MUSIC WEEK



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ALL CHANGE: Dave Price (left), gramophone librarian Derek Lewis and

'1.5m records on 3 CDs' -**BBC library goes hi-tech**

THE WORLD'S biggest record li-brary is to be catalogued on combrary is to be catalogued on com-pact discs to make it the most accessible collection of its kind

The BBC Gramophone Library was created in 1931 and holds nearly 1.5m records in cylinder. TO PAGE FOUR >

NSIDE

THE LEGEND LIVES A bumper classical release from Toscanini

TIP TOP BRITS The winners of the Schlitz British Jazz Awards

DRESS CODE What the new Copyright Act means for sleeve design

Judges freeze portion of **Bros's income**

APPEAL COURT judges have or dered that 20 per cent of the in-come of Luke and Matt Goss of Bros should be frozen. Lord Justice Lloyd and Lord Jus-tice Nicholls decided that this should be done until a £1.2m dam-

ages claim against the twins is re-solved in court later this summer. The brothers, who are in debt by about £250,000, are contesting the claim for alleged breach of contract by their former manage-

rement company 3 Style.

The freezing order replaces a previous order farcing Bros to pay £63,000 into a "blocked" account and then £6,000 a month until the full trial.

The judges also ruled that 3 Style should pay Bros £62,000 which was said to be owed in overpaid commission. That sum was also frozen until the full hearing.

BSB/VPL in benchmark agreement

A NEW music video licensing agreement is being seen as a land-mark deal for the industry. British Satellite Broadcasting has signed a five-year contract with Video Performance Limited on be-

half of its music channel The Power Exact financial terms are not b ing revealed but The Power Sta-tion, which supplies 18 hours of

music programming a day, has agreed terms with VPL for an initial five-year period.

five-year period.

YPL's consultant director Roger
Drage comments: "This is the first
arrangement of its kind for direct
broadcasting in the UK and we
look forward to a long and successful relationship with BSB."
The Power Station's managing
director Bob Hunter adds: "Our
agreement with YPL confirms the
strategar of working with the music strategy of working with the music industry to the benefit of both viewers and the artists signed to the record companies.

 VPL has reached agreen VPL has reached agreement with suppliers over the copyright fees of video licensing for back-ground use in pubs and restaur-ants. More details next week.

New stations fight to play on their terms

INDEPENDENT RADIO stations plan to boycott individual needle-time contracts they fear will allow royalty collectors to dominate the

The Association of Independent Radio Contractors is advising in-cremental stations to throw out proposed contracts and push for independent arbitration.

But Phone

But Phonographic Performance Limited insists that the diversity of the incrementals requires individual agreements. AIRC director Brian West has been encouraged by proposed amend-ments to the Broadcasting Bill that would allow stations to broadcast while contracts go to the Copyright

West says PPL is regarding the new stations as a "new breed" and so will offer them different terms. "The basis of collection is the same but the terms and conditions are considerably different," he

"We believe these new stations

as the rest. PPL is trying to establish a bridgehead from which it can

West cites the fact that the new contracts include payment of a percentage of sponsorship rev-enue not included in existing deals. However, a proposed condition banning the use of recordings dur-

ing programmes sponsored by blank tape manufacturers has been dropped by PPL. West accepts PPL's right to vary terms but adds: "It is also within the right of broadcasters to say they

it like the terms. "The new proposals on the Broadcasting Bill allow a statutory licence to broadcast while they send the agreement to the Copy-

right Tribunal.
"Under the law as it stands, if onder the law as it stands, it you haven't got a licence you can't broadcast, so while stations are waiting for the tribunal they are not on air," he says.

Yet new London-based station Jazz FM is one of the AIRC members not to have signed and is currently broadcasting under a tem-porary agreement with PPL. "The ball is in PPL's court. I know Jazz FM is sticking out for the same

for five years or so and we could stop fighting and become a mutual stop ingning and become a mutual odmiration society."

PPL's Pete Rogers says: "I'm in favour of looking at the particular circumstances of the particular stations and when they are different it calls for different action.

rms — and others will." says

"I hope we can get a new deal

"At the moment the AIRC is say-ing we shouldn't be concerned with the amount of music time on a station. It is a very important con-sideration as far as I'm concerned." Rogers, head of broadcasting at PPL, believes that the statutory

cences proposed as additions to the Broadcasting Bill would nge very little "So long as the terms of the in-terim licences are fair, we are happy to work along with it. "In the case of Jazz FM we have

an interim agreement pending our discussions with the AIRC. The statutory licence isn't going to alter matters hugely

TO PAGE FOUR >

Radio bins vinyl for CD

up in the dustbin at radio stations as they continue to set higher qual-ity standards for the material they

are prepared to transmit.

According to in-depth interviews carried out as part of The Airplay Study, commissioned by Music Week in conjunction with Euromonitor, stations are likely to go all-CD in the near future — and the pressure is an record companies and pluggers to supply promo-tional copies in CD format.

"It's increasingly unacceptable for them to be sending enormous quantities of vinyl to us not very interested in playing vi

TO PAGE FOUR >





ON VIDEO

A STUNNING COMPILATION OF HER GREATEST VIDEO HITS.

RHYTHM IS GONNA GET YOU
BETCHA SAY THAT CAN'T
STAY AWAY FROM YOU
ANYTHING FOR YOU - 1 - 2 - 3
DON'T WANNA LOSE YOU
GET ON YOUR FEET - HERE
WE ARE - OYE MI CANTO (Hear
My Voice) - Plus : NO TE
OLVIDARE (Anything For You Spanish version) - SI YOY A
Spanish version) - SI YOY A

Spanish version) - SI VOY A
PERDERTE (Don't Wanna Lose
You - Spanish version) - TODA
PRA VOCÉ (Here We Are Portuguese version) - OYE MI
CANTO (Spanish version)



32 TOP CHART HITS

BLUE SAVANNAM
ERASURE
BETTER WORLD
THE REBEL MY
OPPOSITES ATTACAT
DUSI RE GOOD TO ME
BEATS DITENSATIONAL PEAT LINDY
KINGSTON TOWN
USAO
STRAWBERRY FIELDS FOREVER
CANDY BLUE
LINDAT WANNAL LOSE YOU
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STEP ON
HAPPY MONDAYS
LOADED
PRIMAL SCREAM
ENJOY THE SILENCE
DEPECHE MODE
REAL REAL
LESUS IDNES
THIS IS NOW IT FEELS
INSPIRAL CARPETS
SHINE ON
THE HOUSE OF LOVE
FROM OUT OF NOWHERE
FAITH NO MORE

THE OUIREBOYS

THIS BEAT IS TECHNOTRONIC TECHNOTRONIC FEAT MC FRIC HAPPENIN' ALL OVER AGAIN LONNIE GORDON DON'T YOU LOVE ME 49EB READ MY LIPS (ENOUGH IS ENOUGH) HMMY SOMEBVILLE STRONGER THAN THAT CLIFF RICHARD ANOTHER DAY IN PARADISE JAM TRONIK MOMENTS IN SOUL IT AND THE BIG FAMILY **GOT TO HAVE YOUR LOVE** MANTRONIX FEAT WONDRESS

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Hitman hits out over sampling

A PLEA is being renewed to the record industry for an end to the ruthless sampling of artist's work. Producer Pete Waterman says it is time to stop the sampling of ma-terial when the original artist it not

paid royalties or even credited.
The record industry and the M sicions' Union must set new guide-lines for preventing artists and pub-lishers from being robbed of legit-imate payments for their work, he

"At the moment, the only people making money out of the sampling are the lawyers because there are so many lawsuits going on," says Waterman. "I have nothing against sampling whatsoever but the artist must be credited

ARTISTS ON tour to promote new releases this month include: The Charlatans — debut single on

Dead Dead Good/Situation Two, Only One I Know, out on May 14. Wire — album, Manscape, out on

Wire — album, Manscape, out on Mute on May 8. Nuclear Valdez — single on Epic, Summer, out April 23. Tour sup-porting The Church.

Gerry Moore — single on Virgin, Still Got The Blues, out on April 30. The Mock Turtles — single, Lay

Me Down, out on Imaginary Rec-ords on April 23.

The Bachelor Pad — debut al-bum, Tales Of Hoffman, out on Im-aginary Records on April 23.

Ron 'n' Raz featuring Leila K —

debut album on Arista out on April 30.

Dr Feelgood — album, Live In

London, on Grand Records on April 23.

Blues For Ceausescu/13th Century

Boy, out on Kitchenware Records on April 30,

Suzanne Vega — A&M album, Days Of Open Hand, out this

The Fatima Mansions

The problem is getting out of hand. "To me a sample is any part of a song that is recognisable as someone else's work. But we have got to the stage now where you have got someone on Top Of The

have got someone on Top Or The Pops mining to something they do not even play or sing on," he says. Waterman says the Musicians' Union should be helping to eradi-cate the problem. They have cate the problem. They have never stamped on this and that op-pals me. We show Jason Donovan playing a guitar on one of his videos and they get upset but they won't do anything about sampling. It's ridiculous."

He adds that the record industry has a responsibility too. "I don't really blame any of the producers U

MARTIN STEPHENSON

Hollow, out on April 23. Tour sup-

Martin Stephenson and the Daintees — single on Kitchenware Records, Left Us To Burn, out this

The Atom Seed — EP on Heavy Metal Records, Don't Want To Talk About III, out this week. Jezebelle — album, Bad Attitude, out on Heavy Metal Records on

The Atom Seed - EP on He

C

because I think it is up to the record companies to sort out the royalties and credits. That's what we have

'The problem is, I don't think anyone will take the initiative on this. What should happen is the MU saying to Top Of The Pops 'unless you can show us that this artist is being paid for this sample then the song can't go on the programme'."

Don Smith, session organiser at
the MU, says the problem is not a

responsibility of the union at pres-ent. "Recognisable sampling is something we do not have a policy on. It is a BPI matter." he says. The BPI's research director Peter Scoping comments: "If someone's copyright is infringed then they have recourse to the courts to seek the appropriate remedy and every assistance will be given to BPI

"It is the duty of users of copy-right material to clear its use bfore it is released."

New Hope for pub rock

LIVE MUSIC is returning to the stage of a famous pub venue used as a launch pad by the likes of U2 and The Stranglers.
The Hope and Anchor, in Isling-

ton, north London, is under new management and plans to rekindle its musical past when the doors re-

open to bands in May.

Manager John Charles says he
has been inundated with requests to bring bands back to the Hope and Anchor and now plans to make Thursday, Saturday and Sunday evenings regular music nights. "People have missed live music here and I am happy to be giving London's music lovers what they want," says Charles.

Sponsorship beat goes on

CIGARETTE AND lager manufa turers are continuing their associ-ation with music by organising ex-tensive sponsorships for the sum-

Harp Beat is switching its atten-on to jazz as lager rival Heineken plans a varied programme and to bacco firm Benson and Hedges reorganises its international con-

Harp is whetting the appetite for its sponsorship of Miles Davis' Hammersmith Odeon show later this year with the Harp Extra Jazz Festival. Planned for the beginning of

May, it promises international artists at a number of Oxford venues Chris Wood, of Harp Beat, says the move to jazz is a deliberate at-tempt to appeal to an older mar-

were The Mission and Spandau Ballet. This is an overall marketing strategy looking for a slightly older target audience," he affirms. The Heineken Music Big Top will

take in folk, world music and rock during its free admission tour of England throughout the summer. The Big Top will debut at Not-tingham Festival in May and will be part of the Bristol Harbour Festival at the end of June

Says Stephen Phil brewers Heineken Music Big Top will proride us with the opportunity to take Heineken out onto the streets to meet its public.

meet its public.

Martin Griffin, formerly Music
Link managing director, has been
recruited to run Benson and
Hedges' worldwide music oper-Hedges' worldwide music oper-ation, B&H Music Company. His first event, the B&H Music Festival in Holland on April 20-30 will be followed by one in Greece. Griffin says he has plans for more ambitious projects.

Wembley profits fall

PRETAX PROFITS at the Wembley group fell in 1989 from £11,24m group tell in 1989 from £11.24m to £11.16m but turnover went up by 73 per cent from £43.98m to £76.28m. The fall in profits reflected the inclusion of a £4.14m exceptional credit in 1988

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New stations fight to play

FROM PAGE ONE

Rogers says that a "handful" of Rogers says that a "handful" of the incrementals have already signed the new contracts. "Now community radio stations are talking to us about their mem-bers," he adds. "I believe there could be a per-

manent agreement between PPL and AIRC but they have to realise he real value of copyright rather than just a nominal value

BBC library

FROM PAGE ONE shellac, vinyl and digital formats. It currently lends out 1,000 records

every day to 150 departments throughout the BBC.

At present the 14 library staff maintain an original card index system that contains a variety of details and not just artist and title

But the fact that the index can only be used by personal callers has led to a need for a computer-ised system available to people all over the country.

The index has also outgrown its accommodation at Broadcasting House and the library's staff began looking for a firm to undertake the

computerisation.
They chose specialist firm Saztec which claimed it could complete the job within a year.
The BBC now says that at the end of 1991 it will be able to offer a computerised catalogue to radio producers wherever they are bas-

It will be available on-line for those with direct computer access and also on CD-ROM.

So much information can be held on CD-ROM that the whole

BBC Gramophone Library index will eventually be contained on just three compact discs.

It is also intended that users will be able to purchase their own CD-ROM version and will only need to buy a player, plugged into their personal computer, to give them access to the index.

