM)
30	JALI ROL!, Koma/Karabo/Jali Roll DPs	Reggae FMSD 5020 (STERNS)

The best selling folk and roots music LPs for March, 1990, compiled by Folk Roots magazine (01340 9451) from a national survey of specialist and general record dealers.



## SINGLES OF THE WEEK

**DANIEL LANOIS:** *The Maker*. [WEA 12/19844]. Crafty, clipped out to coincide with Lanois' appearance at the Wembley Mandela concert, this track from his Acoustic album brings the Canadian producer-cum-artist to a fresh audience. It's the finest moment of his solo career so far, endowed as it is with a marvellous drawl accompanied by what sounds like the top strings of two bass guitars. Over this, Lanois croons a passionate, beautifully understated melody. A classic.

## STOCK IT

**FIVE GUYS NAMED MOE:** *Selfish Days*. [RCA (12/CD) PB 43501]. Also from Canada, though reflecting the country's more playful, jolly side, comes the debut RCA single from this blissful, poppy quartet. There are undeniable overtones of fellow compatriot Jane Siberry, particularly in the slightly whimsical vocal, but with enough clever melodic ideas to suggest a shining future.

**RIG:** *Dig*. [Cut Deep (12) CUT 90 120]. About reinterpreting a Manchester band who fall comfortably into the indie-dance crossover category, though less poppy than most of their peers. The title track of the EP is a dense metallic funk workout, like *Fools Gold* without a tune. And elsewhere they tend towards the What? Noise school of abrasive dance music.

**SINITTA:** *Hitchin' A Ride*. [Fanzare (12/CD/T) FN242]. A given of an old Seventies hit version on a one-play Hi-NRG sheen by producer Raffi Rene. Made in London, Boys! It sounds a little dated, reminiscent perhaps of Kelly Marie's *Feels Like I'm In Love*, but should still clear the shelves.

**SOUNDGARDEN:** *Hands All Over*. [A&M (10/CD) AMX 560]. This, the first single the former Seattle Sex Poppers have released for A&M, is unlikely to win them many converts. The drone effect of the guitars is alleviated somewhat by the slightly danced-up, up-in-the-air vocal, although if you've spotted the 33 1/3 rpm sign, you should happily play it at the faster speed and never be any the wiser.

**LULU:** *Nellie The Elephant*. [Mercury/Phonogram (12/T) NEL 1]. Tying in with a number of other projects, including various merchandising and a little charity drive through Africa (some proceeds of this record are being donated), this is a straightforward cover of the famous song. Hardly to Sir Will Love or Show, but it will be nice to see Lulu back in the charts.

**OFRA HAZA:** *Wish Me Luck*. [Teldec/East West (12/CD) YZ 434]. There is undoubtedly a future for "World Dance", though it's unlikely to see much commercial success in the "world" will retreats into the background (unfortunately). And Haza's quivery vocal is about the only thing that could be regarded as "world" on this record. A possible hit.



AND WHY NOT? spiky

## STOCK IT

**THE ASSOCIATES:** *Fever*. [Circa (12/CD) YR 48]. From the excellent Wild And Lonely LP, a powerful and evocative track that finds MacKenzie at his melodramatic best, voice soaring away over a plaintive piano riff and restless strings. As far as hit potential goes, one wishes it well, though in my mind Fire and Ice would have been a better choice.

## STOCK IT

**AND WHY NOT? Something You Got**. [Island (12/7/CD) IS 452]. Not the obvious choice of a single from the *Move Your Skin LP*, but the group received so much exposure from the success of the last single that should, hopefully, build on those foundations. The spiky arrangement, with deft tempo changes, unconventional chord structure and vicious choppy guitar, it is a good example of the band's unique sound.

**ULTRA VIVID SCENES:** *Staring At The Sun EP*. [4AD (12/CD/T) AD 0004]. First vinyl offering from this New York outfit since their debut LP. And it finds them taking a fairly large step forwards. The first two tracks are fairly harmless US guitar pop romps, but the two songs on the B-side explore new territory, suggesting that their forthcoming album, and debut UK shows later this month, may be quite interesting.

**THE GLASS HAMMERS:** *Yellowbrain EP*. [Over Under Through Powers In The Game, (Lulu/Skywalker (12) GR 131)]. This three-piece band from the area seems to have enough good ideas up its sleeve to rise through the ranks pretty quickly. The use of violin gives their indie guitar pop a bit more clout than many similar bands. And some interesting lyrics suggest that there's plenty more where these four tracks come from.

**PROFESSOR GRIFF AND THE LAST ASIATIC DISCIPLES:** *Powers In The Game*. (Lulu/Skywalker (12) GR 131). A bit of the a-hem, they're. This is after a let-down. Backed by rather lonely-sounding guitar wailing and a subdued rhythm, Griff delivers a

forgettable and largely uncontroversial pop. Despite the warning on the sleeve of "explicit language", you could play this to a five-year-old without undue concern. Unless "prawn" is deemed a swear word. It finishes so suddenly, you feel as though half the record is missing.

**THE STRANGLERS:** *Sweet Small Of Success*. [Epic (12/CD) TEARS 2]. The high chart position of their second set of 10 albums follows in similar vein — not mellow, exactly, but distinctly lightweight. Probably another hit, though.

**ALL ABOUT EVE:** *Scarlet*. [Mercury/Phonogram (12/T/CD) EVEN 12]. The title track from their recent LP, this finds the folkie staple possible of A&E, Julianne Regan intoning a very traditional-sounding melody over gentle acoustic guitar. If enough fans can nudge this into the charts it could well bring a whole new audience to the band.

## STOCK IT

**ALTERNATIVE TV:** *SIX EP*. [Chapter 22 (12) CHAP46]. First release for a new label from old punk warhorse Mark Perry. Not a great deal seems to have changed in the past 10 years or so, although some of these tracks are ramblers in best Fall tradition. By far the best is the opening song, *Every Day*, in which the electric drill guitar and Perry's weary, spoken-word vocals combine with devastating effect.

**BASIA:** *Cruising For Bruising*. [Epic (12) BASH 7]. And still Basia searches for that elusive hit. Considering the lack of success of the excellent *Baby You're Mine*, it would be surprising if this track did the trick. It's less commercial than her previous offerings from a melodic point of view, and without compensating by whacking up the tempo. And besides, shouldn't it be *Crising For A Bruising*?

**2 LUVIE CREW:** *Me So Horny*. [Skywalker UK (12) GRUK 127]. Leveled and ribald rap that marks the debut of Luke Skywalker's UK label. Fairly minimalist in terms of its backing track, but the hook is memorable and there are plenty of passionate squeals to nudge the record into the X-rated category.

**TOL & TOL:** *Eleni*. [Dover/Chrysalis (12) ROJ 5]. Slightly off-the-wall release from two Dutch brothers, former members of top Dutch group B2M. A relaxing, almost New Age, piece of music, with an almost Mediterranean-sounding vocal line. Perfect for Radio Two — Steve Wright is already playing it and Lizzie Webb has been "working out" to it on TV.

**BRUCE DICKINSON:** *Tattooed Millionaire*. [EMI (12) EMI 138]. Solo debut from the Iron Maiden frontman, sounding fresher, more exciting and not a little hoarse. Slightly more poppy and melodic than some of the band's recent work, to expect massive sales.

## TOP 20 SINGLES

TOP 20 SINGLES		
1	STEP ON	Factory (PAC 7727)
2	BIRCHWOOD IN YOUR SOUL	Elektra (EK 134 06)
3	REAL REAL REAL	Foal (FOOD 216)
4	THIS IS HOW IT FEELS	Crow (Mare DUNGS 7 937)
5	BLUE SAVANNAH	Mute (MUTE 139 875)
6	DON'T LOVE YOU ANYMORE	Capitol (A 324 01)
7	PICTURES OF YOU (REMIX)	Virgin (V 214 01)
8	LOADED	Capitol (CEC 78 127)
9	I REMEMBER YOU	Atlantic (A 8886 10)
10	BEATLES AND THE STONES	Festive (FEST 4)
11	KILLER	NCA (NCA 1408 01)
12	KISS THIS THING GOOODBYE	A&M (AMA 551 01)
13	PRO-GEN	One Life (Indies 36 177) (JUNAK)
14	SAILOR TOWN	NCA (NCA 1405 01)
15	THE EXTENDED TAKES OF DANCE	ZTT (ZAN 5)
16	YOUR LOVE PLEASE ME HIGHER	Ear (Ear 12 643 06)
17	ABANDON	Virgin (V 214 01)
18	FLEEBIDDYDIBDO	Worker's (Workers PA 111 11)
19	ELEPHANT STONE	Shirazee (CBS 47 313)
20	THERE GOES MY HAPPY MARRIAGE	Mer (Mer 275 10 060)

## CHART COMMENTARY

Eight newbies in the Other Singles Chart, with top honours going to **Huggy Mondays**: revamped (reworked version) of John Kongos' *He's Gonna Step On You Again*, now simply renamed *Step On*. At three, **Jesus Jones** finally arrive on top flight with their new Real Real Real single on Food, while the Quireboys get seriously mellow on the balladic *I Don't Love You Anymore* at six. **The House Of Love** take the slow introspective Beatles And Stones from their eponymous second album and **Adamski** continues to mix it up in acid fashion with *Killer* at 11. **The Shamen** show their rock, rap and soul side on *Pro-Gen* at 13 and **Snuff** offer half a dozen cover versions on the interestingly titled *Fleebiddiddiddibdo* at 18. Last new entry comes from **Mega City 4** who take their home counties grunge in at arch position with *There Goes My Happy Marriage*.

In the Albums Chart, there's four new arrivals. **Depeche Mode** still sit neatly at the top, followed by, but **They Might Be Giants** are snopping at their heels with their major label debut album *Album* at number two. The retrospective **Go Between** album 1978-1990 is in at number eight and **Fugazi** bring album to your living room with *Repeater* at 11. The last new entry comes from **Guano Bats** who flamboyantly wave the flag for rockabilly with their *Electric Glide In Blue* album on World Service, which is in at 19.