Project manager Shirley White will be making sure the computeris-ation runs smoothly and head of recording services (radio) Dave Price will oversee the operation.

UK entrepreneur aims to scoop Personics with rival system

A UK rival to the Personics per-sonal cassette compilation system

is being set up.
Entrepreneur Rod Smith intends
to develop an alternative to the US to develop an alternative to the US system and says it will be operating in the UK before Personics man-ages to cross the Atlantic. Smith is linking up with a CD

jukebox firm in Leeds currently de-veloping the new system which is expected to be ready in about four months time and will be called

Copytracks.
The idea of an alternative sy came to Smith as he was investigat-ing Personics. "I was just seeing it

at was available in this country. No-thing seemed to be hoppening in this country so I decided to look into it," says Smith. To begin with, he aims to devel-op Copytrocks by mail order-only in the UK but in the rest of the world it will be available in the

 EMI IS appointing a director of sales after three years with General manager singles pro-motion Keith Staton is being promoted to the position in response to what EMI sees as a considerable increase in single and album re-leases through EMI in the UK. The move is also a reaction to the development of the UK market

as a whole says the company

shops as well. "We have already

"At the moment, it looks like we will be licensing about 20,000 tracks by various artists and I think that is quite comprehensive. We hope to talk to Terry Ellis soon and negotiations with the "BPI in gen-eral are going well," says Smith. The decision to use mail order

in the UK is a way of testing the market, says Smith who researched the audience notential via a nu ber of market research bureaux He says a catalogue will be mail ed directly to customers. This coto-logue will then be mailed directly

Smith says customers will be able to buy a C45 tape with about 15 tracks of their choice recorded on it. Cost of a 15-track compilation

will be about £9.50, says Smith.

"That will be the mail-order price. At first, I thought of around a very special, personalised prod-uct which people will pay more for so we decided on £9.50. Obviousthe less tracks included means

a cheaner cost Smith admits that Copytracks is likely to be in close competition with Personics which said last year tem to the UK



ROD SMITH: Developing a system to rival Personics

"We will be in competition but "We will be in competition but
I think we will be in operation here
first and that will give us a great
advantage. Our system will also
appeal to the Performing Right Society because whenever a select is ordered it will be imme ately noted in the computer for royalty calculations," adds Smith. He intends to have the

the UK by September/October. Smith also intends to set up a mail order record catalogue running in tandem with Copytracks.

WASHINGTON DC: state lawmakers have drawn plans to introduce warning stickers making way warning stickers making way for standardised industry ef-forts. At a Parents Music Re-sources Centre conference here, 13 states announced they would drop record labelling bills although five had already fallen at committee stage. PMRC spokeswoman Jennifer Norwood says: "We've always felt a voluntary solution was preferable to legislation."

NEW YORK: Collecting society ASCAP has won an increased share of cable royalties over rival BMI. The Copyright Roy-alty Tribunal awarded the American Society of Com-posers Authors and Publishers 58 per cent of the \$7.8m music share of the 1987 cable royalty fund. Its rate was last set at 55.6 per cent in 1979 with Broadcast Music Inc receiving

BERLIN: Roger Waters is to an-nounce the line up for a charity concert in the shadow of the disappearing Berlin Wall here this week. Promoters are promising a spectacular inter-national bill for the event due for worldwide satellite b cast. The concert in aid of the Memorial Fund For Disaster Relief aims to clear £500m.

NEW YORK: The PolyGram restructuring continues in the wake of Dick Asher's deparwake of Dick Asher's depar-ture and the company's aquisition of A&M. Gary Rockhold, former president and chief executive officer of Commtron — a leading dis-tributor of prerecorded videos tributor of prerecorded videos, has been named president of the newly-formed PolyGram Group Distribution. William Fox, from cable TV/s Movietime network, is senior vice president of operations for the unit. Also at PolyGram, Joe Shutts has been named president of PolyGram Music Video US.

Seminars size up the East

THE FUTURE for Eastern Europe will be discussing his experience will be high on the agenda at sem-inars at this year's International Music and Media Conference. A World Full Of Eastern Promise

is the title of one of the discussions due to take place at the event on May 27-30 in Amsterdam. Keynote speakers for the three days (28-30) include MCA's Al Tel-

r and artist Frank Zappa.
Teller, MCA Music Entertainment

Teller, MCA Music Entertainment Group chairman, will be delivering his keynote address on World Radio: Mirror Image Of America Or An Original Statement? on

Frank Zappa will speak on Rock Around The Bloc. Last year, Zappa formed a consultation firm to set up joint ventures in the USSR and

with the company. He will also join the A World Full Of Eastern Prom-Other topics due to be discussed

Other topics due to be discussed over the three days include programming radio, exporting and marketing European tollent, the changing role of artist management, the impact of digital audio ment support for contemporary music and musicians.

banner Amsterdam Rocks, include special Dutch, German and Scanspecial Dutch, German and Scan-dinavian nights. Also planned is an MTV evening titled Talent Of The '90s which will be linked with an MTV programme about the event.

Vinyl for CD

FROM PAGE ONE

nyl," says one high-level rad executive questioned for the study. Even before we look at the quality of the songs, we just throw straight into the dustbin probably about a third of the vinyl that comes in, simply because it's not good enough to play in terms of quality; particu-larly with singles . . . CD is the prime medium for us and I suspect that in a year or so we will not be play-

ing anything apart from CD."

Music Week gauges further reaction to some of the study's findaction to some of the study's find-ings in Airwaves, p30; complete copies of *The Airplay Study* are available from Euromonitor, 87-88 Turnmill Street, London EC1M 5QU (Tel: 01-251 8024), price £4.95.







Diversity and specialist knowhow enable Oxford indies to prosper amona the multiples and beat the high rate blues

Ascott's record division grew

an instrument and sheet music business. Record manager Margo of her turnover is in classical but is proud of the store's diversity. "The reason we survive is be-cause the staff have been here for

cause the staff have been here for years, people know they can get help whatever they are looking for. "We have an ace in classical music, I'm very good with jazz and blues and company also is acest

dependents have come but they

doing it's very hard to keep a shop open."
Finch, with 30 years at Acott's behind her, believes in a traditional approach that extends to book keeping as well as customer ser-

"Everything is written by hand, no computers. People can't believe it until they see it but it is the way

we keep on top of it all. It makes sure we all know the business. People who come here like the

rsonal service and knowledge. We don't have a lot of students, but a lot of faithful customers and a lot of DJs."

She cites old time jazz, Irish and "None of these things are mam-moth sellers but people always know they can find what they

"This shop doesn't go in for just top 75 records. Our strength is breadth of field."

Others chose to find a specialist niche, like jazz and blues vendor Carron Records and classical CD and cassette specialist Blackwell's.

Acott's is the only in the town centre offering a varied musical menu across all formats.

If you don't know what you are

with folk and spoken word, says.
"It is very hard here. They say
the rates are second only to the
West End of London. Plenty of in-

on close



MANIC HEDGEHOG: Oxford

THE DREAMING SPIRES and son THE DREAMING SPIRES and sour-ing rate bills of Oxford demand the best from independents hoping to survive among the multiples. A traditional family firm special-Blackwell's bookstore record de partment caters for the academic

community and supplies a growing ising in classical and dance and a new indie pop store believe they have what it takes. Record department head Ray mond Glasspole says: "We drop ped LPs about a year ago because Russell Acott Music, established in 1811, and Manic Hedgehag, now entering its second year, present very different images to the outside world — but share a belief

a full selection as sales fell off The CD market has doubled i e past year since we dropped

organ works as the biggest sellers in a town famed for its choirs. "Obviously the academic world here has a strong interest in classical music," he comments. Glasspole lists choral music and

At the other end of the spectrum from Acott's and Blackwell's and twenty minutes walk from the town centre is Manic Hedgehog run by Martin Toll.

"I specialise in indie pop and reggoe but lately we have becom a bit of a rival for Acott's in dance, announces Toll

There's a big market in Oxford for what we do. I can't really understand why there are so few independent stores. We did a lot of advertising las

autumn to coincide with the stu-dents coming back and a Cartel compaign. Turnover has already gone up threefold. We may be a bit of a walk out of town but if you ave got what people want th and find you Toll, who relies more on students than the other stores, made a name by selling tickets for the

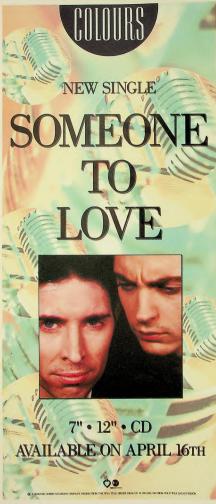
town's new indie scene venue The Oxford Venue where recently headliners have included The Shamen, New Fast Automatic Daf-facilis and Roy Harper.

Manic Hedgehog has also achieved notoriety this month as

the store that sold an Inspiral Car-pets T-shirt to a young fan who was later arrested for displaying its "All the publicity got a bit much

but at least it shows there is some indie scene going on here," muses

While Oxford keeps up its su-premacy in the boat race, Tall is only too aware that the town trails only too aware that the rown frails its varsity rival in record retailing "Cambridge has so many more shops with Andy's Records leading the way. I don't know why it is, we still have a long way to go," says



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by Dave Henderson
NEWST NEWS from Cooking VirylDray Spillans's Shodow Hutter albom on album, cossete and CD.
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are available finally Revolver and
the Canta. The Electric Sax Circus
colled Spanner Radge. In a black
colled Spanner Radge. In a black release a tostafully obscure 12-incher-colled Spanner Badge. In a black gatefold sleeve with advent calendar doors, it's a bit add. Similarly struc-tured is 1, Ludierceus' Prepaterous Tales, a 10-inch three bracker an Rod-ney, Radney through APT. It all in-cludes the group's seminal weird track Three English Football Grounds.

OETUS INC release a double al-um/cassette/CD retrospective as

Fethma Mansions unlease a new single on Kitchenware called Blues For Ceauseau Brough APT. Les Disques Du Crepuscule, also through APT, releases three female idems dur-ing April, Carthy Clearer's Lolf Loldia single/CD, Isabelle Antenar's Intemporate album/CD and Jane Kelly Williams's Boy I'm Just Get-hing Over You seven-inch single, The Anter/Subway axis of Belgian dance

THROBBING GRISTLE are resuscitated, however briefly, for a video release an Jettisoundz, through Pinnocke, thied Destiny, Recorded at the Lyceum in February 1981, it's a riet of laughter and excitement. My Life a new 12-inch on Wax Trax throu Southern. Titled Kooler Than Jesus a sweaty slab of suitably power noise. There's more tempered dance rhythms with Orr'Some's We Car Make It on Debut through Pocific and there's a new release from the Pu

hydrin von On-Semini W. Can Marke in Deublin Apply Profession of Marke in Deublin Apply Profession of Market in Deublin Apply Deublin more licks! Deuplin Deublin On-Semini Profession of Semini India On-Semini Profession of Semini India On-Semini Profession of Semini India Market in Semini India Market in Semini India Market India Market India Ind

THERE'S A couple of fine Trajan new releases, available through Revolver and the Cartel. **Duke Reid's** It's Rackin' Time features some tasty rock steady cuts from the Conquerers, Tammy McCook, The Meladians, The Silventers and market and the Cook of the Meladians, The Silventers and the Meladians of the Meladia secur your mon me Conquent, security of the Market Schedung and Ma

olongside Chicken Chest's exceller Action Pocked logs and a great capa-polation, 10 ROIR Years, which com-memorates the label's decade is power, with cuts from its many re-leases including tracks from Mekan ? And The Mysterians, Prince Charle And The City Beat Band, The Germa UK Subs, 80d Brains, Duruti Colum Nico, Buzzcocks and others.

STILL ADOUND: Neppy Monday;
Step On on Foctory through Finnade;
The Shamen's Froe Gen on One Life
Indoon Hrough Nine Mile and the
Conte, Grey Sheven On Addig
Conte, Grey Sheven On Addig
Road Hrough Rough Trode and the
Contel, Pages Shepoter olbum on
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Toscanini: the legend lives

by Nicolas Soames

HE EXTENSIVE recorded legacy of Arturo Toscanini, one of the greatest and certainly most charismatic conductors of this century, is being issued by BMG in carefully remastered editions over a four-year period starting this month. The Toscanini Collection will

comprise a total of 71 titles on 82 CDs and 81 tapes, including seven boxed sets.
In addition, there will be nine

video productions, Toscanini: The Television Concerts based on the series he gave for NBC from 1948 to 1952. These will be issued on both VHS and laserdisc. None of the material has been available before

Guenter Hensler, president of BMG classics, announced the project at the European press conference in Rome, and explained that it had been two years in the planning.

Toscanini "Arturo closely associated with RCA for 34 years, from his first recording with La Scala in 1920 until his last performance on April 4 1954 at Carnegie Hall." He died in 1957, three months before his 90th birthday.

Therefore, BMG takes pride in presenting The Toscanini Collection, offering the most faithful sound reproduction possible.
"This historical release was

authorised by the Toscanini family, and it is the definitive release of Toscanini's legacy on CD, the one he wanted to leave to posterity.

"The very name Toscanini" is synonymous with conducting and represents an approach that inspired other conductors and millions of classical music fans. We hope that the Collection will reach younger gener-

The inagural release, on mid-price RCA Victor Gold Seal, comprises 16 CDs and phony cycles by Beethoven (GD/GK 60324 5 units) and Brahms (GD/GK 60325 4 units); and Verdi's operas Aida and Falstaff, as well as the Requiem (GD/GK 326, Requiem (GD/GK 326, 7CDs/6 tapes). They are all issued at mid-price.