## TOP 20 ALBUMS

1	VIOLATOR	Mute (STANAM 1137)
2	FLOOD	Elektra (EK 134 06)
3	WAKING HOURS	A&M (AMA 996 01)
4	THE STONE ROSES	Shirazee (CBS 47 313)
5	HAPPINESS	East West (EW 3178 00)
6	CAUTION HORIZONS	RCA (PL 9045 8260)
7	HOUSE OF LOVE	Festive (FEST 291)
8	1978-1990	Benetton/Banquet (BETA 184 06)
9	THE REAL THING	Slack (Tone 8354 14)
10	BACK STREET SYMPHONY	EMI (EMIC 874 01)
11	CRAPETER	Dischord (DISCHORD 9)
12	CARVED IN SAND	Mercury (MERC 7501 1)
13	SOUNDCLASH	Warner King (Wor 57346 13 01)
14	STAY SICK!	Empire (EMPI 1100 1)
15	SWAGGER	Empire (EMPI 1100 1)
16	THE KILLATE	Cos (Cos 8264 01)
17	ODD THE WORLD OF BABY FORD	Phonogram (Mer 275 10 060)
18	THE COMFORTS OF MADNESS	A&M (AMA 996 01)
19	ELECTRA GLIDE IN BLUE	World Service (SERV 904 1)
20	SUBMARINE BELLS	London (LON 131 1)

01-992 8000

LP: NE 1459 MC: CE 2459 CD: NCD 3459

(K&K)

TOP • 20 • COMPILATIONS

- 1** DEEP HEAT 6 - THE SIXTH SENSE • CD  
Various  
Talon STX 2112
- 2** RIGHT STUFF 2 - NOTHING BUT A HOUSEPARTY • CD  
Various  
Shades 5M 088
- 3** JUST THE TWO OF US • CD  
Various  
CBS WOOD 11
- 4** NOW DANCE 901 • CD  
Various  
BM/Virgin/PolyGram NCD 6
- 5** THE BLUES BROTHERS (OST) • CD  
Various  
Atlantic/Real Gone 58715
- 6** THAT LOVING FEELING VOL. 2 • CD  
Various  
Duo DINTV 7
- 7** PURE SOFT METAL • CD  
Various  
Sire 5M 994
- 8** SKINBEAT - THE FIRST TOUCH • CD  
Various  
Real Gone 5M 101
- 9** BODY & SOUL - HEART & SOUL II • CD  
Various  
Real Gone 5M 107H
- 10** CHEEK TO CHEEK • CD  
Various  
CBS WOOD 4
- 11** ALL BY MYSELF • CD  
Various  
Dove/Chrysalis ADD 13
- 12** PENNIES FROM HEAVEN • CD  
Various  
BIC REF 104
- 13** WAREHOUSE WAVES 3 • CD  
Various  
Rower BLIND 100
- 14** DIRTY DANCING (OST) • CD  
Various  
K&K RE 8048
- 15** THE AWARDS 1990 • CD  
Various  
Talon STX 2304
- 16** MILESTONES - 20 ROCK OPERAS • CD  
Various  
Talon STX 2379
- 17** DEEP HEAT 5 - FEED THE BEVER • CD  
Various  
Talon STX 2411
- 18** DEEP HEAT 89 - FIGHT THE FLAME • CD  
Various  
Talon STX 2380
- 19** THE CLASSIC EXPERIENCE • CD  
Various  
EMI EMD 015
- 20** THE PREMIERE COLLECTION • CD  
Various  
K&K/Dove/Chrysalis/AT&T

- 15** HEART OF STONE • CD  
Chris Miller  
Globe WX 242
- 16** PUMP UP THE JAM • CD  
Technicolor  
Scepter 3 TR 13
- 17** LET THEM EAT BINGO • CD  
Beds  
G&L BZ 1961
- 18** WITNESS • CD  
Halo Jones  
Epic 6649161
- 19** FLOOD • CD  
They Might Be Giants  
Elektra 87148
- 20** THE ROAD TO HELI • CD  
Chris Reno  
East West WX 317
- 21** WILD! • CD  
Erosive  
MCA STUMPS 75
- 22** STILL GOT THE BLUES • CD  
Gary Moore  
Virgin V 212
- 23** WAKING HOURS • CD  
Del Amint  
A&M A&M 9084
- 24** FOREIGN AFFAIR • CD  
Tina Turner  
Capitol ESD 1103
- 25** THE BEST OF ROD STEWART • CD  
Rod Stewart  
Mersey 6048 WX 214
- 26** THE VOICE • CD  
Brendo Cadmore  
Polygram M41111
- 27** HANGIN' TOUGH • CD  
New Kids On The Block  
CBS 642614
- 28** JOURNEMAN • CD  
Eric Clapton  
Duck/Dunmore 6048 WX 222
- 29** SOUL PROVIDER • CD  
Michael Bolton  
CBS 645411
- 30** CUTS BOTH WAYS • CD  
Gloria Estefan  
Epic 661451
- 31** AFFECTION • CD  
Lisa Stansfield  
A&M 210379
- 32** MONTAGE • CD  
Kenry G  
Arista 210321
- 33** THE STONE ROSES • CD  
The Stone Roses  
Shanachie ODEE 297
- 34** MANIC NIRVANA • CD  
Robert Fripp  
Epic/Federal 60148 WX 239

- 5** Neesh Cherry
- 55** RUNNING FREE/RUN TO THE HILLS (LIVE) • CD  
9  
Horn Hobbies  
EMI 18N 7
- 56** HOUSE OF LOVE • CD  
39  
House Of Love  
Fontana/Phonogram 842231
- 57** THE BEST OF UB40 VOL. 1 • CD  
68  
UB40  
Virgin UBT 1
- 58** PERMANENT VACATION • CD  
51  
Aerosmith  
Globe WX 124
- 59** RHYTHM NATION 1814 • CD  
56  
Janet Jackson  
A&M A&M 3200
- 60** ENJOY YOURSELF • CD  
61  
Kylie Minogue  
PWL 169
- 61** TEN GOOD REASONS • CD  
67  
Jason Donovan  
PWL 167
- 62** MISS SAIGON • CD  
54  
Original London Cast  
Globe WX 320
- 63** THE CAUTION HORSES • CD  
64  
The Cowboy Junkies  
K&K 9150
- 64** SPACE ODDITY • CD  
64  
David Bowie  
EMI EMC 3571
- 65** SKID ROW • CD  
58  
Skid Row  
Atlantic 891168
- 66** THE MAN WHO SOLD THE WORLD • CD  
66  
David Byrne  
EMI EMC 3203
- 67** BUMMED • CD  
71  
Happy Mondays  
Frenzy FAC 720
- 68** AUTOMANK • CD  
68  
A Guy Called Gerald  
Salsong 035 644621
- 69** READ MY LIPS • CD  
57  
Jimmy Somerville  
London CDB 144
- 70** THE REAL THING • CD  
74  
Faith No More  
Smith London 821141
- 71** THE HEALER • CD  
65  
John Lee Hooker & Friends  
Shanachie ODEE 298
- 72** EVERYBODY WANTS TO SHAG • CD  
72  
Freddy Fingers  
Fontana Phonogram 842131
- 73** BEZEL • CD  
36  
TigerLilke  
MCA/Epic Nelson 8914
- 74** NEW FUNKY NATION • CD  
74  
We Too Are One  
4th + Fifth Label B&B 344
- 75** WE TOO ARE ONE • CD  
60  
Enigma  
K&K 112051

CD - Released on Compact Disc  
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## C K I N G

by Dave Henderson

If it's Monday, we must be happy. Yes, it's a brand new **Happy Monday's** single on Factory. And for all the moaning minims who reckoned that their songs weren't strong enough, well, this one is. Granted, they didn't write it themselves. It's a cover of John Young's "It's Gonna Step On You Again," but it's fitted neatly into the Monday concept and it sounds pretty damn hypnotic. Titled **Step On**, it's available in all manner of formats and undoubtedly all manner of remixes will follow. It's on Factory, through Pinnacle. More trance dance for your five bob! **The Shamen** finished their series of live performance shows at Synergy the other week and they release a new 12-inch on One Little India to prove that the mixing of dance and rock music is being lifted onto a new plateau in front of our very own eyes. The single in question is **Pro Gen** and it's available through Nine Mile and it's also available on 12-inch with a Paul Oakenfold remix, on seven-inch with a remix by Ben Chapman of **The Beatmaker** and as a three-track CD, also featuring the version Pro Gen.

AND THE phenomenon that is Ambient music gets an airing on the simply titled **Adverts** record album, which will be compiled by **The DFC Team** and appears on BCM through Pinnacle. Included are the rhythmic and non-rhythmic ends of this new genre and pretty good it sounds too. It should appeal to dancefloor buffs as well as fans of Brian Eno and G. It includes **London**, **Trancentral** by **The KLF** and an excerpt from the wonderfully titled **A Huge Ever-Growing Pulsating Brain That Rules The World** from **The Centre Of The Ultra-World** by **The Orb**. Sueno Latino by **Sueno Latino**, and tracks from **Agua Regia**, **Lux**, **Moresna** and **Extreme**.

THERE'S EVEN more trance-styled gear from **The Geyse Flyers** on **Acid** who return on vinyl with a new album, **Concave Planet Mission**, on their Nicker Brain label through Rough Trade and the Cartel. The album's packed with psychedelic highs and spreads itself between rough metal, Pink Floyd, PIL, Hawkwind and a bad night after several drinks. Incredibly entertaining, however, it might just re-establish them. More old punkers back on the rocks? Well, there's a chance for a whole new generation to pick up on some real classics courtesy of Link Records with the release of **The Adverts' Essential Crossing The Red Sea** With **The Adverts** and a couple of platters from the seminal but mostly ignored **Boys**. **The Adverts** album includes classics such as **Boyz n the City**, seven classics by **Boyz n the City**, one **Chord Wonders**, **Bombale Boy** and **New Church**. The **Boys'** albums both consist of a glitteringly coloured vinyl. The first, simply called **The Boys**, features the immortal **Sick On You**, while the second, **Alternative**, **Chorbursters** is called **Alternative Chorbursters**. All three are in a



**SNEEZE THE DAY:** The Pollen take the initiative with their *Colours And Make Believe* album

new link series sub-titled **Classics** and all three are distributed by APT.

AT ONE Little India, **Bleeping Dogs Wake** follow their understanding album with a new 12-inch called **Therapy** and that's available through Nine Mile and the Cartel. **Raging Records** releases **Subvert's** album **Free Your Mind** through Southern and it's also handling **Fugazi's** Repeater album on the Dischord label. And still at Southern, **Touch** unleash **UV 713** on the **Touch And Go** label. Meanwhile, back at the home of industrial art rock house pop music, **Greater Than One** has a new album, **G-Force**, which mixes all the above and a whole load more. On the Tonsa label, **G-Force** offers the usual absurd mix of things and sounds as entertaining as ever.

THE WONDERFULLY stuffy sounding **Theobald** Dickson Productions label releases a single by the very succinctly named **Alice** this week. Giving **Our Hearts Away** is available through Pinnacle and offers an edgy rhythmic which is quite attractive in a post-reggae eccentric kind of fashion. However, it's going to need a great deal of airplay to make it sell in any quantity. **The Pollen** from France, one presumes, sent **Tracking** a press release in French which couldn't understand. We did a lot better when we listened to their album, **Colours And Make Believe** on **Danceteria**, available through **Revolver** and the Cartel. **Danceteria** also has releases from **Von Magnet**, **The Outlines**, **Slush Television** and a whole lot more that we've mentioned in recent weeks.

THE AWARENESS label presents a compilation of acts who've appeared at the Mean Fiddler Acoustic Room and you can get this little crate through the Cartel. Included are offerings from **The Barley Works**, **The Dinner Ladies**, **John Warty**, **Heading To Hell**, **Burgundy** and **All Because The Lady Loves** and several

others. **The Band Of Holy Joy** smack right into a new decade with a new album for **Rough Trade** called **Positively Spooked** and **The Darkside**, recently signed to **Situation Two**, has a 12-inch called **High Rise** Love available through **Rough Trade** and the Cartel.

TAD RELEASE a new album/CD called **Salt Lick** on the **Gleifer** house label through **Southern Record Distribution**, while former member of the **Sound**, **Adrian Bondar** returns to the action in a solo capacity, well as part of **Adrian Bondar And The Citizens** actually, to release a single on **Play It Again Sam**, through **APT**, titled **Beneath The Big Wheel**. The **Haund God** label launches itself with a classic **Wilko Johnson** album **Ice On The Motorway** and an album featuring **Eddie And The Hot Rods** - old-takes called **Curse Of The Hot Rods**.

BEST OF recent moments include: **The Hypnotics** Situation Two single **Half Man Half Boy**, through **Rough Trade** and the Cartel. **The Guana Bats'** **Electro Glide In Blue** album on **New Routes** through **Rough Trade** and the Cartel. **Digital Underground's** debut **Sex Packets** album on **BCM** through **Pinnacle**; **Little Red Schoolhouse's** **Grubby Highway** **Courty Lane** on **Cherry Red** through **Pinnacle**; **Rides'** new EP **The Play EP** on **Creation** through **Rough Trade** and the Cartel; **Ultravox** **Scenes'** new single **Starting At The Sun** on **AAD** through **Rough Trade** and the Cartel; **The New Fast Automatic Daffodils'** new single, **Big on Playtime** through **APT**; **Blake Babies'** **Carwig** album on **Mammoth** through **Nightshift** and the Cartel; **KLF's** 12-inch single **Over-shadowing Me** on **Play Hard** through **Nine Mile** and the Cartel; **Bradford's** debut album **Shouting Quietly** on **Foundation** through **Rough Trade** and the Cartel; and **Walter Salas Humora's** (from the **Silos**) solo album **Lagaritia** on **Rough Trade** through the Cartel.

DISTRIBUTION  
TOP INDIE  
TOP 40 SINGLES

1	4	STRAWBERRY FIELDS FOREVER Candy Flip Dance Moves Factory FAC 3727 (P)	Dubai/Pension 08/10/92 21A2
2	5	NEW STEP ON Blue Savannah Mama Gave Birth To Your Soulchild Cap 31/Tenney Bay GHE124 (M)	12/24/92 129 (M)
3	6	6 MAMMA GAVE BIRTH TO YOUR SOULCHILD Blue Savannah Cap 31/Tenney Bay GHE124 (M)	12/24/92 129 (M)
4	7	7 BETTER WORLD HANG ON TO YOUR LOVE PWL PWL 175 (P)	Desca WANTED 15 (PAC)
5	8	8 HANG ON TO YOUR LOVE John Dancie PWL PWL 175 (P)	Desca WANTED 15 (PAC)
6	9	9 THIS IS HOW IT FEELS Another Day In Paradise Load Creation CREO 787 (U)	12/24/92 129 (M)
7	4	4 ANOTHER DAY IN PARADISE Load Creation CREO 787 (U)	12/24/92 129 (M)
8	5	5 LOAD Load Creation CREO 787 (U)	12/24/92 129 (M)
9	6	6 SHE BANGS THE DRUMS The Storm Bears Silvertone OREST 17 (P)	12/24/92 129 (M)
10	7	7 ENJOY THE SILENCE Dance Moves One Little India 38 187 (U/M)	12/24/92 129 (M)
11	8	8 ENJOY THE SILENCE Dance Moves One Little India 38 187 (U/M)	12/24/92 129 (M)
12	9	9 THE BEAT IS TECHNOTRONIC This Beat Is Techno Big One YES/86 20 (M)	12/24/92 129 (M)
13	10	10 LET'S HANG ON Elephant Stone Silvertone OREST 17 (P)	12/24/92 129 (M)
14	11	11 ELEPHANT STONE The Storm Bears Silvertone OREST 17 (P)	12/24/92 129 (M)
15	12	12 MADE OF STONE The Storm Bears Silvertone OREST 17 (P)	12/24/92 129 (M)
16	13	13 YOU'RE GONNA GET ALL MY LOVE PWL PWL 175 (P)	12/24/92 129 (M)
17	14	14 MOTHER UNIVERSE New TV 91 (M)	12/24/92 129 (M)
18	15	15 TSTONE Wings/Carter (Harp) 31 (M)	12/24/92 129 (M)
19	16	16 BRING FORTH THE GUILLOTINE She Sings Along Lone 1247 187 (M)	12/24/92 129 (M)
20	17	17 MADCHESTER RAVE ON E.P. Walk On By Factory FAC 327 (PAC) 21A2	12/24/92 129 (M)
21	18	18 WALK ON BY Flubiddiddiddiddo Warkap Warkap 1241 111 (P)	12/24/92 129 (M)
22	19	19 RAGGA HOUSE [ALL NIGHT LONG] There Goes My Happy Marriage Lone 1247 187 (M)	12/24/92 129 (M)
23	20	20 THERE GOES MY HAPPY MARRIAGE Maggie's Zoo Lone 1247 187 (M)	12/24/92 129 (M)
24	21	21 YOU'RE GONNA MISS ME (REMIX) Pawns In The Game Kemp/LUCO 1310 (M)	12/24/92 129 (M)
25	22	22 PAWNS IN THE GAME Pawns In The Game Kemp/LUCO 1310 (M)	12/24/92 129 (M)
26	23	23 WANTED Tel Me Where You're Going Superna SUP22 144 (P)	12/24/92 129 (M)
27	24	24 TEL ME WHERE YOU'RE GOING Mad Love (EP) Lone 1247 187 (M)	12/24/92 129 (M)
28	25	25 HAPPENIN' ALL OVER AGAIN Foggy Gold/What The World Is Superna SUP22 144 (P)	12/24/92 129 (M)
29	26	26 HAPPENIN' ALL OVER AGAIN Foggy Gold/What The World Is Superna SUP22 144 (P)	12/24/92 129 (M)
30	27	27 FOGGY GOLD/WHAT THE WORLD IS The Inco Superna SUP22 144 (P)	12/24/92 129 (M)
31	28	28 JAILBREAK Rico Phylosa PHYL 212 (P)	12/24/92 129 (M)
32	29	29 W.I.F. Rico Phylosa PHYL 212 (P)	12/24/92 129 (M)
33	30	30 W.I.F. Rico Phylosa PHYL 212 (P)	12/24/92 129 (M)
34	31	31 ALL WE WANTED TO DO IS DANCE New So Horny Production House 7947 016 (PAC)	12/24/92 129 (M)
35	32	32 ME SO HORNY Indulge New So Horny New So Horny 7947 016 (PAC)	12/24/92 129 (M)

## TOP 20 ALBUMS

1	2	VIOLATOR Dance Moves Factory FAC 3727 (P)	Made 27/MA 41 (M)
2	3	THE STONE ROSES The Storm Bears Silvertone OREST 17 (P)	12/24/92 129 (M)
3	4	WILD! The Storm Bears Silvertone OREST 17 (P)	12/24/92 129 (M)
4	5	BEZERK Tegomart Manc for Nelson 98/1 76 (P)	12/24/92 129 (M)
5	6	HIGH AND RISING Warehouse Raves 3 Vicious Tennor Bay/La Dis 162 1 (M)	12/24/92 129 (M)
6	7	WAREHOUSE RAVES 3 Vicious Tennor Bay/La Dis 162 1 (M)	12/24/92 129 (M)
7	8	SEX PACKETS Digital Underground BCM 848 131 (PAC)	12/24/92 129 (M)
8	9	PENNIES FROM HEAVEN The Healer BBC 837 748 (P)	12/24/92 129 (M)
9	10	THE HEALER The Healer BBC 837 748 (P)	12/24/92 129 (M)
10	11	BUMMED Hypnotics Factory FAC 3727 (P)	12/24/92 129 (M)
11	12	CHINOXIOUS The Inco Under One Flag 1142 (P)	12/24/92 129 (M)
12	13	REPEATER The Inco Under One Flag 1142 (P)	12/24/92 129 (M)
13	14	WALK ON BY Reading, Writing & Arithmetic Rough Trade ROUGH 148 (M)	12/24/92 129 (M)
14	15	READING, WRITING & ARITHMETIC The Inco Rough Trade ROUGH 148 (M)	12/24/92 129 (M)
15	16	ENJOY YOURSELF The Inco Rough Trade ROUGH 148 (M)	12/24/92 129 (M)
16	17	THE CIRCUS The Inco Rough Trade ROUGH 148 (M)	12/24/92 129 (M)
17	18	PISSED AND PROUD The Inco Rough Trade ROUGH 148 (M)	12/24/92 129 (M)
18	19	SOUNDCLASH The Inco Rough Trade ROUGH 148 (M)	12/24/92 129 (M)
19	20	INDIE TOP 20 VOL 8 Various New So Horny 7947 016 (PAC)	12/24/92 129 (M)

Compiled by Music Week from Gallup Data





**Radio has a long tradition of playing safe with potentially controversial records, from George Formby to the Sex Pistols, but what is the criteria for actually banning a record? Selina Webb and Alan Jones find out**

**E**VER SINCE George Formby whipped out his Little Slick Of Blackpool Rock back in the Forties, records have been subject to scrutiny before being played on the radio.