All the audio recordings have All the audio recordings have been digitally remastered under the direction of John Pfeiffer, reis-sue producer. The deluxe packag-ing includes cover photos by Robert Hupka, many never published before, with extensive sleeve notes and time-line. All the librettos are and inter-line. All the libreros are included in the original language and English. The whole presenta-tion has a Toscanini collection cor-porate identity. In honour of the 125th anniver-

sary of Toscanini's birth on March 25, 1992, a massive 82 CD set will be released (in January 1992) Perhaps the most interesting part of the release will be the videos, partly because they have never en available before.

Two titles are available now there is the complete concert per-formance of Verdi's Aida with Nelli, Gustavson, Tuker and Nelli, Gustavson, Tuker and Valdengo, token from broadcasts on March 26 and April 2 1949 in NBC's New York Studio 8-H (790 346; deoler price E13-90). And Beethoven's Symphony No 9 with McKnight, Hobson, Dillon, Scott, recorded on April 3 1948 (790 242). (790 347; dealer price £10,43). The laserdiscs will be available later this year. Care has been taken in both the visual and aural quality of these tapes too. The original Kinescope recordings of the broadcasts have been restored by NBC International, and the audio quality has been vastly improved by synchronising magnetic tope re-cordings with the video. The soundtrack on the film was of very

The job to match the magnetic tape with the video was very bor-ing but very necessary," explains

Hensler is excited by the whole project which he believes will not appeal to the Japanese with their love of historical material. "It is clear from the recordings and videos that the message of Arturo Toscanini has lost nothing of



ARTURO TOSCANINI: 71 titles or

its excitement," says Hensler. The Tosconini Collection is b eavily marketed by BMG/RCA UK, with prominent ads and editor ial in the major music magazines, including Gramophone, CD Review and Opera Now, in May, as well as the new magazine, Clas There will be a full display cam

paign, a six-page folded leaflet for dealers and the public as well as good quality plastic bags for

'This historical release was authorised by the Toscanini family, and it is the definitive release of Toscanini's legacy on CD, the one he wanted to leave to posterity'

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EMI

Turnabout series resurfaces on double Dutch Vox CDs

HE OLD yet much HE OLD yet much enjoyed Turnabout range, which has surfaced in various guises already during the CD erg. again, in newly-packaged double-CD sets affering some intriguing compilations. And the Vox recordings, with conductors such as Jorg Faerber, Robert Shaw, Zubin Mehta and Walter Susskind is also

They are both now in the hands of Dureco, a Dutch company, but imported and distributed by Music World Imports.

are 20 titles in the There are 20 titles in the Turnobout two-CDs series, al-though initially Music World Im-ports is making eight titles avail-able, each with a dealer price of £7.29 for the two-unit sets. These include Mozart (Flute and

5

other works, 0018); Guitar Con-certos (Haydn, Schubert, Torelli, Giuliani and Paganini 0007); Ro-mantic Violin Music (0011); Schubert (music or piano, violin and orchestra 0006); and the only com-plete collection on CD of Mozart's Masonic Music (0015).

"Dureco returned to the original master tapes which were electi ically engineered, to gain the ex-cellent sound quality," declares Lesley-Ann Stroud, of Music World Imports. The 16 remaining titles will released during the year.

The Vox series numbers nearly 78 titles with some very interesting recordings indeed, Leonard Slatkin, now very much a full-price conductor, directs the St Louis Symphony Orchestra in Rachmaninov's Simon (MWCD10043) and Rach Symphony No Stanislaw (MWCD7134). And Skrowaczewski conducts Stravin-sky's Rite Of Spring coupled with Petrauckha (MWCD7133).

Also note-worthy is the appear ance of Roger Norrington — con ducting Faure's Promethee and Caligula (PCD7466 d.p. £4,90).

There are also various intriguing collections, such as Bruno Hoffmann's Glass Harmonica, with music by Mozart, Reichardt and others (MWCD7150); and Ameriothers (MWCD7150); and Ameri-can Fantasia with music by Rodgers, Kern, Herbert and others played by the Cincinnati People's Orchestra under Kunzel (MWCD7127). All MWCD prefixes have a dealer price of £5.90.



GORDON FERGUS-Thompson releases a second volume of Debussy this

UK pianists take

a high profile

 ANOTHER ASV artist with a collection of showpieces, ina recording out this month is the Chinese-born winner of the Carl Flesch competition, Xue-Wei. In his second ASV disc he presents a recital with the pianist Pamela Nicholson, playing

cluding music by Brahms, Sarasate, Elgar and Mendel-ssohn as well as Heifetz's arrangements of Gershwin tunes, including Summertime. It is available on all three formats ICDDCA/7CDCA DCA 6981

 AMONG THE main authortic performance recordings out in April is the recording premiere (on original instruments) of Schu-bert's Octet played by the Acadber's Octet played by the Acod-emy of Ancient Music Chamber Ensemble (425 519 2/4; and Mozart's Mass in C minor, with Arleen Auger, Lynne Dawson, John Mark Ainsley and David Thomas with the A&M directed by Christopher Hogwood (425 528 2/41

It is also interesting to note that Hogwood conducts a modern or-chestra, The Sain Paul Chamber chestra, The Sain Youl Chamber Orchestra in two neo-classical works by Stravinsky, Dumbarton Oakes and Pulcinella; and adding works by Gallo and Pergolesi as a thoughtful contrast (425 614 274) ENGLISH PIANISTS Kothryn Stott Conifer warns that it has only small augnities left of the LP verand Gordon Fergus-Thompson have both demonstrated an affinity sion of A Debussy Collection (CFC for the music of Debussy — on dif-Meanwhile, Gordon Fergus-Thompson, who began his solo referent English independent labels. with new recordings to supcording career with Kingdom Rec

port UK concert tours and appear-Stott undertakes a 20-date tour of the UK in April and her record company, Conifer, has put together a special compilation from back catalogue — A Portrait Of gether a special compilation from back catalogue — A Portrait Of Kathryn Stott, Volume 1. It offers 74 minutes of Chopin, Faure, Debussy and Liszt — this last being a preview of a forthcoming Liszt recording. The Portrait is available recording Rachmaninov's Etudes Tableaux, Scriabin and Dusoni's Bach Transcriptions will be recordall three formats (CDCF/MCFC)

ords, is now exclusive to ASV. One volume of Debussy has already been issued and the second is out this month — Etudes Books 1 and 2 (CDDCA/ZCDCA 703). His performances this month range from the Royal Festival Hall and Leeds Art Gallery to Pebble Mill and Edinburgh. But he has also been active recently in the studio

ASV will continue to issue the Debussy cycle at regular monthly intervals, with Volume 3 in May, Volume 4 in June and Volume 5 in July - with a based set

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Son of — Movies Go To The Opera. EMI CDM 7 63343-2. LP/tape also, A 72-minute compilation of music from 13 films including The Untouchables (Pogliacot's Vest la giubba), Prizz's Honour (Donizett's Une furtive lagrimo) Sammy And Rosie Get Loid (Schubert. Der Erklosini and even Bull bert, Der Erlkonig) and even Bull Durham (Edith Piaf, La Vie en Rose). A good selection in its own right, with worthy performances from EMI's back catalogue, this is a CD for all shops, with or without a classical section Crossover

The Cello Suites, Bach, Robert Cohen, cello. Collins Classics 10812 2CDs and on tape. Robert Cohen began his recording career at an early age with CfP and didn't label. But he remains a very fine cellist and it is good to see him return to recording. He plays persuasively here — steady rather than with flourish — and only occarecommendable set.

Specialist

Piano Quartets Nos 1 and 2, Mozart, Clifford Curzon, piano. Mozart, Clifford Curzon, piano, Amadeus Quartet. Horn Quintet in E flat, Mozart. Dennis Brain, horn, Griller Quartet. Decca 425 960-2. This is one of the new Historic Series from Decca. There are 10 in the first release, generally To in the first release, generally mono (as is this one) ranging from chamber music to Flogstead singing the first act of Die Walkure, and a selection of Rachmaninov playing Rachmaninov on piano rolls. Curzon was always a most elegan pianist and perfectly encapsul pionist and perfectly encapsulated by the charm of these works with the Amadeus at their height. Horn collectors will be fascinated by this hitherto unpublished recording of the legendary Dennis Brain.

Specialist

CDC 101). Chopin's Four Ballades, which are included on the compila-

tion, feature in her concert pro-gramme. It has a special dealer

gramme. It has a special dealer price of £6.08 (CD) and £3.65 for

Operatic Music, The Four Seasons, Vivaldi. Kate Eckersley, so-prano, Elizabeth Wallfisch, vi-olin. Fiori Musicali, Penelope Rapson, director. Meridian CDE 84195. Yes, another Four Seasons, though on original instruments and well played by light-fingered Elizo-beth Wallfisch. But the programme is enhanced by some vocal music, the motet In Furore and operation excerpts. Kate Eckersley, a new name in early voices, is reliable. A pleasant combination. General interest

The Dream Of Gerontius, Elgar. Richard Lewis, Majorie Thomas, John Cameron, the Huddersfield Choral Society, Royal Liverpoo Philharmonic Orchestra, Sir Malcolm Sargent. Belschzzar's Feast, Walton. James Miligan. EMI CHS 7633762, 2CDs. These recordings are re-released in EMI's Great Recordings Of The Century Series, and I would agree. Though Sargent's reputation has not worn as well as Boult or Barbirolli, this as well as Boult or Barbirolli, into is a magnificent performance of The Dream, with Lewis and Thomas especially committed and earnest.

General interest

by Phil Hardy

THIS MONTH'S most unusual offering is Globestyle's Golden Voices from the Silver Screen (ORBAD 054), a collection of Indian soundtrack songs. Cull-ed from Channel Four's cult teleseries Movie Mahal this set centres on the late Fifties, the golden age of Indian film music. Among the playback sin-gers featured is **Late**

Lata Mangeshkar who with over 25,000 recordings to her name is undoubtedly the most prolific recording artist ever. From Line there's another 10 volumes of its Rockfile series (BLCD 9.00852-9.00856 and 9.00876-9.00880) With dealer prices of £4.86 each, very good sound quality and 16 top forty hits from the late Fifties and early Sixties per CD the series is undeniably an attractive package, even if there's rather too many hits by the likes of The Ernie Fields Orchestra and Steve Lawrence for my taste. The same

is true of Pickwick's 14 track collection of Sixties hits, No Particular Place To Go (PWKS574).

Normally the more tracks the merrier, but 24 from Frankie Avalon? (Castle Communications, CCSCD 240) Much better is Avalon* (Castle Communications, CCSCD 240) Much better is Castle's Gene Pitney collection (CCSCD 239) which includes all the hits (notably the original version of Something's Gotten Hold Off My Heart) and along the way show the wide range of material Pitney recorded. Equally fine is Pickwick's **Bill Haley** collection, The Original Hits, '54-'57. The title is self-explanatory. From Edsel there's a pair of **Del Shannon** CDs, Runaway Hits (EDCD 121), which collects together the hits, and the more interesting I Go To Pieces (EDCD 174) which features B sides, album tracks and real odd ities like Shannon's version of Lennon & McCartney's From Me To You which apes the Beatles arrangement. Both should do rangement. Both should do well.
Pickwick calls its Rey Orbison
outing, The Hits (PWKS 576) and
while it has some (Only the Lonely,
In Dreams, Dream Baby, Candy
Man and Blue Bayou) if also has
too many fillers among its 12
tracks. Moandreams (PWKS 560)
doesn't claim to be a Buddy
Melly kits callstate but with the Holly hits collection, but w terial from all phases in Holly's re-cording career it really doesn't fit er neatly. In particular the Holly-Bob Montgomery selections seem misolaced in a set that's aimed at fans rather than completists. Much better is The Collection (CCSCD 238) from The Shirelles which is just that, all the hits and more from one of the best girl groups ever. Instant Groove (Edsel ED 315)* has no hits, but unlike other recent King Curtis collec-tions, it is a far better selection and almost convinces me that Curtis was as good a frontman as ses-

Some Other Guys (Sequel NEX CD102) is a nifty 32 track collection of Merseymania from the Pye archives that makes me wish so



ROY ORBISON: Pickwick picks through the archives

one would reissue the Oriole This Is Merseybeat albums. Here Come The Girls (NEX CD 111) another scraping from the Pye archives only confirms that girl singers not the shining light of mid-Sixties British pop. That said, it's a must for omisi pop. Ihol said, it's a must for collectors. More interesting are Live At Klooks Kleek (Decal CD CHARLY 214) from **Gruham Bond** and **The Animals** With

Sonny Boy CHARLY 215). Williamson ICD

After the early Sixties, would you believe, came the late Sixties and so forth ... And so we come to Juicy Lucy. Who Do You Love (Sequel NEXCD 105), titled after their major hit single, collects to-gether material from their three Vertigo albums and along the way ritish R&B. Also from Sequel is The Best Of Ken Hensley (NEXCD 104), a selection from the solo albums of the man best known for his guitar and organ work for proto pomp rockers Uriah Heep Castle's twofer CDs have reached Castle's twoter CDs have reached Motorhead with Bomber/Ace Of Spades (TFOCD 024 1/2) which includes the group's breakthrough single Ace Of Spades. Even better single Ace UT spades. Even deriver is the Motorhead Best Of, Welcome To The Beartrap (CCSCD 237), but bound to sell better is Electric Warrior (CLACD 180) the definitive T Rex album. Less saleable but quite wonderful is Sir Doug's Record Trip (Edsel DED 255)* a double album selection 255] a double album selection from **Doug Sahm**'s Mercury re-cordings. Considering how erratic a performer Sahm is compiler Ed Ward has done a wonderful job of stating Sohm's claim to be the personification of the Texas syn-thesis of rock, Jolly punksters **The** disease that have carried off most of their fellow punk groups, 1980's The Black Album (WIKM2-91)* only confirms their staying power. Less successful but more charming is Do It Yourself [Demon, FIEND CD 133) from lan Dury