Over the years there has been surprisingly little change in the criteria for disapproval, but there have been some curious anomalies along the way. Innuendo, bad language, offensive directions or blatant sexual references have always been the most obvious reasons for a ban, but in the Sixties artists were accused of sullying our senses by concocting poor versions of classical works. Similarly bizarre was the banning of so-called "death discs" such as Tell Laura I Love Her — the public's ears were considered too sensitive to tackle such maudlin sentiments. Reference to commercial advertising was another baddie. Paul Simon's Kodachrome was banned, as was The Kinks' Lola — not due to its transgressive references, but because it mentioned a well-known soft drink.

In fact The Kinks were among the first to cotton on that it was easy to avoid problems by recording alternative versions of their records; they substituted Coke with cherry cola in this case. More recently Wasp made two versions of their Mean Man — which was littered with Fwords in its original form, and who would know that the seemingly-innocent Going Back To

My Roots by the FBI Project kicks off with a sensible message about condoms?

George Michael encountered problems with his I Want Your Sex which were solved in the US by the mysterious appearance of a version entitled I Want You Love. In Michael's case the radio ban spoils a flawless career. Stateside where radio play counts in the charts. Here a ban can do wonders for an artist's chart position, a fact which has prompted Radio One to avoid the official line in favour of "just not playing the record".

"We don't ban records any more," says Radio One head of music Roger Lewis. "We've found from experience that all it does is create publicity for the artist. On occasions, very rare occasions, we utilise the nine o'clock watershed for anything of an adult nature or anything unsuitable for young ears."

John Peel agrees that a record's suitability should be left to the discretion of individual DJs. "Bans are a very useful marketing device," he says. "In the past there have been bans who have made bonding records, got stories in the tabloids saying that they've been banned and caused a flurry of publicity for themselves."

These days Radio One bans exist only in the stories of tabloid journalists, the station preferring to declare an unsuitable record "not our cup of tea."

"We don't play much Doris Day, but that doesn't mean she's banned," quips spokesman Jeff Simpson, who reports that the playlist is decided primarily on a record's musical merit. "We only look at the lyrics when we've decided that we like the record," he says.

Inevitably plenty of dodgy lyrics have slipped through the net, not least Lou Reed's Walk On The Wild Side which is now back on the airwaves in two new versions.

Ice T's You Played Yourself was

even stickered as being possibly offensive, but reached the turntable on Jeff Young's specialist show.

There are a number of rap artists who expand their lyrics on racist or sexist material and get away with it. N.W.A and 2 Live Crew are among the more obvious examples, and the lack of decency in much rap is a matter of concern for John Peel.

"So many rap records are built around the idea that 'my willy is bigger than anyone else's,'" he says. "I play a lot of rap but I avoid the sexist records. If I've got an album that's full of crap but has one good track, I don't play the good track in case it steers people in the direction of the rest."

Peel concedes that such action goes against the grain of his general philosophies "but as a son, husband and father I object to that kind of thing. Often the groups can be very articulate about black freedom and rights and then throw in a track about bashing their wife about because she hasn't got the mead on the table — isn't there something a little inconsistent in there?"

The history of records officially or unofficially banned from the airwaves embraces a broad spectrum of music. Between the downright rude of Max Romeo's Wet Dream and Jane Birkin's Je T'Aime... Moi Non Plus to the political such as Wings' Give Ireland Back To The Irish, records have been shunned for any number of nebulous reasons. Among the most notorious are Frankie Goes To Hollywood's Relax, The Beatles' A Day In The Life, The Sex Pistols' God Save The Queen, Ian Dury's Spasticus Autisticus, XTC's Dear God and The Byrds' Eight Miles High.

It seems that the BBC prefers to ignore a controversial issue rather than play a record that either supports it or stands against it. Word is that in 1980 researchers working on a documentary about pirate

radio discovered that the innocuous We Love Pirate Stations had been impetuously banned from its 1m-strong record library. But, as records like Relax and I Want Your Sex appear to have crept back within the bounds of decency — they were now played occasionally on Radio One — the station is adopting a less hysterical approach to the problem of the public's sensitive ears.

As John Peel says, "It's impossible to know where to draw the line, so it's best not to draw a line at all. Even if you asked yourself which records are about sex you'd find that they are all about sex, even instrumental, so where do you start?"

**'We don't play much Doris Day, but that doesn't mean she's banned... We only look at the lyrics when we've decided that we like the record'**



GEORGE MICHAEL: a flawless run of his was briefly threatened when the ever-sensitive Americans took umbrage with I Want Your Sex... later to reappear as I Want Your Love

MUSIC WEEK



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**STATION PROFILE**

**RADIO WYVERN**

RADIO WYVERN launched in October 1982 to one of the "most beautiful, but least populated areas of the country," says programme co-ordinator Stephanie Denham. The station's reach is the two old counties of Herefordshire and Worcestershire.

**Music Policy**

Until recently the station's playlist was a mix of top 40 and oldies. However, Denham, and head of music Sammy Southall, have decided the charts do not reflect their listeners' requirements and now records only reach the daytime playlist on merit. All new releases are listened to, regardless of reputation, which has resulted in several

B sides and unknown artists making it "ahead of the Janet Jackson core." Dave Rowles of this world's Last Week A list includes Hugh Masekela, Laid Back and Navah. Specialist music shows take over from 6-9pm.

**Presenters**

Breakfast jock Jason Harrold was one of Wyvern's "Find a DJ" contests. Southall presents the morning show. Another local boy, Ed Douglas hosts from 2-6pm, while 19-year-old Elliott "Spiderman" Webb, fame with the underman 21s, takes over after 6pm. Many former Wyvern jocks have gone on to become national names: Sybil Ruscoe and Eleanor Oldroyd of Radio One and Neil Fox of Capital are but some who started here.

**Audience**

The target audience is 25-45 and the transmission area serves more than 1/2m people. Main opposition comes from Radio One,



ELLIOTT WEBB of Radio Wyvern

but Radio Four also "seems to have a strong appeal with the country's landed gentry."

**The industry**

In 1986 managing director Norman Silton fought a battle with the IBA via the pages of The Times and the trade press against the costs to the ILR network.

SARAH DAVIS





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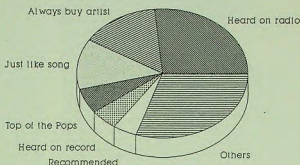
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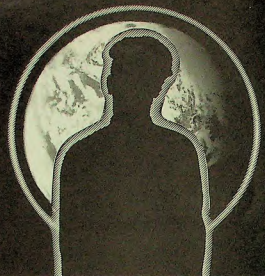
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## CYBERSCULPTURE

7" 1/2" PROF(T) Out April 23rd

## THE GREEN HOUSE EFFECT

(LP/Cass/CD FILE(R) (CT) (CD) 293

Out June 4th

## Other April releases on Profile Records

Out now: **Only In The Dark:** If You Truly Love Me 12" PROF(T) 283

**Rob Base:** Get Up and Have a Good Time (Chad Jackson remix) 7" 1/2" PROF(T) 292

Out April 23rd: **Poor Righteous Teachers:** Holy Intellect (LP/Cass/CD FILE(R) (CT) (CD) 289

Out April 30th: **Profile Rap Hits Vol. 1** Video PROV 1

Out April 30th: **LA Star:** Fade to black (boiler house boys remix) 7" 1/2" PROF(T) 294

Out April 30th: **Rescue International:** Feel (U.K. signing)

Distributed by Primatic

## Dance

AND DISCO

## James Milton

C O L U M N

THE COUNTDOWN has begun: due commercially on April 23 is the new, husky **Victoria Wilson James** wailed, sometimes **Dionne Warwick** ish, **Wishing On A Star** quating, **SOUL II SOUL A Dreams A Dream** (10 Records TENX 300). In the current climate, it'll be amazing if **DOESN'T** hit at number one straight off!

Meanwhile, imports getting recent attention include the ultra commercial and exciting **Shocking Blue** 1970 classic revamping (by the same Italian **BHF Team** as **J.T. & The Big Family**—Moments In Soul) **DON PABLO'S ANIMALS Venus** (The Piano Mix) (German ZYX Records ZYX 6281-12); shouts prodded excitingly frantic throbbing and racing **D-SHAKE** Techno

Trance/Yggggggggggggg (Dutch Go Boney Records BANG 003); **Marshall Jefferson** created superb Seventies soul-like **RICHARD ROGERS** Can't Stop Loving You (US SAM Records SAM 5006); mournful African chants underpinned raggedly sung gentle loose jazz funk-ish **NIGERIAN NATION** African Morning (US Active Records ACT3070);

**Brooklyn Funk Essentials** created specialist house four tracker selling for contrasting treatments of the mystically muttered **SUBLIMINAL**

**AURRA** Ease The Pressure (US Fourth Floor Records FF-1111); late Seventies flavoured contering jazz funk/house **JOE NEGRO** Do It, Believe It (US Nupgroove NG 045); lightly county hip house **FRANK & POZZY** Get Hip To The **Disc** (US Viola Da Gamba VDG 1719); naggingly familiar sweetly cooed wiggly trailing

**RYUICHI SAKAMOTO** featuring **Jill Jones** You Do Me (US Virgin 0-96495); girls charmed house, given six different mixers' treatments, **EASTY** Don't Play Me Raw (US Sleeping Bag Records SLX 40160); jiggly rolling **DJ Mark The 45 King** participating in some mixes) plaintively tuneful **SYBIL** Crazy 4 U (US Next Plateau Records Inc NP50115) — this latter due out here in fewer mixes as Crazy For You (PWL Records PWLT 53).

Other current or imminent UK releases include the sensuous moaning and pulsing gentle ambient house **DA POSSE & UNDERGROUND CREW** Feel The Melody (RePublic Records LIC2 037, via Rough Trade); **Emotions** Best Of My Love-ish lurching jaunty rap **3RD BASS** Brooklyn Queens (Def Jam recordings 655830 6); **Bob Marley** Could You Be Loved bossed slippery rap **SOLID POSSE** Unity Rap (Sleeping Bag Records 58UK 221); 1988's frantic acid To Be Or Not To Be coupled cheerful squally brisk instrumental **NEAL HOWARD** Indulge (Network NH 1), via

Kool Kat, Birmingham group's (despite the Sheffield area code label name) early Eighties-style electro instrumental **RYTHMATIC** Toka Me Back (0742 Records R1); **William Orbik** created girl nagged twittersy fast acid house **BASS-O-MATIC** In The Realm Of The Senses (Guerrilla Records GRXR 1, via Virgin); **Mike Stevens** co-produced soulful jiggly rolling **DAVID GRANT** Keep It Together (4th + B'way 12BRW 169); much hyped UK blue eyed soulster's lush jiggly swingbeatish **LANCE ELLINGTON** Treat Me Right (Breakout USA1 683); frantically scurrying duetted hip house (with some amusing **Gershon Jackson** lyrics in some mixes) **MIKE DUNN** Born 2 B Houze (Desire WANTX 24, via Pacific);

**Soul II Soul**-ishly tempoed joggling **Diane Ross** classic adopting **KEY III** featuring **Belinda Kei** Ain't No Mountain

High Enough (GTI Records GTI 1017); languid guy charred humply lurching sparse haunting Huddersfield hip house **PUS ONE** It's Happenin' (MCA Records MCAT 1405); German recorded sax squallied jittery "ambient funk" (T) **CO**

**DEPENDENTS OF KNOWLEDGE** The Life Side (I.C.T. Records CTTB, via Pacific); Another One Bites The Dust (and **Zapp** vocoder) based **ATRIPE CALLED QUEST** Public Enemy (Live LIVE T 242); controversial **Public Enemy** (rather than Public Enemy) member's funkily rolling militant rap **PROFESSOR GRIFF AND THE ASIATIC DISCIPLES** Pawns In The Game (Luke Skywalker GR 131, via

Greyhound Records); spaghetti western themes accented ambient house **THE MAN WITH NO NAME** Way Out West (Spirit Cut Records SCUT 001T, via Spartan); **Jayne Trefton** waited friskily flying UK house **RODEO JONES** Desire II (Ruff Records EN 1201, via G&M); droning jiggly specialist rap **M.C. DUKE & D.J. LEADER I** The Final Conflict (Music Of Life NOTE 35); repetitive girl intoned sparse rhythmically jolly hip house **KUTU** break based bounding **JULI ROGER** Musique C'est

Le Monde Futur (Desire WANT X22, via Pacific); Spanish Hustle based enthusiastically jolly hip house **CUTMASTER & M.C.** **GROOVE** Rip It Off, Girls (Who's Body) (SOIKIT SK001, via 01 458 7636). Finally, this year's Help A London Child charity benefiting disco classic revival by **Capital FM** presenters **Pat Sharp** and **Mike Brown** is the **Stock Aitken Waterman** produced **Odyssey** oldie remaking **PAT & MIKE** Use It Up And Wear It Out (PWL Records PWLT 55) — not that **P&M** are much in evidence!

— while her best value dancefloor filler in quite a while is the **Shep Pettibone** co created **MADONNA** Vogue/KeeP It Together (Sire W9851T), even if there is only one mix here of each.

## SINGLES OUT NOW

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# TOP DANCE SINGLES

14 APRIL 1990

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

THIS WEEK		LAST WEEK		ON CHART	
1	8	<b>THE POWER</b>			
8 Snap Arista 113133 (12"-41313) (BMG)					
2	3	<b>GHETTO HEAVEN</b>			
2 Family Stand Atlantic/East West A79971 (W)					
3	17	<b>STEP ON</b>			
3 Happy Mondays Factory FAC272 (12"-FAC272) (P)					
4	5	<b>DON'T MISS THE PARTYLINE</b>			
4 Bizz Nizz Cooltempo/Chrysalis COOLX0203 (C)					
5	3	<b>WHAT 'U' WAITIN' 4'</b>			
5 Jungle Brothers Eternal/WVE W9865 (1) (W)					
6	4	<b>STRAWBERRY FIELDS' FOREVER</b>			
6 Candy Flip Debut/Preston DEBTX 2092 (PAC)					
7	3	<b>THIS BEAT IS TECHNOTRONIC</b>			
7 Technotronic Swanyard SYR179 (BMG)					
8	4	<b>CHIME</b>			
8 4 Oriental Hrr/London FX1 135 (F)					
9	3	<b>KILLER</b>			
9 Adami MCA MCA(T)400 (F)					
10	7	<b>911 IS A JOKE</b>			
10 Public Enemy Def Jam/CBS 6558377 (6558378) (C)					
11	4	<b>MAMMA GAVE BIRTH TO THE SOUL</b>			
11 Queen Latifah/Da La Soul Gee Str/Tommy Boy GEE11 26 (I)					
12	9	<b>BETTER WORLD</b>			
12 Rebel MC Desire WANT(X)25 (PAC)					
13	6	<b>PROGEN</b>			
13 Shamen One Little Ind. 36177 (36171) (2) (I)					
14	15	<b>THAT'S THE WAY OF THE WORLD</b>			
14 Mobb With Cathy Dennis Hrr/London FX1 132 (F)					
15	4	<b>ANOTHER DAY IN PARADISE</b>			
15 Joan Fronik Debut/Passion DEBTX1 3093 (PAC)					
16	19	<b>BROOKLYN-QUEENS</b>			
16 3rd Base Def Jam/CBS 6558307 (6558306) (C)					
17	15	<b>OPPOSITES ATTRACT</b>			
17 Paulo Abdul/The Wild Pair Siren/Virgin SRN(T) 124 (F)					
18	5	<b>EVERYTHING STARTS WITH AN 'E'</b>			
18 E-Zee Posse More Protein/Virgin PROT 1 (12) (F)					
19	15	<b>VOGUE</b>			
19 Madonna Sire W 9851 (2) (P)					
20	15	<b>THIS BEAT IS TECHNOTRONIC</b>			
20 MC B. feat. Daisy Dee Big One (V)1810 20 (I) (R)					

21	15	<b>DEVOTION</b>			
21 Kicking Back With Taxman 10/Virgin TEN(X) 297 (F)					
22	NEW	<b>WEIGHT FOR THE BASS/MUSICAL</b>			
22 Live 3 10/Virgin TEN(X) 298 (F)					
23	14	<b>LOADED</b>			
23 4 Primal Scream Creation CRE 070(T) (I) (R)					
24	13	<b>DON'T YOU LOVE ME</b>			
24 4 49ers 4th B'way/Island 12(B)RW 167 (F)					
25	14	<b>ALL NIGHT LONG</b>			
25 4 Jay McInn & Livin' Bass 10/Virgin TEN(X) 304 (F)					
26	3	<b>TESTONE</b>			
26 3 Sweet Exorcist Warp/Outer Rhythm - (WAP-3) (I) (R)					
27	12	<b>NATURAL THING</b>			
27 Innocence Cooltempo/Chrysalis COOLX0201 (C)					
28	3	<b>ESCAPEE</b>			
28 3 Janel Jackson Breakout/A&M USA(T)84 (F)					
29	15	<b>MOMENTS IN SOUL</b>			
29 J.T And The Big Family Champion CHAMP1(2) 237 (BMG)					

THIS WEEK		LAST WEEK		ON CHART	
<b>JET STAR RECORDS</b>					
01-961 5818					
<b>REGGAE CHART</b>					
<b>REGGAE DISCO CHART</b>					
1	(1)	<b>HALF MY AGE</b> Sanchez & Lay G			Greenalmond GRED 344
2	(2)	<b>MCHEE LOVE</b> Ego Brain			Swanyard SYR 011
3	(3)	<b>KNOW HOW TO MOVE</b> Heat Charger			Follow KCF 103312
4	(2)	<b>AMAZING GRACE</b> Sanchez			Charm CRT 41
5	(6)	<b>ROCK WITH YOU</b> Frankie Paul			Jonesy NDA101 41
6	(4)	<b>CHAKA ON THE MOVE</b> Chaka Demus			Penthouse PHE22
7	(9)	<b>CARELESS WHISPER</b> Rubie U			Eastern Tapes EGT 11
8	(12)	<b>SARING THE NIGHT</b> Saring			The Hines Sound HNS 025
9	(11)	<b>NEVER RISK LOSING YOUR LOVE</b> John McLean			Amoy AM 08
10	(13)	<b>LOVE IS THE MESSAGE</b> Sunny Lee			Edgemo HCF 103412
11	(7)	<b>RAD IN BED</b> The 4's & Crystal			Greenalmond GRED 258
12	(8)	<b>FAIRY GODMOTHER</b> Avenue B			Charm CRT 43
13	(5)	<b>STOP LOVING YOU</b> Frankie McGeog			Shady & Classics SCL 3
14	(16)	<b>RID-KILUNG-KILUNG</b> Red Dragon			Stanton Records SRT 3
15	(2)	<b>STAND BY ME</b>			Amoy AM 08
16	(22)	<b>DON'T LEAVE ME NOW</b> Sandra Cax			London/41 900
17	(19)	<b>DON'T STOP</b> Debrah Lee Dixon			Greenalmond GRED 248
18	(14)	<b>LADY IN BLUE</b> Dennis Brown			New Home Music NHM 205
19	(1)	<b>SHE BIG AND SHE READY</b> Lulu Clark			T-Daddy 01 41
20	(28)	<b>HOLDING ON TO YOU</b> Freddie T			Follow PPS 11