Reviews marked are vinyl only

Rondor: life without A&M

by Nigel Hunter

HAT POLY-GRAM didn't get the A&M deal was A&M's music publishing arm, known as Almo/Irving in the States and Rondor Music elsewhere. One can safely assume that

PolyGram would have loved to acquire the considerable publishing assets of Messrs Alpert and Moss as a useful fillip in building up the PolyGram In-ternational Music Publishing operation in its bid to become a major player again after the disposal of Chappell Music to fund the development of the compact Almo/Irving/Rondor was not for sale, either with A&M or

"I'm led to understand that Mr Moss said it was not on the table," grins Stuart Hornall, managing director of Rondor Music (London), "It's a mixed blessing in some ways. It means we don't have first shout on the

publishing for A&M signings and we have to pitch for new and material everybody else, but I find that

"Some people always thought we were just an arm of A&M, but a look at our roster with names like Dire Straits should have demonstrated our automony beyond any doubt We remain an independent entity owned by Herb Alpert and Jerry Moss. In fact, we're one of the very few publishing companies left of our size and

status Almo/Irving in the States is headquartered in Los Angeles with branch offices in Nashville and, comparatively recently, York. Internationally Rondor operates offices Sydney, Hamburg, Paris and again fairly recently Hilversum, as well as Hornall's

quality and independent

London base in Fulham. He does not preclude further branches being established. "We're competitive when we have to be, and we'll open

new offices where the business is hot and there's a market." he points out, "It's not just opening an office, though. You need good, professional people to run it and they're hard to find. The skilled song plugger is still a necessity and we're increasing our tally while other com panies seem to be reducing

You must have people who can "You must have people who can talk to songwriters, encourage them, guide them and help them develop ideas. Then they must know how to handle the songs, channel them to the right people in the right way. It's one thing to send a song to Frank Sinatra c/o USA, but it's something else to be



sure the right person has received it on his behalf. Placing songs in-volves a lot of donkey work and ingenuity in discovering who that person is and where they are even to the extent of maybe finding a session musician who's work ing with a star and persuading him

to deliver a song for you."

As far as Rondor (London) is concerned, Hornall's hoping to extend the premises overlook sons Green in order to build some more working rooms for the use of contracted writers. They enjoy this facility without charge, and there is also an updated 16-track reling studio available.

"People will always need songs, even though they don't realise it," he smiles. "I think it's more open in America in terms of placing songs with artists. It still happens every where, it seems, that record companies pay a lot of money for acts to write songs which aren't On the perennially perplexing

topic of large advances, Hornall's canny Scottishness becomes apparent. He recognises they reality and won't go away, but he obviously wishes that other criteria are negotiated.

There are times when it's fairly obvious that, in order to stay in th running, I'm going to have to pay more money than I'd like because more money than I'd like because I'm competing with the majors. Managers and writers should bear in mind what the company can do for them as well as the size of the tor them as well as the size of line advance. They should also realise we're talking about 3p a side for the entire publisher's share in mechanical royalty terms.

There's a market share battle ing on, of course, and I think it's fair that the market share is de cided on A sides alone. I'd also like to see albums included in calculating the table, but I'm not sure how

Hornall, a keen soccer fan, en-

'It's one thing to send a sona to Frank Singten c/o USA, but it's something else to be sure the right person has received it on his behalf'

capsulates his working philosophy in football terms regarding the ac-quisition of writers and material. "I'm not in the transfer market

I'm into finding new players and building a good team and, by the same token, a good catalogue. I don't want to rent a copyright for three years and then lose it

Rondor is prospering on a var-ied front, and Hornall cites Thun-der, who charted with Dirty Love and have an album selling well Sam Brown's new single With A Little Love, and Your Own Sweet

Little Love, and Your Own Sweet Way by the Notting Hillbillies. He's also enthused by Gun's Tak-ing On The World LP, but adds ruefully that, although the band has been playing sell-out dates and getting a lat of airplay, there

os been no chart action so far.

On the subject of airplay, he relcomes the expansion of radio broadcasting as "wonderful" after a long famine of new outlets. He thinks London Jazz FM is great, not least because there are so many talented young jazz musicions who have a potential showcase at last. "I thoroughly enjoy the busi-ness," Hornall declares. "Some-

thing new happens every day. It's a very exciting time and an important one for publishers regarding the discussions with the BPL I think the BPI is digesting the fact that what we're asking for is what is already being paid elsewhere through the BIEM rate."

REVIEWS

LOWER YOUR CHOLES-TEROL IN SIX WEEKS. Video Collection VC 6106. Running time: 55 mins approx. Dealer price: £6.95

Comment: Not another fitness video but a full-time diet programme designed to lower the risk of contracting heart dis-ease. This VCI/British Heart Foundation production gives not only the medical facts in easy to understand terms but also a complete pundown of just how fatty everyday foods really are. Anne Diamond is the genial enough hostess, even donning an apron to show how to make some "unusual" and healthy dishes such as lentil soup. But perhaps more importantly, this documentary also stresses the importance of exercise and the dangers of smoking and alco-hol, but thankfully not in too much of a righteous manner. In all an excellent production, very informative and bound to be invaluable to those con-cerned about their fitness and

general wellbeing. Sales Forecast: With health and fitness videos currently elling well and an amiable ce lebrity acting as presenter, Lower Your Cholesterol should enjoy healthy sales.



Star Wars saga goes boldly on

THE STAR Wars legacy continues in the shape of three video specials due for release by CBS/Fox. The company has lined up a

targetted PR campaign to back the release, described as "quite prob-ably the final release to concern More than 300,000 fans already own sell through copies of the films themselves. Now these devotees will be able to add to their collection with The Making Of Star Wars, From Star Wars To Jedi
— The Making Of A Sago and
Classic Creatures: Return Of The

"We will only just be covering our costs with these releases, but our costs with these releases, but they need to be part of the collec-tion," says CBS/Fox head of mar-keting Simon Hewlett. He reports that the PR campaign will include clips being shown on children's television, reviews in the specialist sci-fi magazines and a mention on BBC One's Film '90.

Royals dressed to sell

NOTHING SELLS magazines like royalty on the cover and VCI is hoping to extend the rule to video with its April 9 release Royalty And Fashion.

A substantial media campaign has been co-ordinated to back the release. ITV's Good Morning is running a weekly feature around it for five weeks, reaching 5m viewers a day from April 20, while April 23 sees TVam's fashion experts discussing the programme

Running for 56 minutes with a £6.95 dealer price, Royalty And Fashion is presented of world's most photographed family



CLOTHES, BY appoints

Parkfield sports a new deal

most for reaching enorte nes has teamed up with Park grammes has teamed up with Park-field Entertainment in a three-year exclusive distribution deal. exclusive distribution deal.

Sunset And Vine, whose Gillette
World Sport Special is seen in
more than 200m homes in 75
countries, will be releasing drama

as well as a batch of sports title: Among the first to be released rough Parkfield are World Cup through Parkfield are World Cop Hall Of Fame Volume 1 featuring Hall Of Fame Volume 1 teaturing legendary names reliving their special moments on and off the field; The Channel 4 Racing Hall Of Fame introduced by Brough Scott, John Francome and John McCririck and The Gillette World Cup Special.

tions on its new sell through label

MOONWALKER 2 THREE MEN AND A BABY Touchstone 3 1 3 HELP! Video Collection 4 ENVI FATAL ATTRACTION CIC VHR 2293 5 ENV BUSTER Dromo/98 min/£8.34 6 2 2 THE Y'PLAN 7 5 8 THE BLUES BROTHERS VHR 1382 8 3 3 MAGICAL MYSTERY TOUR Video Collection 7 5 CROCODILE DUNDEE II 10 4 8 CALLANETICS VHR 1 11 BIG Comedy/108 min/£6.95 12 6 6 THE RUNNING MAN THE CARPENTERS: Only Yesterday

14 ESTAR TREK: Episodes 41 & 42 15 STAR TREK: Episodes 43 & 44 15 THE STAKEOUT

20 STAR TREK: Episodes 45 & 46

SCOTLAND'S GRAND SLAM

BEGINNING CALLANETICS DIRTY DANCING

SELL THROUGH VIDEO

rental, Warrier Home Video is re-leasing the film onto the sell through market with a £7.65 dealer price. Based on Alice Walker's Pulltzer Prize-winning novel, The Color Purple is the story of the triumph of love and



Clouseau; and a package of Os-car-winning films from the Sixties and Seventies. ered down on Steven Spielberg's The Color Purple when it was

Spanning 20 years of the late McQueen Collection embraces gun-slinging adventure in The Magnificent Seven; the clossic car chase through the streets of San Francisco in Bullitt; shoot-outs on the run in The Getaway. and dare-devil fighting to put out The Towering Inferno. There's

sey, the Cousteaus take a 4,000 mile journey down The Nile, go 200 feet below the earth's sur-200 feet below the earth's sur-face Diving For Roman Plunder

land, Calypso's Search For Atlantis and Calypso's Search For The Britannic delve into as yet unexplained mysteries, while Time Bomb At 50 Fathoms: Mediterranean: Cradle Or Coffin? and The Warm-Blood-ed Sea: Mammals Of The Deep tackle the problems of pol-

1969, the explosive Who's Afraid Of Virginia Woolf?, in-

CBS/Fox claims to be the only

programming featuring Jack Nicklaus. Golf My Way II — Playing The Game Volumes One and Two have £6.95

Several little-known directors ge the chance to show their wares, but

be adventurous the videos remain

unsurprising. It's good to see promos for flops getting a new lease of life, let's see how many other companies follow suit.

Sales forecast: Some of the sing-les in question may have been UK chart failures but they're all strong

tracks promising bigger and better profiles for the artists. Stansfield, Black Box and Snap should see this

ng sufficiently to turn it into an artist showcase for the BMG lab

SELINIA MERE

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PAGE 15

PMV/Channel 5



LIFE ON earth meets life on Mars

Martha trips the light fantastic

THE ADVENTUROUS Made Fiennes has been out exploring budget promo for Polydor new-comers Sunsonic. PMI director Fiennes spent a

fortnight in Brazil capturing images for a stunning promo she describes as "life on earth meets life on

The surreal atmosphere of her film was aided by the subtle use of gold body paint and an in-cam-era filter technique concocted by her cameraman. "I could hardly see through the lens, but the filter

enabled us to get some fantastic effects we could never have got at telecine," she says.

Fiennes, who travelled to similarly remote parts to direct The Mess-age Is Love for Arthur Baker and Al Green, comments that landscapes and promos aren't necess-

arily compatible. "Unless you're shooting on film for a screening at Warner West End, capturing landscapes isn't

easy.
"I like the idea of opproaching it in a slightly odd, almost trippy way."

3 THE CARPENTERS: Only Yesterday 24 PHIL COLLINS: Singles Collection 7 UB40: Labour Of Love I 3 ROXY MUSIC: Total Recall 4 VAL DOONICAN: Songs From My... 6 DANIEL O'DONNELL: TV Favourites 26 QUEEN: We Will Rock You 3 ROLLING STONES: 25 x 5 10 WET WET WET: In The Park Live NIGEL KENNEDY: Vivaldi Four Seasons

VARIOUS: Videobeat Ninety. BMG Video 790 358. Running time: 55 minutes. Dealer price:

Comment: This slickly packaged release shows BMG doing what they do Stateside: making the most of its promos. There are 12 dance

ent videos here

four have been top 40 time un-peakage is completed with the visually naff Brits '90 track. Snap's The Power, directed by The Molotoy Brothers, and Richard Heslop's typically-feathery Infinity for Guru Josh are the highlights in four have been top 40 hits - and

> 5 PUBLIC ENEMY: Fight The Power-Live 2 KYLIE MINOGUE: Kylie The Videos 2 1312 32 JASON DONOVAN: Jason The Videos

14 HIM HARD 'N' HEAVY: VOLUME 6 CLIFF RICHARD & THE . . .: Thank ... Music Club/Video Co

Music Club/Video Co 1617 2 LUCIANO PAVAROTTI BARRY MANILOW: On Broadway

GLORIA ESTEFAN: Homecoming Concert

1918 2 BON JOVI: New Jersey PINK FLOYD: The Wall

(C) BPI. Compiled by Gallup for BPI, Music Week and BBC

Fast forward for Bee Gees tour videos

THE LEGENDARY brothers Gibb ned to live performance after vear absence last summer year abser with the much-publicised sell out One For All tour. Now Video Collection is releas-

ing a two volume record of that

Bee Gees One For All is a digitally recorded concert film boosting lighting designs by award-winning designer Allan Branton and shot 16 cameras.

with 16 cameras.