## TOP 10 ALBUMS

1	1	<b>DEEP HEAT 6 - THE SIXTH SENSE</b>			
1 Various Telstar STAR2412/STAR2412 (BMG)					
2	9	<b>SEX PACKETS</b>			
2 Diagonal Underground BCM BCM3771/P/BCM3771 (PAC)					
3	2	<b>WAREHOUSE RAVES</b>			
3 Various Ramour RUM103/CRUM103 (PAC)					
4	3	<b>RIGHT STUFF 2 - NOTHIN' BUT</b>			
4 Various Shybz SHW996/SMC998 (STY)					
5	7	<b>SKINBEAT - THE FIRST TOUCH</b>			
5 Various Really Use SKN101/SKN101 (C)					
6	3	<b>TECHNO 2 - THE NEXT GENERATION</b>			
6 Various 10/Virgin DIX89/CXD89 (F)					
7	5	<b>NOW DANCE 901</b>			
7 Various EMI/Virgin/Poly NOD 4/TCNOD 4 (E)					
8	NEW	<b>LIVING ON THE EDGE</b>			
8 Keel Stevens Debut DBL 905/CZD 05 (PAC)					
9	8	<b>BACK ON THE BLOCK</b>			
9 Quincy Jones Qwest/Warner Bros WX313/WX313 (W)					
10	NEW	<b>PUMP UP THE JAM</b>			
10 Technotronic Swanyard SYR11/STRM1 (BMG)					

30	48	<b>REAL REAL REAL</b>			
30 2 Jess Jones Food/EMI 12(F)FOOD 4 (E)					
31	NEW	<b>HEART BEAT</b>			
31 New Seduction A&M USA(T) 685 (F)					
32	2	<b>WE'RE COMIN' AT YA</b>			
32 5 Quorts feat. Stimp Mercury/Phonogram ITM 21(2) (F)					
33	NEW	<b>TOMORROW</b>			
33 Tony C. Cheek Synco/EMI 12(TS)34 (E)					
34	NEW	<b>THE EXTENDED PLEASURE OF DANCE</b>			
34 808 State ZTT/Wave (Z)ANG 27 (W)					
35	NEW	<b>I LEFT MY MALLET IN EL SEGUNDO</b>			
35 A Tribe Called Quest Jive JIVE1242 (BMG)					
36	10	<b>DUB BE GOOD TO ME</b>			
36 10 Beach International/Lindy Gol GOD(X) 39 (F)					
37	24	<b>RHYTHM OF LIFE</b>			
37 4 Olata Adams Fontana/Phonogram EMI 1(2) (F)					
38	40	<b>I'D RATHER GO BLIND</b>			
38 2 Sydney Youngblood Circa/Virgin YR143 (F)					
39	28	<b>GLAD YOU'RE IN MY LIFE</b>			
39 2 Shabazz RCA PB4919 (12"-PT491922) (BMG)					
40	NEW	<b>FAME '90</b>			
40 David Bowie EMI USA 12(F)FAME 90 (E)					
41	37	<b>IT MAY BE WINTER OUTSIDE</b>			
41 4 Sir Lloyd/Alex Charles LGR SL(T) (J)S(E)					
42	18	<b>SATURDAY LOVE (FEELIN' LUV)</b>			
42 18 3 Charrelle & Alex O'Neal Tubo 655907 (655906) (C)					
43	NEW	<b>INDULGE</b>			
43 Neal Howard Network/Kool Kat (N)K7 1(1) (P)					
44	31	<b>SWEAT</b>			
44 31 J.Wy Williams Urban/Polydor URXB150 (F)					
45	29	<b>THE SECRET GARDEN</b>			
45 29 2 Quincy Jones/Variuos Qwest/Warner Bros W9992(T) (W)					
46	NEW	<b>ANOTHER DAY IN PARADISE</b>			
46 J.L. Line Joba 12(J)JABA 1 (BMG)					
47	2	<b>MUCH</b>			
47 41 2 Paradise 10/Less Stress Mr. Modo - (M)S 0197 (G)M)					
48	43	<b>PAWNS IN THE GAME</b>			
48 43 2 Professor Griff/L.A.D. Skywalker TGR 131 (GR 131) (GAY)					
49	NEW	<b>EXPRESSION</b>			
49 Salt-N-Pepa Jive JIVE 132 (F)					
50	NEW	<b>HOLD ON</b>			
50 El Vogue Atlantic(USA) 086234 (imp)					

## TOP 10 BUBBLERS

1	1	<b>YOU'RE GONNA GET ALL MY LOVE</b>			
1 Pounce 4 Thought PWL PWL(T) 49 (P)					
2	2	<b>GO ON GIRL</b>			
2 Roxanne Shante Breakout/A&M USA(T) 689 (F)					
3	3	<b>YOU'RE GONNA MISS ME (Remix)</b>			
3 Turntable Orchestra Republic IL1012(X) (I)					
4	4	<b>DON'T LET THEM HOLD YOU BACK</b>			
4 Blacksmith Hrr/London FX1 130 (F)					
5	4	<b>AFTERMATH</b>			
5 Red By Red 10/Virgin TEN(X) 303 (F)					
6	6	<b>DISCOVER ME</b>			
6 Alicia Warren RCA PB 43491 (PT 43492) (BMG)					
7	7	<b>ME SO HORNY</b>			
7 2 Live Crew Skywalker 7GRUK 137 (GRUK 127) (GY)					
8	8	<b>TECHNODANCE/YAAAAAHHHHH</b>			
8 D. Shick Go Bang (BMG 003) (imp)					
9	9	<b>YOU WANT MY LOVE</b>			
9 Ollintipe Citizen Kane 7KANE1 (7KANE1) (P)					
10	10	<b>THE MOOD</b>			
10 Symbols And Instruments KMS (KMS 02) (imp)					



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# breaking volumes

**The spoken word market is burgeoning as never before with more specialist companies — as well as several of the majors — discovering the potential of the 'talking books' market, as Chris White discovers**

THE LATEST newcomer to the lucrative and consistent spoken word market is CPM Productions' *The Drama Collect*, which launches with four titles in April and a further eight titles later in the summer. The company is run by John Bossett and Mike Kition and is a new firm alongside their existing and successful children's product range, Professor Playtime.

Bossett comments: "The main problem with spoken word product distribution to the right 'traffic', the product is a loss leader, in the wrong position by shop staff. The general public are not yet educated to the location and category of the product which generally end up in the audio section under a variety of subjects."

He adds: "The reason for our transition into this market is the great response we received on initial research. All the titles in *The Drama Collect* have won awards from around the world. They have been broadcast on radio in the UK and the US, and are also used for in-flight entertainment. I certainly see the area of spoken word product becoming more and more popular in the UK over the next two years."

First Drama Collect releases, which are distributed through Spartan, Ruskin Book Distributors, and DMS (to the multiples and toy shops) are *Murphy On The Bounty*, *Sweeney Todd & Other Rogues*, and *Two Samuel Pepys titles*, *Fire And Plague* and *Jealousy & Infidelity*. Forthcoming titles include *A Tale Of Two Cities*, *Three Men In A Boat* and *The Canterbury Tales*. They have all been produced by Independent Radio Drama Productions' Tim Crook and Richard Shown who specialise in producing drama for commercial radio in the UK. Each double-cassette pack has nearly two hours playing time and has a retailing price of £6.99.

Listen For Pleasure, the spoken word at Music For Pleasure, has seven new titles lined up including the classic Victor Hugo novel *Les Misérables* narrated by Martin Jarvis, *Parrot Investigations*, Vol 2 read by television's Poirot, actor David Suchet, Edgar Allan Poe's *Tales of Horror* (read by Christopher Lee) and two new recordings, *Gulliver Travels*, and *The Dick Francis best-seller*, *Straight*.

LFP spoken word label manager

Roger Godbold says: "The mixture is much as before, a spread of product across differing literary styles and it is this policy as much as anything that keeps that label at the forefront of the spoken word market."

MFP also looks after the long-established Argo catalogue which has 11 titles lined up for release in spring including two poetry compilations, and Shakespeare classics like *The Winter's Tale*, *The Merchant Of Venice* and *The Merry Wives Of Windsor*, performed by the Marlowe Drama Society.

Godbold adds: "Around 18 per cent of our spoken word titles go through book shops, 1.6 per cent through independent record shops, 4.7 per cent through multiples like WH Smith, Menzies, Boots and Entertainment UK. Another 19 per cent go to outlets like the Royal Shakespeare Company, Chortwell and the Imperial War Museum."

"With potential buyers we find that the major groups remain motorists, both those commuting and those on holiday, plus housewives seeking some relief from the boredom of housework. Additionally, and in particular with the Argo catalogue, many students facing examinations at various levels, look to the spoken-word cassette to enhance their studies."

The BBC Collection was launched in September 1988 and has nearly 100 titles in its catalogue of which, to date, 16 units have been sold to make it a market leader. April releases include *Woman's Hour Short Stories*, *The Ginger Tree* narrated by Hannah Gordon and *Oranges Are Not The Only Fruit* narrated by Charlotte Coleman. Following in May will be *Sherlock Holmes 3*, *The Sittaford Mystery* by Agatha Christie, *The Voice Of Cricket* narrated by John Arlott, *Jeeves And The Feudal Spirit*, and another Goons classic. Each title comprises two cassettes in a stylish package with a playing time of up to three hours.

Anstruther, radio and marketing manager at BBC Enterprises, says: "We will be doing a major promotion on Radio 4 under the banner *Summer Listening* when eight major new titles including *Just William*, *Memoirs Of A Sword Swallower*, *Letter To My Daughter* and *Looking For A Bluebird* will be heard at 4.30am, the peak-time slot which has already proved to have a great effect on sales. BBC TV trailers and a £50,000 marketing spend including national press advertising, will ensure the maximum promotional back-up. Every reading will be available on cassette at the time of transmission, and the promotion will be supported by posters and point-of-sale material for window and in-store displays."

Anstruther points out that spoken word sells "to an amazing range of people". He adds that BBC Collection titles go through multiples and record shops, and the remaining 40 per cent through book shops including Waterstones.

"All our recordings have come from the BBC radio archives and go back as far as 40 years ago

with the ITMA radio programme starring Tommy Handley. It's a superb library to look after, covering everything from comedy and drama through to thrillers and even programmes like *The Archers*."

Conifer Records has established a strong reputation for its distribution of spoken word product represented by such labels as Tellastory, Listen, Talking Tapes, Landfall and its own Conifer spoken-word series, and around 150 titles.

Barlett Bliss now has a range of 59 titles in its Tellastory series including novels by distinguished writers like Dickens, Allan Ahlberg and John Burningham. Listen's re-packaged back-catalogue of 20 titles features many traditional stories as well as forthcoming adult titles covering a range of classic fiction.

The latest addition to Conifer's range of spoken-word is Landfall Productions which is establishing itself in the spoken word cassette market with its series *Tales Of Fear And The Unknown*. Future titles will include stories from such authors as Ambrose Bierce, Robert Louis Stevenson and Arthur Conan Doyle.

Conifer's Delney Inglewood comments: "It is Landfall policy to publish stories complete and un-abridged, and read by the best available talent from the entire UK acting profession. The titles are usually produced as one-cassette sets rather than the double packs more usual as spoken word format. Our research has shown that a single cassette is a good impulse buy, and we have found that single cassettes are particularly successful with listeners such as motorists who want a story lasting from 20 to 90 minutes rather than a full-length novel."

Conifer's own productions continue to be in constant demand headed by the three top titles, *J.R.R. Tolkien's The Hobbit* narrated by Nicol Williamson, Richard Adams' *Watership Down* narrated by Roy Dotrice, and *Dickens' David Copperfield* also narrated by Roy Dotrice.

Gilly Vincent of Collins Audio, a division of Collins Publishers, says: "We started in the autumn of 1987 in the adult spoken word market and now have around 200 titles in catalogue, many of them from Caedon tapes which is highly respected in this area. The titles cover a wide range of authors, including Roald Dahl, Barbara Taylor Bradford and Thomas Hardy, books and narrators, the latter including Claire Bloom, Richard Burton, Roger Moore and Jeremy Irons (reading *The French Lieutenant's Woman*).

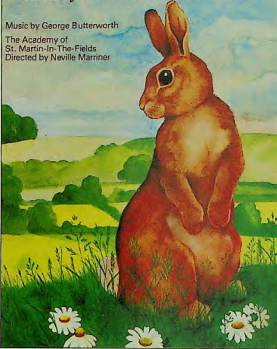
"Spoken word is a very good market and we go through many book shops as well as multiples like WH Smith and Woolworths, and independent outlets. The business is very steady, and is particularly good when we do joint promotional advertising with the shops concerned."

Vincent adds: "We are not in the business of releasing completely unjudged titles as our aim is not to want to lose too much of the

## WATERSHIP DOWN BY RICHARD ADAMS Read by ROY DOTRICE



Music by George Butterworth  
The Academy of St. Martin-in-The-Fields  
Directed by Neville Marriner



JIVE BUNNIES *Watership Down* continues its success story on spoken word

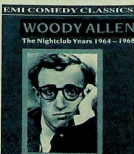
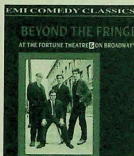
book. Realise the product just sells itself; it is very much a word-of-mouth situation."

Clive Stanhope's CSA Records recently moved into the spoken word market and has several titles available including *Pain Tales From The Hills*, a collection of short stories for adults by Rudyard Kipling, *Tales Of Mystery And The Supernatural*. Available in May will be John Buchan's Selected Stories, and Classic Science Fiction Stories narrated by Nicky Henson.

Stanhope points out that spoken-word fans are often people who read a story several years ago and want to hear them again. "I realised that a lot of the people who have portable stereos were not just youngsters, they were older people who obviously weren't listening to Bros or house music. My policy with spoken word though is to put out short stories as many listeners just don't have the patience to listen to two or three-hour tapes."

EMI Records has recently tapped its spoken word comedy archives with several double-cassette releases including *Flanders & Swann*, *The Goon Shows*, *Woody Allen (The Nightclub Years)* and *Beyond The Fringe*, which apart from being distributed by the EMI sales force are also going through Music For Pleasure's sales force thus ensuring a wider range of potential outlets.

David Hughes, director of Strategic Marketing at EMI Records, points out: "Traditionally many record companies believe that comedy does not sell well in record shops because people listen to a programme once on the radio or on television, and don't particularly want to hear it repeated. A couple of years ago though we put out an album by Victoria Wood and it was immensely successful."



COMEDY CLASSIC FROM EMI: laugh-a-minute stuff via the archives



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## FOR NAMES THAT COUNT IN TALKING TAPES

R E V I E W S

### Chris White highlights the depth and breadth of current product

**THE HOBBIT** by J.R.R. Tolkien narrated by Nicol Williamson. Coffer MKFR 105.7. First class spoken word recording comprising three cassettes and lavishly packaged Tolkien's novel is a long-established classic which has been a best-seller throughout the world. Demetrius Productions has come out with a recording that even Tolkien would surely have rated highly.

**THE GOON SHOWS**, Volume 1. EMI Comedy Classics. Spike Milligan, Peter Sellers, and Harry Secombe, along with the well-loved Goons, and three classic recordings, Tales Of Old Dartmoor, Dishonoured Tale Of Men's Shirts and The Coroner's Capsule. These were previously available on two albums, and were originally broadcast by the BBC in the Fifties. Fans old and new will welcome this new release in the EMI Comedy Classics series.

**WOMAN'S HOUR SHORT STORIES**. BBC Radio Collection. Features 12 stories broadcast over

the last few years including The Last Chapel Picnic, Other People's Bathrobes, Vacant Possession, An Act Of Reparation and The Wicked Stepmother's Lament. Playing time is three hours and as Woman's Hour has long had a solid following this new release from BBC Enterprises must have a great deal of sales potential.

**TOM BROWN'S SCHOOL DAYS** by Thomas Hughes, narrated by Rowan Atkinson. Listen For Pleasure. An abridged version of the perennial novel read by Rowan Atkinson which in itself must ensure plenty of sales potential. The book was originally published in 1857 and has never been out of print since.

This new LP title must be destined for a long shelf life as well.

**UNDER MILK WOOD** by Dylan Thomas, narrated by Richard Burton. Argo (through Music For Pleasure). Classic recording made in 1954 which has been newly re-packaged by MFP. Little need be said about this excepting that it was originally broadcast by the BBC and in many ways has become Richard Burton's monument.

**CLASSIC GHOST STORIES**. CSA Tell Tapes. A recent entrant into the spoken word market, CSA Tell Tapes has got off to a strong start with its first release including this title which includes Bram Stoker's The Judge's House, Edgar Allan Poe's The Tell-Tale Heart, and F.

Marion Crawford's The Upper Berth, all narrated by actor Richard Pasco. Distribution is through Pinnacle. CSA warns that these stories "are not suitable for those of nervous disposition".

**MUTINY ON THE BOUNTY**, The Drama Collection. Distribution: Spartan. Classic story which never seems to lose its appeal. This particular recording was the winner of the Best Sound Editing Award at the International Radio Festival of New York 1989, and also received a Sony/Radio Academy commendation for Most Creative Use of Radio 1989. Playing time is almost two hours.

**THE WIND IN THE WILLOWS** by Kenneth Grahame, read by Kenneth Williams. Listen For Pleasure. The always distinctive, and lamented, Kenneth Williams narrates the classic story of Mole, Ratty, Badger and Toad, a story which appeals not just to children but many adults too.

**THE HUNT FOR RED OCTOBER** by Tom Clancy, narrated by Richard Grenna. Collins Audio. A thriller about a Russian ultrasecret missile submarine which is heading west, and which naturally the Americans want. This is about a battle of nerves both above and below the waves. Almost two-and-a-half hours playing time, but this is a recording that many listeners will want to hear in one session, such is the suspense involved.

# Child's play

**Changing demographics indicate more children in the five to 14 range but fewer over 15. So, now's the time to get the projection right for the kid's spoken word market. Robin Cobb reports**

**C**HANGING PATTERNS in the UK's child and youth population spells equivalent changes in the market for young people's spoken word products.

The good news, from projections

Other peripherals include Wind In The Willows, Winnie The Pooh, House At Pooh Corner, Peter Pan, Tarke The Otter and a recently re-recorded version of The Water Babies. Of more current "origin", there is The Growing Pains Of Adrien Mole.

All these are produced as double cassettes on the company's Listen For Pleasure and Argo catalogues, retailing at £5.99 and £6.99 respectively.

According to Godbold, with opportunities to listen to tapes continually increasing, the market has further potential for expansion. Against this a wide spread of age-configured product is called for.

He explains: "Children grow up a lot quicker and soon go on from one phase of book to another."

Music For Pleasure is looking into the production of spoken word on CD. "The main obstacle is the price barrier, since it would need a double CD," he says.



DISNEY CLASSICS are steady sellers in the children's market

produced by the Office of Population Census Statistics, is a rising graph throughout the Nineties of children in the five to 14 years range. The bad news is a decline this decade in the 15 and upwards youth market.

This latter projection means rather fewer potential purchasers in the otherwise fast-developing field of educational and examination tapes. However, producers and distributors of these tapes believe that increasing market penetration will for outweigh the shrinkage in market size.

In the market for younger children, the impression is given of a general levelling off in spoken word sales although within this there are individual claims of gains in market share. Paradoxically, having developed earlier, the children's market is more mature than the adult one.

At Music For Pleasure, for example, spoken word label manager Roger Godbold says the readings of Enid Blyton novels remain ever-popular, with a further hit, Castle Of Adventure, coming out shortly. This is timed to be hot on the heels of its serialisation by TV South.

The company's three Asterix titles are also performing strongly and, again, an addition is planned.

A relatively newcomer at the lower end of the age range is Lee Holme Audio with its Cassettes For Young People. "We have been in the market for three years and every year it has escalated," says John Bassett, sales director. "We went in for long tapes, of 40 minutes, in quality cases. Having a quality product rather than keeping it as cheap as possible has worked. We started with four titles and now have 23."

Cassettes For Young People are aimed at up to eight-year-olds and retail at a recommended £2.49. Among the best sellers are those of the Play And Learn range. The next step now may be to extend the range up to the 12-year-olds but any interest above that age group is disclaimed.

The Premium French title has proved a particularly successful new release, Bassett claims. "There has been an incredible response and we are now considering Spanish and German ones as follow-ups," he says.

The biggest established seller is the Musical Times Tables (perhaps not, strictly, spoken word). Bassett's theory is that with less emphasis on the formal memorisation of times tables in school curricula, parents are still anxious that their offspring should know that nine times nine

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equals 81, and so forth.

"We have sold more than 100,000 of this one and if it were in the record shops it would be in the charts," he comments.

Another activity by Lee Holme Audio is the recording and production of own-label tapes for early learning centres. Sales exceeding 150,000 are claimed for these.