Tracks include Tokyo Nights,
Words, Juliet, How Deep Is Your
Love, Massachusetts, Staylin' Alive, Nights On Broadway, Jive Talkin', You Should Be Dancing and You

You Should Be Dancing and You Win Again.
Volume One runs for 57 minutes and Volume Two is 55 minutes long. Both have £6.95 dealer

 BMG VIDEO International has a new vice president. Adrian Workman takes the post after be-ing promoted from director of the

BMG Video International was set up with the aim of aligning a music video marketing and dis-tribution arm into every BMG rec-ord company worldwide.

A PACK of New York's hottest rap artists feature in the latest release A FACK, OF New York's hollest rop artists feature in the latest refease from Wienerworld Video. Following a deal with Seleging Bog Records, Wienerworld is releasing an 11 track video featuring EPAD (above), Just Les, Stezo, Nick and Smooth, Cash Money and Marvelious on April 30, Running for 50 minutes, the video has a £6.95 dealer price and is distibuted by Parkfield Entertoimment

Jazz classics from Parkfield

current jazz renaissance with the

release of six new jazz videos on May 7.

The new series, together with a further six reissues, features such classic jazz musicians as Lionel Hompton, Benny Carter and John Abercrombie.

The new titles are Lionel Hamp-ton's One Night Stand, Lionel Hampton Live in Europe, Live At The Village Vanguard volumes one to five and five volumes of Jazz At The Smithsonian.

All running for around an hour, the videos have £6.95 dealer prices



Original Picture Company Ltd.

would like to thank the following people who gave their time and services towards the making of the Pat and Mick Charity Video:

David Howells, Sharon McPhilemy, Nicki and everyons at P.W.L. Simon Frame and Stephanie Loane. The film crew. James Wellind. Akin Klickler. Mat Archer, Andrew Derozario, Mark. Gregoro, Graham Fander Robb, Petera, Tania, Sam Mahee Piller Carling and Bill Bellamy, Pita and Pick: and everyone at Capital Rudo. The Discrete David Beels, Michelle Basic. Sea Rayer. Some Overent. Sand Sons. Line Trans. Lance Robberg. Sea Report Some Overent. Sand Sons. Line Trans. Lance Robberg. Sea Report Some Overent. Sand Sons. Line Trans. Lance Robberg. Sea Report Some Overent. Sea Report South Overent South Sea Report South Sea Report South Sea Report South South Sea Report Sea Report Sea Report South Sea Report Sea

MUSIC WEEK 21 APRIL, 1990

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31 .	6	STRAWBERRY FIELDS FOREVER Candy Flip Debut/Passion DEBT(X) 3092 [PAC]
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33,	7 3	2 MUCH Paradise 10/Less Stress Mr Modo - (MWS 019T) (GAM)
-		VENUS
34	NEW	Don Pablo's Animals ZYX -(ZYX628112) (Imp)
35	RIEW	FEEL THE MELODY Da Posse Republic -(LICT037) (I)
		THE EXTENDED PLEASURE OF DANCE
36,	4 2	808 State ZTT/WEA - (ZANG 2T) (W)
37	2 4	BETTER WORLD Rebel MC Desire WANT(X) 25 (PAC)
38		pHE FINAL CONFLICT MC Duke Music Of Life 7NOTE35 (NOTE35) ()
39		ALL NIGHT LONG Jay Mondi & Livin' Bass 10/Virgin TEN(X) 304 (F)
40	7 8	NATURAL THING Innocence Cooltempo/Chrysolis COOL(X) 201 (C)
41 2	1 6	DEVOTION Kicking Back With Toxman 10/Virgin TEN(X) 297 (F)
42	0 3	REAL REAL Food/EMI (12)FOOD 4 (E)
43	HEW	PUMP THAT BODY Mr Lee Jive (USA) -(13371JD) (Imp)
44	NIW	DISCOVER ME Alisha Warren RCA P843491 [12" - PT43492] (BMG)
45		RHYTHM OF LIFE Oleta Adoms Fontana/Phonogram OLETA 1(12) (F)
46	12 6	WE'RE COMIN' AT YA Quartz feat. Stepz Mercury/Phonogram ITM 2(12) (F)
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48	8 6	EVERYTHING STARTS WITH AN 'E' E-Zee Possee More Protein/Virgin PROT 1(12) (F)

THIS BEAT IS TECHNOTRONIC 2 MC B. feat. Daisy Dee Big One (V)VBIG 20 (I/RT) OPIO BUBBLER

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	Jamie Principle	Atlantic (USA) -(086222) (Im
8	GOOD LOVE	
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Birch is back

ONE Of the dance music indus-try's favourite promotion ladies, Marie Birch — who ran Sound Promotions, famed for its amusing, teasing DJ communications — has been a notable absentee from the scene for over a year. This, unfortunately, was due to a serious illness, but Marie has now made a full recovery, and is anxious to pick up

the reins of an interrupted career.
"You can't keep a bad thing down," she says wryly.

The new Birch enterprise is the double-header Impact Records Promotions Ltd and its sister compromotions Ltd and its sister com-pany PA's Unlimited. Both are fi-nanced by "silent partner" Keith Giles and a third (anonymous) partner, with Birch as head of propartner, with Birch as head of pro-motions. Impact's range of promo-tional services, like that of Sound Promotions, will be comprehensive, ranging across clubs, Radio One, Capital and regional radio, specialist retail and press. The team will be swelled by a club promo manager and a regional radio manager, both still to be named. Impact is contactable on 01-861 3953 and opened for business at the end of March.

the end of March.

Known for building up a good rapport with her mailing list jocks, the indomitable Birch looks forward to rebuilding her contacts. "Even though we won't h "Even though we won't have lost our humour, Impact and PA's Un-limited will have a totally different image from that of Sound Promo-tions" which probably means that tions" which probably means that the raunchy newsletters are a thing of the past. Few will quibble with that; many more will be delighted to see a familiar face in the dance world back with such commitment.

Going for

cannot change. Michel'Le (say it, Michell-Ay) is one of the hottest



YOUNG DIVA Michel'Le releases her debut single No More Lies, pro duced by NWA's Dr Dre

new performers in the US. Her debut single No More Lies has aldebut single No More Lies has al-ready gone gold at home and the album of the same title looks set to follow suit — but she still can't accept collect phone calls.

accept collect phone calls.
"It's furstraining! All the operators are women and they ask if my mom is there!" she shrugs. The 19year-old may sing with the range and power of a diva but when she opens her mouth to speak it's with the squeaky voice of a 10-year-

old. This long-time difficulty in being taken seriously permeates her debut album, produced by NWA's Dr Dre for NWA's hitmaking ("Nothing less than gold will do") Ruthless/Atco company, released on Warners' East-West label in the

UK.
Tracks such as the first single and
100 Per Cent Waman are ardent
demands for respect from the boys.
But the record also contains a number of smoochy bollads — distinguished from East Coast soul by the
lane, bard backboatt

lean, hard backbeats.
"I think there is a West Coast
dance sound — we're a bit more sparse. They like to put a lot more sparse. They like to put a lot more on the records — all those strings and everything."

was still with West Coast pioneers the World Class Wreckin' Cru. She the World Class Wreckin' Cru. She stepped in when a regular vocalist didn't turn up for a recording session and Dre was so impressed that he insisted she make her own album. She thus bypassed the session-singing apprenticeship that is the lot of most soul voices.
"I'm really grateful for that, it means I can be accepted for my-self, not as someone in somebody else's band or a voice on someone else's record.

She looks puzzled at mention NWA's bad reputation — to her the FBI's favourite rap act sound like a bunch of family men: "I've only been to one club in my life. We're all too busy really, Moybe what we'll do is on a Sunday someone from the record company will have a barbecue and we'll all go

round and have a nice time. It's hard to imagine Michel'Le not being unutterably huge in the next 12 months such is the combination of her vocal dexterity and Dr Dre's lean, hip production.

Nation spreads its wings

THE YEAR-old Notion Records and its subsidiary QFM Publishing have signed three licensing deals for North America, France and the

Benelux countries.
For North America, Nation has For North America, Nation has licensed its catalogue of world fusion to Island's Faunth And Broadway and is negotiating with four other labels. CFM Publishing has assigned its catalogue, which includes Jah Wobble and the Fuse world dance music IP, to Island Music Forces and I Music Forc Music France and BMG Two

IT LOOKS as if the old North/South

and the most appealing an opportunity and appealing and ap

have been action from whether is, of the course, the frequency by Manking of the Course, the frequency by Manking of the State State

once it's a secret no more.)

An example of a fashion leading
London DJ who has slowed down oth his act and the music he creates Paul Oakenfold, barrier breaking Balearic and rave pioneer, who with his Electra colleagues has now produced the Carrell Thompson coed Soul II Soul-ish sweetly swaying gargeous MOVEMENT '98 Joy And Heartbreak (Circa Records

Introbbing altractive hip house-sh adventures of STEVIE V Dirty Cash (Money Talks) (Sold Out Mix) (Mercury MERXR 311): Boy George quovered and MC Kinky toosted infectiously bounding JESUS LOVES YOU Generations Of Love (More Protein PROT 512, via Virgin). (ritmo recordings 12 RIT2, via Total/BMG); gritty Janette Sev

walled jerkily urgent percussive

DOUBLE TROUBLE Talkback (Desi
WANTX 27, via Pacific): Prince
penned buoyantly purple (in its
Paisley Mix radio version) KID

Big Life BLR 18T); Mark Kinchen

9000 Cybersculpture (Profile PROFI
25).

A few recent imports, from some
time now before Easter, include the
urgently enthuisatic hip house MR.
LEE Pump That Body (US Jive 1337
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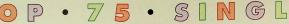
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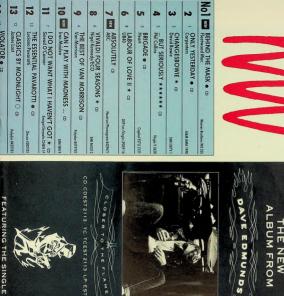
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GARY MOORE gets back to veteran bluesman Albert King

Moore blues

by Valerie Potter

THE ALBUM-tour-album cycle of a successful career in rock music can become as humdrum as a nine-to-five office routine When Gary Moore, one of the UK's greatest rock guitarists found that tedium was inhibiting inspiration last year, he looked to his blues roots to provide him with fresh musical stimulation

The result was Still Got The Blues, a blues album which is divided between covers of standards and new, self-penned material. It also includes guest appearances from veteran bluesmen Albert King and Albert Collins.

It's a far cry from his previous hard rock albums, but Moore is hopeful that his fans will accept the

"When I made this record, I made it for purely selfish reasons," he says. "I wanted to do something for myself and, maybe, use this as a springboard to come back to rock from a different viewpoint. It will surprise a few people, but I think they will take it for what is

Gary will be taking his Midnight Blues Band on the road in Euro shortly, playing a blues set that will not include any of his rock back catalogue, and he may extend the tour to the US if the new album does well there. When the tour is over, will he return to embrace hard rock again, refreshed by his flirtation with the blues — or could this be the start of a more lasting

"It might just be a one-off thing
— I don't know," Moore laughs. "It
takes care of itself; the music dictates to me what I'm going to be doing. That's the nice thing about

Utility room

by Alastair Crewe IT SEEMS an unlikely match at first On the one hand is Utility Records On the one hand is Unitry records, Billy Bragg's uniquely quixotic label with its distinctly left-field approach to the business — the alternative alternative. On the other is Caraline Trettine, purveyor of gentle folk-tinged melodies and possessor

Listen to her Utility debut album, Be A Devil, and all becomes clear. Trettine is far from your conventional female singer/songwriter. Taking that most traditional female model, the Lilith-like femme fatale, she teases it just a little over the edge with a delicious hint of self-parody. While her songs exude ray

emotion — intimate rather than inroverted — off-stage Trettine diffident, shy even. It was while she was studying in Bristol that she was ered — in accordance aiscovered — in accordance with music business mythology — play-ing in a pub. In the audience was Anna Sheldon, girlfriend of the Blue Aeroplanes' Gerald Langley. Sheldon dragged Langley out to see Trettine in action, which resulted in her being invited to join them as guitarist/vocalist — she can be heard on their EP Action Paint After a year-and-a-half with the band she left to pursue a solo ca-reer, moving to London.

reer, moving to London.

The cult of the personality was obviously a big factor in leading Trettine to Billy Bragg's Utility records. "He's one of the most interesting people on the scene — he was when he first started and he still is."

She also felt the ration Utility was a good one: "You need to be developed in your early years, you need people to support you and not just have money signs in their eyes — there's a nice feeling about the company," she adds. Trettine approached Utility records with typical determination. Having established herself as a regular at the Camden Falcon she talked her way into ed her way into a support slot with Coming Up Roses, one of the first Utility acts. "I sent a tape to Utility and said that I was going to play support." They obviously liked what they saw: "It was a good what they saw: "It vaia." she acknowledge

Altered images

by Nick Robinson

PINNACLE'S GENERAL man ager George Kimpton-Howe is not an acid casualty. Let's make that clear from the start But he will admit that the film Altered States - an exploration into the effects of hallucinagenic drugs — did have an influence on him. Hence the name of his new record label Altered States Kommunications (ASK).

But in this case, the drugs are replaced by music in its capac-ity to be colourful, mind-expanding and thought-provok ing. By offering completely dif-ferent styles of music, ASK will be eclectic and exciting, says Kimpton-Howe.