Pickwick International handles combination cassettes and books. Well-established are the Tell-Tale range with books by Ladybird, and Sick-a-Tale, which is a cassette and sticker book.

The most recent launch is the Disney Read-Along Collection, introduced at Christmas. Again, these combine picture books and cassettes, retailing at £2.99. They include the Disney classics going back to Snow White and the more recent Oliver And Company and Who Framed Roger Rabbit.

The first selection consisted of 10 book-and-tape packs and it is planned to release more this year.

"What works in the children's market these days is material with a bit of substance," says group marketing manager Melvin Simpson. "There are the classic well-loved tales of characters, such as the Beatrix Potter stories and Thomas The Tank Engine. Disney has the best of both worlds because it has the excitement of the character market combined with the tradition of Disney."

While the large-scale entry ago shook up the adult spoken word market, the corporation's contribution at the children's end has been

a modest one so far. This is, of course, other than in the educational and exam tape sector, where the Beebs has a considerable presence.

But this is starting to change, promises the BBC's Sue Anstruther, heralded by the imminent release of two Narnia dramatisations.

"Children's tapes are still a small section of my catalogue — only about five per cent — but I hope next year we shall begin to do more," Anstruther says. "There hasn't been such a pool of children's material to draw upon but the advent of Radio Five this autumn will alter this situation."

At Conifer Records the newest addition to the spoken word range is by Landfall Productions, where the output includes titles of potential appeal to both children and adults, such as the works of Robert Louis Stevenson and Sir Arthur Conan Doyle.

Berlitz Bliss, another label handled by Conifer, has 59 titles in its Tellastory range. This includes six one-hour cassettes encompassing all the Beatrix Potter stories.

Then there is Listen's repackaged book catalogue of 20 titles, with traditional yarns such as those of the Brothers Grimm.

Conifer's own productions are headed by The Hobbit, Watership Down and David Copperfield, again titles calculated to appeal to a wide span of ages.

A different type of spoken word, often with a children/teenager interest, is Baktabak's Picture Disc albums, featuring interviews with pop stars and other music celebrities.

This is due to be supplemented by a similar series of film star interviews.

Some of the discs — both vinyl and CD, with colour pictures printed directly on to the face of the disc — are specially recorded but most originated as taped interviews by music journalists and radio reporters.

Although the interviews were generally recorded in a relaxed and informal atmosphere, they have been edited to exclude any over-casual comment or expletive, assures label manager Chris Leaning.

In the educational and exam tape sector, business is booming. Here BBC Books is a major force. Its Help Yourself packs for GCSE exams cover sciences, languages, maths and other subjects with a 90-minute cassette plus textbook.

BBC Books also has a range of language tuition packs for all ages, ranging from the Get By In ... series to structured courses for beginners, continuation and advanced courses. There are cassettes coming up, too, to tie in with the radio series Listening And Reading.

Pickwick has its Pass Packs joint venture with educational book publisher Longman covering 20 GCSE subjects. "The one which has outsold everything by a massive degree is on maths," says Pickwick's Simpson. Why? "Because people find it a difficult subject, I suppose."

These titles are intended as concise revision aids for use in the weeks preceding an exam. With



SUE ANSTRUTHER radio marketing manager at BBC Enterprises

a fresh batch of students coming up for their exams every year, he envisages a permanent market with greater penetration as word gets around that these aids to passing are available.

Other educational publishers in this market include Hodder and Stoughton and Macmillan. "It is an

interesting overlap between book publishers and record companies," comments Walter Collins, of distributors Bond Street Music. He adds: "With 1992 looming, the languages course overlap into the adult market as business people start to brush up their French, German and so on."


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# Is rate cutting killing music?

**Recording time and equipment are likely to be expensive items in the budget of any music project. However, the competitive edge prevalent in the studio sector is driving down profitability to an uncomfortably low level, argues Jerry Boys, and in the end it is the music that will suffer.**

**R**ATE-CUTTING in the record industry is tending to follow a similar downward spiral to the early Seventies hi-fi market. The boom in the record industry at that time produced a massive market for hi-fi, with large numbers of retailers and manufacturers scrambling for position. Discounting went from bad to worse, drastically diminishing profit margins and causing substantial liquidations of retailers and manufacturers alike.

Heavy hardware investments are required of studios. Rates con-

not be cut below an economic level without either limiting the studios' ability to invest in new equipment, techniques and staff or studios finding themselves unable to trade at all. Customers can obviously be attracted by price alone, but should rate-cutting trends continue unabated, the true value of the services will not be reflected in the income generated. The quality of the service will then tend to follow the price being charged — and suffer as a result.

The immediate effect will be less investment in new equipment by studios, reducing both the scope and quality of technical resources. Less money will be available for skilled staff, resulting in fewer innovations in recording techniques and styles. The quality and variety of music being produced will be seriously affected.

Manufacturers of recording equipment and associated music technology will find their customer base reducing and will tend to put less effort into the research and development of new ideas.

Changes and developments in musical styles are, to a large extent, driven by advances in equipment capability as new techniques and possibilities are discovered. A reduction in technical developments will provide fewer possibilities for music-making techniques to evolve

and will provide fewer opportunities for new techniques to be initiated.

If the quality and variety of our music are to continue, the fallacy of rate-cutting has to be exposed for what it is before the record buying public begin to hear the repercussions taking effect.

*Jerry Boys is studio manager of Livingston Studios, London*



*If studios cannot invest, will advances in technology be inhibited?*

## Back tracking

### Record Retailer, 15 April 1985

Sudden death of Sid Coleman, EMI Music Publishing supervisor, who took Ardmore and Beechwood from obscurity to prominence... West Germany sets new trend, issuing new albums only in stereo... The Beatles dominate the annual GRRA poll, as voted by UK record retailers, winning top three places in Best Pop Single section. There is no Best Album category... Pye purchases outright the Italian label Durium, previously distributed in the UK through Decca.

### Music Week, 12 April 1975

Four years after venturing into the children's cassette market, Pinnacle Electronics makes first move into the pop field, MD Terry Scully supervising new record division with its own label and artists... Interest in Gloria Jones' soul classic Tainted Love prompts two rush-release versions by other artists, on Pye and Spark labels... Pye drops renewal rights on Creed Taylor's label CTI... Des Brown appointed director of international exploitation of Chrysalis... First release on Ringo Starr's King O' Records this week, through Polydor.

### Music Week, 13 April 1975

June 10 date set for commencement of BPI/Amstrad battle in High Court... 150 to be made redundant within 18 months at PolyGram's Chadwell Heath distribution centre... *AW* photograph of production team behind new Channel Four series *Soul Train* includes dapper Jonathan Ross, described as researcher... CBS spearheads new drive to break British acts in Japan... EMI's Parlophone signs Pet Shop Boys to worldwide deal.

MARK LEWISOHN

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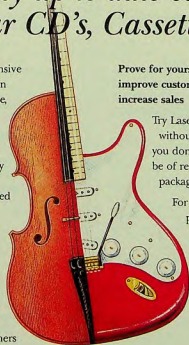
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REBELLO WITH a cause: Novus Records/BMG signs pianist Jason Rebello.



DIPLOMATS for a day: Jill Sobule performs at the US Embassy in London for MCA executives.



EVERYTHING BUT THE Girl... Gold discs are presented by WEA executives to Everything But The Girl and their producer.



A LAW unto themselves: EMI Music Publishing signs up Soul II Soul keyboard player Simon Low.



JUST THE ticket: Capital Radio's Chris Tarrant and Cara celebrate the launch of the Wembley ticket shop at Virgin Megastore, Oxford Street.

### MUSIC WEEK



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THE LIFE OF Brian: RCA artist Brian Kennedy makes an appearance at HMV Oxford Circus.



SUMMER'S HERE: Virgin Megastore, Glasgow, plays host to Summerhill.



BRENDA SHINES: PolyGram executives congratulate Brenda Cochrane following the playback of her new album.

# Dooley's

## D A R Y

THE STILL leaderless Phonogram is embroiled in a dispute with ABC. The label's decision to remix The Look Of Love has been slammed as a "cheap marketing ploy" by the band's manager Keith Blackhurst of DeConstruction Management. In the circumstances it's just as well that ABC's Phonogram contract has run out and the group's next album will appear through MCA in the US and EMI in the rest of the world... The Ferguson consumer electronics survey (p11) also looked at attitudes towards satellite TV and found that "interest is starting to polarise heavily towards younger age groups", principally the 18-24 year-olds. All of which bodes well for BS's Power Station music channel... Never short of a new statistic, Pete Waterman told the livers audience (p11) that the entry of Jason Donovan's Hang On To Your Love into the MW chart makes it 156 consecutive weeks that SAW have had one or more singles in the Top 40 — another record formerly held by The Beatles... Sad to report the death of jazz singer Sarah Vaughan and producer/writer/multi-instrumentalist Sean Oliver, who succumbed to sickle cell anaemia at the early age of 28... Favourite reading around Manchester Square and Gloucester Place is an American account of the takeover of Trumax at US conglomerate General Mills. The reason for this sudden literary interest is the lurid account of the role of one Jim Fified in the corporate manoeuvring... At the start of his tour, James Last was mobbed at Heathrow by 150 pensioners. "It was as if Bros had arrived," says the breathless Polydor YR. We think he means last year.

CHRYSALIS CLAIMS that its Hit List album, based on Mark Goodier's Radio One show, is "the first ever compilation album based on a radio programme hitlist". But Dooley's older readers will recall Pye's Honey Hit Parade album from the early Sixties, which was taken from Kent Walton's Radio Luxembourg programme... Also at Stratford Place, recently-appointed deputy group MD Nick Watkins denies Dooley's suggestion that Chrysalis was buying into the new "ending radio station. However, he confirms that the company is "very interested" in radio investments for the future... Best wishes to Select as it enters the music monthly market (p4) but Dooley can't help recalling that the last magazine using that title was for senior citizens and it, well, retired... London readers may be aware that their telephone codes change next month (MW's prefix will be 071). Now British Telecom's PR department have come up with a list of over 50 songs for a "Code Change Playlist". You know the sort of thing — Sex Over The Phone, Ring Ring, Memphis Tennessee. Maybe it wasn't a good idea for them to include Hanging On The Telephone, though. The full list is available from BT's David Pincoff on 01 (071)-587 8888.

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