It is a very personal project for the Pinnacle man but not one that took a great deal of planning. "I suppose it really got going about six months ago," he says. "Electric Sex Circus wanted to put a single out and as they are such nice people I decided to do it for them." The band's gruppe them." The band's grunge quitar debut Spanner Badge is released through Pinnacle this

Kimpton-Howe, who is aided on the label by his wife Dorothy, has already signed another two acts dance wizard The Mix Maharishi and classic Irish songsmiths The Brehan Laws. All three acts are de scribed by him as long-term com-mitments and he is unlikely to sign anyone else in the near future. is definitely a sideline thing for me
— something that just takes a few
moments of my time," he says.

Southern comfort

by Martin Aston CAJUN MUSIC looks set to be-come the next genre to enter the world music spotlight. The Whitstein Brothers played here in 1980, but the best-loved Cajun performer DL Menard visits the UK

performer DL Menard visits the or-for the first time this month. The Whitsteins are joining Menard on tour, as is the equally nccordionist Eddie LeJeune, who has just released his debut album Cajun Soul. Joe Boyd Hannibal snapped it up from Raunder for UK release alongside Menard's No Matter Where You At, There You Are. Mitch Landry's Le Pays De Cajun is a recent albi on Bedrock, while Cooking Vinyl's Gumbo offshoot has just released Charles Mann's album Walk Of Life and the Zydeco Blues'n'Boogie compilation Menard was featured on Chan nel Four's New Year's Eve pro

gramme Aly Bain Meets The Cajuns, and was the subject of one of Andy Kershaw's field recordings for Radio One. No doubt Kershaw will be helping plug the tour, which is going out under the banner of the Louisiana Cajun And Country Music Tour.

Menard has been called the

Cajun Hank Williams for his pure

ng style (mainly in French) as singing style (mainly in French) as well as a Cajun "rhythm machine" for his superb guitar work — there's no need for a bass in his acoustic ensembles, just fiddle and accordion. "Drums, steel guitar and electric

Wadel

Drums, steel guitar and electric bass have been added over the years which gives it a real easy, nice club sound, which I like, But I prefer Cojun the way I play it, simply, because you can hear the in-struments and understand the music better. It's a very unique sound says Menard

LeJeune's music, in comparison re in the Cajun house dance tradition, an equally exuberant sound with a marvellous natural rhythm. No need for drums here either. The two-step and walte were Cajun dance that became popular in Europe a hundred years after they were driven out of Canada. Maybe Menard's bestknown tunes Under The Green Oak Tree or The Back Door con become recognised favourites 30 years after Cajun was considered as Menard recalls, "a low-class music".

They might be Giant

by Andrew Martin CALL A band Giant and you invite both superlatives and the odd snide pun. Yet it is with the former that the specialist rock press has greeted the US four-piece rockers. The band's debut LP, Last Of The from the likes of Kerrang! and im port sales have been good. Now A&M is releasing the album in the UK, with Giant over here recer for a support slot and a hanc of club dates.

So what's in a name? Bass player Mike Brignardello explains "It was just something we liked the ring of, but we knew we might be setting ourselves up."

Bracketed for the sake of cor

venience in the AOR mould, Giant venience in the AOK mould, Glain have a rawer sound which will probably win them support among the more grassroot heavy metal fans. Some of that abrasive energy stems from the fact that the LP was recorded in the UK with a British producer, Terry Thomas.

ant are, despite their confess ed Anglophilism, one of those par-ticularly American rock institutions — the all-star, ex-sessionmen band. Guitarist Dan Huff has appeared on Foreigner and Whitesnake platters. Keyboard man Alan Pasqua played with San-tana, and Brignardello worked sessions in Nashville with Dan's other and drummer David.

Brignardello, however, is keen not to be lumped in with the likes of Toto. There has been enough labelling already. "Sessions are a good way of learning your craft," he says defensively. "It's a very confortable lifestyle, but there's nothing like being in control artisti colly

The other side of that is some people are not always fully prepared when they come into a stu-dio and you have to finish their songs — that can be creative."

songs — that can be creative."
With the snarling single I'm A Believer getting Radio One airplay.
Giant may be a creative torce
worth remembering — for more
than just a grandiose name.



ELECTRIC SEX Circus — 'Such nice people,' says Kempton-Howe

Garden party

LAST WEEK The Macc Lads invited a mighty collective piss on the crowd beneath them. This week it was Seattle's **Soundgarden**, en-couraging people upstairs to hur themselves onto the bodies below (not surprisingly, there were no takers), comfortable in the knowl there were no edge that they would be safely caught as indeed lead vocalist Chris Cornell was on the several ccasions tonight when he threw himself into the audience. Yes, the Marquee sure has its nights.

Soundgarden present an intimidatory wall of sound, with Cornell's wailing vocals undulating across a surface of guitars. Tonight across a surface of guitors. Lonight they came across as some kind of mutated life form born out of the carcasses of MC5, Led Zeppelin and Black Sabbath, with elements of Faith No More and VoiVad thrown in. While the vocal howling disappears off on its own course the real plot is told by the relentless pounding of the bass and drums, a longhaired moonstomp if ever there was one.

The sound was infected with feedback, but then that could well e accepted as part of their sh They can also be accused of lack-ing any sense of diversity, though ing any sense of diversity, though at this relatively early stage of their career perhaps they don't yet need it, drawing mainly from their A&M debut album, Louder Than Love, and the previously SST released Ultramego OK. Even Zep's Trampled Underfoot, before Spinal Tap's Big Bottom reserves a drawn out Bottom receives a drawn outrashina, dedicated incidentally o Bruce in an English band, and I don't mean Def Leppard", refer-ring to Iron Maiden's lead vocalist ne crowd. The four-piece raised the tension by steadily increasing the sense of danger, right up until the final, distorted notes screamed into the dista KIRK BLOWS

Desert orchids

ephant & Castle pub has be-come something of a spiritua home for Sons Of The Desert They interrupt tours to return and play their regular Sunday after-noon spot to their regular packedout crowd.

People return week after week and it's not hard to see why. Like France's Mano Negra they take a traditional music and hybridise it traditional music and hybridise if beyond recognition: in this case, trish folk. R&B, country, aut-and-out rock and even film music waltz in and out of the blend. The playing is both versatile and virtuoso as an array of brass and string in-struments are picked up and put down with each new song. The songs bear an awareness not only of arrangement, but of texture. A Celtic fling may build in intensity to the point where it flips into a k of mutant Hendrix rave-up.

Vocals are shared by Tracey Booth, looking a little like a youth-ful Annie Lennox in her cropped orange hair and man's suit, and the gruff band leader Ewan Shiels, a man much given to hilarious off-the-cuff monologues. Covers on this occasion included The Teddy Bears' Picnic and Dolly Parton's Bears' Picnic and Dolly Parton's Jolene, but not their crowd-pleas-ing version of Purple Haze. You ain't heard nothing till you've heard mondolin feedback...

Sons Of The Desert have attracted the attention of the Pogues' management, but it seems ridicuus that they're still without a suit lous that they're still without a suit-able record deal. Perhaps it's be-cause, like their more rough 'n' ready compadres the Seven Kevins, they have often operated outside the usual A&R circuit.

Mixing the grape with the grain

IT ONLY took a couple of so from Vancouver's The Grapes Of Wrath to prove that it's not only the US that has the best guita

At Brixton Academy, they showcased what in the past has been termed as folk rock — but don't let that phrase fool you. This young band are much more than a bunch of folkies throwing in the odd guitar solo. Guitarist Kevin Kane utilised o

number of guitars to help create a wealth of styles that varied from a wealth of styles that varied from the beautiful, acoustic All The Things I Wasn't to the more solid groove of Hiding. The harmony vocals of Kane and bassist Tom Hooper add fur-ther colour and while on the Acad-

emy stage the vocal mix wasn' quite balanced, the pair managed to give great depth to the songs, many of which concern small town

The piano and organ contribu-tion of Vincent Jones is another than of Vincent Jones is another hollmark of the band's sound and one that gives them a distinct Six-ties feel but without sounding too cliched — the songs are far too strong for that. At Brixton, they played with con-

At Brixton, they played with con-fidence and an evident sense of enjoyment which seemed, to some extent, to crossover to the audi-ence who welcomed the strong melodies and simple sentiments. The Grapes Of Wrath have a potentially huge audience in the UK, so let's hope they return here soon and get the credit they de-

NICK ROBINSON

Kiwi fruits

McCARTHY ARE a rare breed in rock music.— a politically motivatived outfit who do not rant or preach. Their gentle harmonic pop has served them well but they have rarely repeated this live. Their **ULU** gig with **The Chills** should have seen them win over the large crowd, but an appalling mix put paid to that. The humorous Marxist slide backdrop provided some re-lief but it will take a crisper sound

than this to sway the masses.

This augured badly for The
Chills, another melodic combo of ten beset by sound problems, but their skilled playing countered any difficulties. The set was largely comprised of material from the current Submarine Bells LP, with the boppy but menacing Dead Web providing an early highlight. the boppy our nearly highlight. Web providing an early highlight. The hard hitting Familiarity Breeds Contempt was similarly excellent, and they delighted the large New house the head to reviving the Zealand contingent by reviving the ancient Doledrums.

ancient Doledrums.
They have been going for more than a decade, and Martin Phillipps has long been recognised as a great songwriter, but this gig really saw them justify what every Kiwi says about them. Their LP has garnered rave reviews every where, they are even on Radio One's playlist with Heavenly Pop Hit and gigs like this must mark Hit and gigs like this must mark them down as a band whose time has come. The charts are now opening up to "alternative" acts, and it shouldn't be too long before we see the Chills get their just des-

Close, but no cigar

Clash) in the ranks one could be Class) in the ranks one count of forgiven for expecting a punky en-ergetic affair peppered with some of the Clash's golden greats. Simonon isn'l a man to take the easy option, however. For from resting on his laurels, he and his cohorts have come up with a set. ariginal enough to gain approval from the critics and familia enough to keep the fans happy.

In many ways Havana 3am are a return to the roots of modern music, embracing rockabilly, latin and the theme tunes of spaghetti westerns. Although the set is far from perfect, songs such as Blue Motor-cycle Eyes and Hole In The Sky past not only catchy choruses but also strong arrangements. They managed to present the old famil-

Havana 3am's only problem is Havana Jam's only problem is bound to be other people's pre-conceptions. But once potential fans have got over the shock of a new lead singer and a guitarist who looks like Joey from Bread then, if they're fans of the genre, then, it they're tans of the genre, they'll be sure to be won over. Finishing with covers of Guns Of Brixton and Something Else, Ha-vana 3am more than acquitted themselves as the **Hibernian**'s opening night headliners. They opening night headliners. They look set to build up a large and healthy following — now how about some records?

Good Friday

GAVIN FRIDAY wasn't to know the spotlight under his feet was projecting a giant puppet-like shadow show on the back wall of The Electric Cinema. It loomed over the painted globe near the

IAN WATSON







OUT AND ABOUT: The Grapes Of Wrath (top), Soundgarden (t

roof of this beautifully restored art root of this beautifully restored and deco setting just at the point he was singing, "He's got the whole world in his hands." It was a wonderful slice of theatrical ingenuity in an evening full of it; of tiny gestures and extravagant flourishes and songs drawn more from cabaret and music hall tradition than blunt ince leaving The Virgin Prunes,

Friday has honed down his mad-cap dramatics to a finer art, so that any hysteria and pathos is now bubbling beneath the surface. That said, there are still moments when the core of cello, aboe and cowriter Man Seezer's piano liter burst open with fire in their bellies, especially in Telltale Heart and a quirming cover of Jacques Brel's squirming cover of Jacques Breis Next, Friday has yet to leave be-hind all the sub-Bowie vocal man-nerisms of his goth-orientated past, but this was a performance full of sharp surprises. Tom Waits is no langer in a field of one.

langer in a field of one.

Agnes Bernelle before him
was the perfect hostess for the occasion. This Hungarian, now firmly
enscanced in Dublin, has served
the cabaret cause for near half a
century, and through the patronage of Elivis Costello and now
Marc Almond, has just released
her second album on Some her second album on Some Bizzare. Like the devil's spouse who gave Pandora her box in It Was Me, the unique Bernelle lets loose her cast of innocents or incorruptables — a murdered Auntie Alice, Olivia fallen from grace, to name two — with just her piano accompaniment, orb-like eyes, no small amount of gallows humour and a knowing, "what, me?" lilt to her measured covariant days. her measured, grand dame voice. She was charming and disarming, like the evening itself.

MARTIN ASTON

Petrols pump up the volume

BIZARRE AS this may sound, it seems to be obligatory for lead sin-

gers to wear shorts a Subterania. Last time I was there Wedding Present's Gedge was resplendant in black football shorts; this time saw Steve Mack from The Petrol Emotion

sporting cutaway jeans.

Back with a new album and single, they had a three night residency at the Ladbrake Grove venue, packed to the gills even on the third night.

Bathed in the flickering light of an overworked strobe, the first

thing that struck home was the clarity of the guitars. Each note and chard picked out for all to hear yet swirling together to create some-

Born of a Sixties and Seventies rock tradition, their songs en-compassed thunderous drums, rhythmic, climbing guitars and low-profile lyrics. Swamp shook the place with its rumbling drums while Hey Venus had a rocking tune complete with spacy effects.

Big Decision saw Beatles influences, as did Sensitize with its

carrying vocal harmonies — ac-cessible in the same way as the Stone Roses yet with a harder, Vel-

Stone Roses yet with a harder, Vel-vet Underground-like, edge just under the surface. Best of all was their cover ver-sion of Hey Bulldag, which they al-most made their own, a throbbing driving experience complete with whistling and yelping at all the JEFFREY DAVY



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STEP ON

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MAMMA GAVE BIRTH TO THE SOUL CHILDREN
Queen Latifah + De La Soul

EVERYBODY NEEDS SOMEBODY TO LOVE The Blues Brothers

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ı	3.	3	ALL AROUND THE WORLD, Lisa Stansfield	Aristo
ı	4.	6	I WANNA BE RICH, Colloway	Solo
	5	1	I'LL BE YOUR EVERYTHING, Tommy Page	Sin
	6	7	HERE AND NOW, Luther Vandross	Epi
	7.	12	HOW CAN WE BE LOVERS, Michael Bolton	Columbia
	8	9	FOREVER, Kiss	Mercury
ı	9.	14	WITHOUT YOU, Mofley Crue	Elektro
ı	10	13	WHOLE WIDE WORLD, A'me Lorgin	RCA
ı	111.	15	WHIP APPEAL, Bobyfoce	Sola
	12	5	LOVE WILL LEAD YOU BACK, Taylor Dayne	Aristo
ı	13*	17	WHAT IT TAKES, Aerosmith	Geffer
ı	14	10	BLACK VELVET, Allorah Myles	Atlanti
ı	15*	16	HEARTBEAT, Seduction	Vendette
ı	16	8	GET UP! (BEFORE THE NIGHT IS OVER), Technotronic	SBA
ı	17	11	I WISH IT WOULD RAIN DOWN, Phil Collins	Atlanti
ş	18*	26	ALL I WANNA DO IS MAKE LOVE TO, Heart	Capita
ı	19*	19	SENDING ALL MY LOVE, Linear	Allanti
ı	20*	25	HOLD ON, Wilson Phillips	584
ı	21*	21	LOVE CHILD, Sweet Sensation	Atos
ı	22*	22	THE HEART OF THE MATTER, Don Henley	Geffer
ı	23*	27	ROOM AT THE TOP, Adam Ant	MCA
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ı	25*	28	THIS OLD HEART OF MINE, Rad Stewart with Ronald Isley	Worne
	26	24	IF U WERE MINE, The U-Krew	Enigma
	27	20	HEART OF STONE, Cher	Geffer
	28*	39	VOGUE, Madanna	Sire
ı	29*	38	POISON, Bell Biv Devoe	MCA
ı	30*	33	THE HUMPTY DANCE, Digital Underground	Tommy Boy
ı	31.	37	YOUR BABY NEVER LOOKED GOOD IN, Expose	Aristo
ı	32	31	THE SECRET GARDEN, Quincy Jones	Qwes
ı	33	18	ALL MY LIFE, Linda Ronstadt	Elektro
ı	34"		IT MUST HAVE BEEN LOVE, Roxette	EM
ı	35	23	ESCAPADE, Jonet Jockson	A&N
ı	36*		EXPRESSION, Salt-N-Pepa	Next Plate
	37	32	NO MORE LIES, Michelle	Ruthles
	38	36	JUST A FRIEND, Biz Markie	Cold Chillin
	39		A LITTLE LOVE, Corey Hart	EM
	40*		HOUSE OF PAIN, Faster Pussycat	Elektro

1	1	NICK OF TIME, Bonnie Rait	Capito
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3*	4	JANET JACKSON'S RHYTHM NATION 1814, Jonet Jockson	A&A
4	2	FOREVER YOUR GIRL, Paulo Abdul	Virgi
5	3	SOUL PROVIDER, Michael Bolton	Columbi
6	5	ALANNAH MYLES, Alannah Myles	Atlanti
7*	10	PLEASE HAMMER DON'T HURT 'EM, M.C. Hammer	Capito
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15	12	CRY LIKE A RAINSTORM, Linda Ronstadt	Elektro
16	13	BACK ON THE BLOCK, Quincy Jones	Qwe
17	18	TENDER LOVER, Bobyloce	Sola
18	15	GIRL YOU KNOW IT'S TRUE, Mile Vanille	Arist
19	19	THE END OF THE INNOCENCE, Don Herley	Geffe
20	20	BLUE SKY MINING, Midnight Oil	Columbi
21	21	DR FEELGOOD, Molley Crue	Elektro
22*	30	POISON, Bell Biv Devoe	MO
23	24	LONDON WARSAW NEW YORK, Basia	Epi
24	23	STORM FRONT, Billy Joel	Columbi
25*	27	JOURNEYMAN, Eric Clapton	Duc
26*	33	DOWNTOWN TRAIN/SELECTIONS, Rod Stewart	Warner Brother
27	22	FULL MOON FEVER, Tom Petty	MC
28	25	LIVE, Kenny G	Arist
29	26	CUTS BOTH WAYS, Gloria Estefan	Epi
30*	36	STICK TO IT YA, Sloughter	Chrysali
31	29	HANGIN' TOUGH, New Kids On The Block	Columbi
32"		PRETTY WOMAN, Original Soundtrack	EN
33	28	CAN'T FIGHT FATE, Toylor Dayne	Arist
34	31	STONE COLD RHYMIN', Young MC	Deliciou
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36"		SEX PACKETS, Digital Underground	Tommy Bo
37	32	LOOK SHARP!, Roxette	EM
38	39	MICHEL'LE, Michelle	Ruthles
39	35	THE BEST OF LUTHER, Luther Vandross	Epi
40	37	BEACHES, Soundtrock	Atlanti

Charts courtesy Billboard, 21 April, 1990 * Bullets are awarded to those a the areatest airplay and sales gain

L B U M O F WEEK

FLEETWOOD MAC: Behind The Mask. Warner Bros WX 335. Lindsey Buckingham slopes off to be replaced by the twin axis of Billy Burnette and Rick Vito and the new boys do a fine job in recreating the ntifiable latter sound of band: Martini pop with the crushed ice of lovers coming a cropper ve clothes. wood Mac are magnificent at what they do, perhaps one could've hoped that the new blood would've moved them into slightly more challenging areas? That aside, a consummate success.

ENEMY: Black Planet. Def Jam/CBS 466281. These boys have been in the news a fair bit recently, possibly for the wrong reasons, but it's un-likely that this album will hit the headlines. Lyrically, the rap crew tackle a variety of issues but it's a shame that musically that are not as diverse. They still stand head and shoulders above the rest but by their own standards, little has changed since the last album. That won't stop it selling well though



STOCKIT

HALO JAMES: Witness. Epic 466676. Even with the devilish "666" in its catalogue number there's not a hint of menace in this 11-track album from current teen heart-throbs Halo. Clever arrange ments, a clean cut production and a faultless vocal delivery makes Witness solid if entirely supe It should sell in thousands to the teen market but Halo James sooh isticated grooves might be a touch too clever for the younger B

THAT PETROL EMOTION: Chemicrazy. Virgin. V2618. While not having quite as many While not naving quite as many electrifying moments on their al-bums as their singles always prom-ise, TPE have become more con-sistent in their work and Chemicrazy is their most complete album to date. The melodies are stronger and the vocals and stronger and the vocals and guitanwark more fulfilled giving a little more maturity in their guitar pop of old. And with gems like Abandon and Hey Venus include how can they fail?

ABC: Absolutely. Phonogra 842 967. ABC, masters of th melodramatic pop song, are given the greatest hits treatment. Piano, strings and some earnest vocals from Martin Fry are the hallmarks a style that perhaps most b ted the title of new romantics. Then came the guitars and synths of the underrated Beauty Stab LP and later the back-to-basics Alphabet City. This one samples the lot. Es

JENNY MORRIS: Shiver, WEA 256 462. Jenny Morris could be absolutely huge this year. Shiver features a powerful set of songs mostly written by Morris with an excellent production and delivery. Certainly, the songs are well-ailed and beautifully performed, subtle sound samples and rhythms travelling beneath the cheery Paul Simon-style melodies, topped by

REBEL MC: Rebel Music. Desire. LUVLP 5. The horrible gaudy sleeve of this one seemed a bad omen and although the music included isn't quite as tasteless there really is nothing too inspiring on really is nothing too inspiring on this debut. Apart from the two early singles recorded with former partners Double Trouble there is little to get excited about with a few lame samples desperately thrown in to revive things. But it should sell well off the back of the singles.

DIGITAL UNDERGROUND: Sex Packets. RCA Records BCM 377 ce De La Soul before them, Digital Underground add their own creative style to the hip-hop scene and this debut album, while getting repetitive ocassionally, has enough character and colour to keep it incharacter and colour to keep it in-teresting. The crazy Underwater Rimes and Doowatchyalike are the best examples that help make Sex Packets a fun album to listen to.

BARRY MANILOW: Live Broadway. Arista 303785. Comadoring crowd n this two-LP set contains selections from Manilaw's hit New York show. There's a guaranteed firm sale among the tans but for the non-believer it's a perplexing mix-ture of schmaltz and wit — as in Manilow's naming a 20 song sequence the Gonzo Hits Medley

MANTRONIX: The Best Of (1986-1988). 10 records GDIX 91. With Mantronix currently ex-ploring a more soulful and commercial groove on Capitol, 10 has released this fine collection of the group's earlier hip-hop material. At the time, Curtis Mantronik was the guru of the genre and tracks like Ladies, Scream and the classic Who Is It? still sound strong today. Purists will love it

GAYE BYKERS ON ACID: Cancer Planet Mission. Naked Brain NBX 001. Distribution: Rough Trade and the Cartel. Dropped by Virgin with a name that h weathered too well through a handful of releases, the Bykers will find it difficult to gain the recognition they deserve for this debut al-bum on their own label. That would be a shame as it's hot stuff, further blurring the lines between acid house culture and rock music. million background samples and a rumbling bass bring to mind PiL

CARLY SIMON: My Romance. Arista 210602. It's Simon's turn to put on the evening gown and rec-ord her selection of ballad stanord her selection of bollod stan-dards. The results vary from a high-ly effective in The Wee Small Hours Of The Morning to the dis-tinctly ordinary title track. The al-bum is certain to draw compansons with Linda Ronstadt's similar efforts and while the singers are equally competent, these Marty Paich arrangements are not in the same league as Nelson Riddle's. Carly Simon's many admirers will want it, though.

LEE PERRY: From the Secret Lab oratory. Mango MLPS 1035. If Perry is reggae's James Brown, Adrian Sherwood and his On-U-Sound crew are his Full Force; the most awesome tracks here are those with the finest exchanges be-

Morris' emotive vocal. She has heen master and student, Perrys done her part, let's see if WEA can traditionalism and his miss. attention-grabbing, timbres and adventurous mixes. Elsewhere there's some delicie dub and Perry's usual happy lu nacy.

YNGWIE MALMSTEEN: Eclipse. Polydor 843 361-1. After his last album, the magnificent Odyssey, Swedish guitar virtuoso Malmsteen eclared his own contribution of 90 per cent and vacalist/cosongwriter Joe Lynn Turner's at a mere 10 per cent. That alone, says much of Yngwie's self-evaluation, so it's ironic that despite Turner's departure much of the material here still depends on a melodicism that the latter introduced. songs struggle to match the last lot though, allowing his majestic guitar style to emerge almost dominant after all.

DAMN YANKEES: Damn Yankees. Warner Bros. 7599-261591. The problem with Ted Nugent, Mr Wang Dang Sweet Poonlang and the original guitar-wielding Rambo himself, has always been a great lack of songs; a predicament instantly solved with this liaison with ex-Styx guitarist Tommy Shaw and ex-Night Ranger vocalist/ bassist Jack Blades. Sure, the wild man has had to make compromises, but there remains plenty of sting in the guitars to keep m rockers happy.

CELTIC FROST: Vanity/Nemesis. EMI/Noise EMC 3578. The last Cold Lake album, a confused at-tempt to commercialise the Frost's distinctively morbid, avant-garde style of throsh, was a disaster. This slight U-turn then might have some doubting their integrity, but the fact is that the result is arguably their most accomplished and consistent yet. This time Celtic Frost mean (big) business.



VARIOUS ARTISTS: Colombiano. Mango MLDM 1029. Or "welcome to the tropical sound of Colombia", and to Disco Fuentes, the country's oldest label which has signed an exclusive li censing agreement with Mango.
Every period and innovative strike
of Colombian music spills out on
this introductory set, from Fifties
cumbia originals Sonora Cienquera to Wganda Kenya's Afrobeat and from the purer salsa giants, old and new, to current torchbearer Joe Arroyo. doubt the essential Colombian co

DJ JAZZY JEFF & THE FRESH PRINCE: And In This corner... Jive Hip 84. Their themes may be jokey and somewhat out of the jokes are pretty good and their productions are zesty and punchy. This is party rap, chart rap, but that doesn't mean it's not authentic. They're already big Stateside and even the hardcore homeboys here might be convinced by the fact that Public Enemy's Flavour Flav appears in their new movie. Potent

MAC LADS: Martin Aston, Kirk Blows, Russell Brown, Dave E Henderson, Duncan Holland, Dave Laing, Stu Lambert and Nick Robinson

SINGLE THE WEEK RUBY BLUE: The Quiet Mind.

(Fontana/Phonogram [12/CD] RB 1), Within 10 seconds it is onparent that we are listening to future superstars here. Rebecca Pidgeon's crystal-clear voice, the Pidgeon's crystal-clear voice, the subile chard progressions and the eventual massed harmonies lift their first Fontana single into classic status. A truly beautiful record that will establish this modern folk-pap band as one of the most exciting discoveries of the year.

SOMETHING HAPPENS: Hello, Hello, Hello, Hello, Hello (Pe-trol). (Virgin (12) VS1247). Sur-prisingly melodic release from an Irish rock band who have suffered in the past from unfavourable comparisons with their contemporaries. This finds them adopting a poppier slant, a promising sampler for the forthcoming LP. The significance of "petrol" remains a mystery.

JOHNNY CLEGG & SAVUKA: One Man One Vote. (EMI (12/T/CD) EM 136). Disappointing choice of single release from the recent LP. The song itself is Clegg's weakest to date, and there le to whet the musical appetite save for a brief call-and-response lownship chant near the end. township chant near the end. Clearly EMI gave it prominence over the infinitely better B-side, Vezandlebe, because it felt that radio DJs wouldn't play something in a fully foreign language. Sadly it could be right.



MANO NEGRA: Rock'n'Roll Band. (Virgin (12) VS1254). Though vinyl can never do justice to one of the world's most explos ive live bands, this track from their Puta's Fever LP is a smart hint at the mayhem that lies ahead. A good-time knees-up song sprints along at riotous pace before erupt-ing into a terrace-style chant at the end, by which time we're totally

THE LILAC TIME: All For Love And Love For All. (Fontana/ Phonogram (12/CD) LILAC 8). The title track of their forthcoming LP, produced by XTC visionary Andy Partridge. Alas, none of his musical ingenuity seems to have rubbed off on the Lilacs, this being a singularly uninspired song with a melody so basic as to be irritating. The B-side fares little better.



Me. (Flat (12) OUT \$001). Given the strength of their early demos and live shows, this lot should aland live shows, this lot should already be at the forefront of UK pop. But the ears of the majors are pricking up once again owing to some timely TV exposure, and this fine track from the mini-LP Radio Wonder will hopefully see them brightening up your living room via TOIP before long. The gap between the worlds of rock and dance music has rarely opported. dance music has rarely appeared smaller than on the 12-inch remix.



PETER MURPHY: Cuts You Us (Beggars Banquet (12) BEG 237). diverting pop number from the ex-Bauhaus singer which sug-gests that he has gravitated to-wards the mainstream rather than aiming for the other-worldly avant-garde credibility that he once sought. Meladic enough to kindle some interest, but hardly a major league offering.

STOCKIT PROPAGANDA: Heaven Give Me Words. (Virgin (12/T/CD) VS

1245). Morvellous return for the former ZTT band, now featuring Betsy Miller on vocals in place of Claudia Brucken. The song, production and vocals all recall the excellent Sophie & Peter Johnston the purest pop music, with soar-ing, angelic melodies and classic structures. Surely destined to be a

NATALIE COLE: Wild Women Do. (EMI(12) MT 81), Like Ruby er, Cole has always threat ed to become a major force but ed to become a major force but is consistently let down by her ma-terial. This is a lightweight uptempo soul number, with a few gaspelly harmonies and a brief segment of rap featuring Akeem, that neve really proceeds beyond first gear

ADAM ANT: Con't Set R About Love. (MCA (12/CD) MCA 1404). Lacks the theatricality of his latt single, and the chorus is some-thing of an anti-climox. It seems un-likely that this, the second single from the Manners And Physique LP, will improve on the other's chart placing, but perhaps we'll have to see the video first.

PREFAB SPROUT: Early Singles EP, (Kirchenware (12) SKB, Compilation of the first how singles, Lions In My Own Garden (Candle, 1982) and The Devil Hox All The Best Tunes (Kitchenware, 1983), Both have been deleted for age, and it's great to hear their wonderful intrinsery again, revealing the ful intricacy again, revealing the template on which some of the finest music of the last decade was shaped. Well, it'll keep us fans happy until the new LP comes out later in the year

INDECENT OBSESSION: Tell Me Something. (MCA (12) MCA 1406). Debut UK release for the latest teen sensations in Australia who are about to tour Britain as support to Kylie Minogue. Strong, shiny melodic synth-based pop; it'll be very surprising if this isn't on enormous hit.

SOMETHING HAPPENS: say Hello, Hello, Hello, Hello, Hello, Hello

TIMEDRILLERS: Somebody In The House Say Yeah! (The Brothers Organisation (12) BORG 3). Not quite as predictable as the title might suggest, this is a hip-house single with the emphasis on the "hip". There's a robust elecon the "hip". There's a robust elec-tro rhythm, but the rapping is nicely upfront and celebratory THE HUMMINGBIRDS: Blush

(rooArt/Phonogram (12/CD) rArt 3). Another band who have already established themselves in their native Australia, possibly the only artists on the rooArt label with much chance of success here. This powerful guitar-driven melodic pop song should do well, as it is full of energy and stuffed with good tunes

MEGA CITY FOUR: There Goes MEGA CITY FOUR: There Goes
My Happy Marriage. (Decoy
(12) DYS 10). Powerpop with its
roots firmly in the Sixties. This
much-touted London band have been darlings of the weekly pop press for some while, and this fourtrack EP ought to bring them to a wider audience, showcasing some very fine songs indeed.

THEY FAT THEIR OWN: Like A Drug. (Musidisc UK (12) EU 111) Impressive first release from an Labosed outfil fronted by the Yuga-slavian-born Laura B, who has some of the bite and bile of Patti Smith. The song is powerful, switching from a sporse solitary guiter accompaniment to a full-blown band treatment. The clearly audible words "fuck off" aren't going to do its chances of airolay much ances of airplay m good though.

STOCK

SOHO: Hippychick. (S&M S age (12) SAV 106). A splendid w-up to their fine Boy single. should finally thrust Soho i limelight. Opening with, and fr turing subsequently, the shimming guitar hook from the Smil How Soon Is Now, a hypnotic be soon gets going and is comp mented by a lush, soulful vocal of some funky splashes of guitar

THE MOTORCYCLE BOY: Road Goes On Forever (Nymphaea Pink Sensation (NPST 001). First release for A Taylor's band on the label set by producer Pat Collier. The m track, Starlight, is yet another s at an "indie-dance crosso which suffers somewhat from lor's rather languid, non-comm

A&R THE OTHER CHART

0		SINGLES
1	STEP ON Hopey Mondays	Festiory FAC 2727 (P
2	BIRDHOUSE IN YOUR SOUL	Elektra BIX 164 (W
3	REAL REAL REAL	
4	LDON'T LOVE YOU ANYMORE	Feed F000 24 E
0		Paricphone R 6248 [E
	Ride	Creation CREO 75T (VRT
4	Inspiral Carpets	Com/Myre DUNG 7 (VRT
11	Adomisi	MCA MCA 1400 [F
10	BEATLES AND THE STONES	Feeters HOL 61F
	FROM OUT OF NOWHERE	Stant/London LASHG 24 (F
8	LOADED	
14	SAILOR TOWN	Creation CREO 70 (I/ET
14		MCANCA 1492 (F
:	Soup Dregoes	Raw TV RTV 8 (I
16	The Beloved	East West YZ 463 [W
18	FLIBBIDDYBIDDYOB	Worker's Ployline PLAT 11T ()
	BIG New Fast Automotic Da Hodila	Playtime AMUSE 7 (APT
5	BLUE SAVANNAH	More MUTE 109 G/RT
12	KISS THIS THING GOODBYE	
	FUNERAL STOMP	AAM AMA SSI (F
7	PICTURES OF YOU (REMIX)	Virgin VS 1196 (F
,	The Cure	Fiction FICA 34 (F
	Kevin McDermott Orchestro	Island IS 456 (F
	1 2 3 6 - 4 11 10 - 8 14 - 16 18 - 5	2 BIDDOUGH IN TOUR SOUL PART ARK

CHART COMMENTARY

Mancunian mad people, Happy Mondays stay at the top of the Other Singles Chart, at the pinnacle of a gaggle of currently TV-friendly Other Worldly stars. At five, the second EP from Ride, Play, blass into focus and at nine Faith No Rore's remixed and revitalised from Out Of Nowhere, from their Real Thing album, pummels into Otherdom. Outside the their Real Thing album, purimets tallo Otherdrom. Outside the Obe al. 2, The Soup Pregons, suitably ind-yed and bedrag-gled these days, return with Mother Universe and al. 15 therest yet more from Manchester with the New Yest Are Nightin-Optic leading light Robert 1946. The Area Nightin-gole' leading light Robert 1946 their excepts his first Virgin angle Tourist Storage, and the recently heavily radio polyed Wheels O'Wonster by Kevin McDermott makes a

They Might Be Giants grosp the majestic top slot of the Other Albums Chart with their excellent Flood album and Other Albums Chart with their excellent Flood dipoint and there are three new entries in the 20. At seven there is **A Guy Called**Gerald's debut album for a major label, the effervescent Automank K — which even mentions seminal northern Edward Barton in its lyrics, At 10, Gaye Bykers On Acid return to independent status and produce a stirring psychedelic pot-boiler, Concer Planet Mission, that initially seems to have done better than their sorties with Virgin. And, finally those eccentric English songsmiths **The Band Of Holy Joy** get Posi-tively Spooked with their new album on Rough Trade:

uch	T	DP · 20 · /	ALBUMS
	1	2 FLOOD They Might Be Gigents	Elokara EKT 58 (V
	2	3 WAKING HOURS	A E M A MA 9006
IT	3	VIOLATOR Depache Made	Maio STUMM 64 JUR
-	4 -	4 THE STONE ROSES The Stone Roses	Silventone ORELPS02
fol-	5	5 HAPPINESS The Beloved	East West WX 3178 (t
this	6	HOUSE OF LOVE	Fantena \$422931 (
the ea-	7	- AUTOMANIK K A Guy Called Gerald	Subscape/CBS 4664821)
ner-	8	6 CAUTION HORSES The Combay Junkies	RCA PL 90450 (BM)
ith's	9	8 1978-1990 The Co-Setweens	Beggars Benquer BEGA 164 (N
ple-	10	Gancer Planet Mission	Naked Brain NBX 001
and	11	9 THE REAL THING Faith No More	Slash/London 8281541
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	20 1	7 OOO THE WORLD OF BABY FORD	Rhythm King/Hune BF ORD 5 (US

199,000 units)	hrane			CUTS BOTH WAYS *** CD Epic-4651451	WITNESS ◆ CD Fpic 4665761	28 JOURNEYMAN * CD Duck/Warner Brother: WX 322	19 FLOOD CD They Might Be Giants Eather EKT 48	25 Rod Stewart ★★ © Warner Brothers WX314	35 MARTIKA * CD CBS 4633551	17 LET THEM EAT BINGO () CD Gol Sect 9421961	22 STILL GOT THE BLUES CD Virgin V 2612	23 Dol Amitri A&M AMA 9006	THE ROAD TO HELL *** CD East West WX 317	21 WILD! * CD Mate STUMM 75	FOREIGN AFFAIR **** CD Capital ISTU 2103	MISSING PRESUMED HAVING © CD Northing Hillbillies Verfigot/Honogram 8426/11	COSMIC THING ■ CD Reprise WX 283	HANGIN' TOUGH * CD CBS 4600741	PUMP UP THE JAM • CD Swanpard SYREP1	Cher Geffen WX 262
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TOP · 75 · ARTIST · ALBUMS

ı,	■ SEHIND THE MASK ● Werner Brothers WX 335 (W) Fleetwood Mac (Greg Ladanyi/Fleetwood Mac) C:WX 338C/CD:7599261112 ONLY VSERDAY ●	
ı	2 1 4 ONLY YESTERDAY O A&M AMA 1990 [F] Campenters (Various) C-AMC 1990 CD-A1990 CD-CDA 1990	TOFT .
ı	3 2 5 CHANGESBOWIE * EMIDETY I (E) C:TCDBTY I (C) C	Z MEA.
ı	4 521 Phil Collins (Phil Collins/Hugh Padgham) C:TCY2530CD:CDY250	"MACTED CHE
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ı	18 11 5 852'S Nie Krids On The Block (Mourice Shorr) C-446874/CD-44687/22 Reprise WX 283 (W) 11 5 852'S Nie Kodgers/Dot Wos) C:WX 283C/CD-72584/2 C:WX 283C/CD-7258/2 C:WX 283C/CD-7258/2 C:WX 283C/CD-7258/2 C:WX 283C/CD-7	CLAPION Fin. 19 PAYAROTT Lucions COUNTS Pai. 4 PROJECTD.
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ı	STILL GOT THE RILLES Visia V 2612 / II	INVESTINATION SP UB40.
ı	Gory Moore (Gary Moore/Ion Taylor) C:TCV 2612/CD:CDV 2612 LET THEM EAT BINGO () Gor Barri M21161 (F)	KINNY G. 33
ı	Beats International (Norman Cook) C.8421954/CD.8421952 MARTIKA * CBS 4533551 (C)	
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ı	25 17 Rod Stewart (Various) CWX314C/CD/9259342	
ı	They Might Be Giants (Various) C.EKT 68C/CD:9699072	Compiled by Gallup for the BPI, Music Week and BI based on a sample of 500 conventional record under To qualify for a chart position LPs, Consettes and Ci must have a dealer price of 12.00 or mars.
ı	Eric Clapton (Russ Titelman) C:WX322C/CD:9260742	must have a dealer price at \$2.00 or ware. KEY TO CHART
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ı	The Stone Roses (John Leckie) C:OREC 502/CD:ORECD 502	Records with a dealer price of £2.79 or below required the sales quartity quoted above to obtain an away
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40 42 62	THE RAW AND THE COOKED *** Fine Young Connibals (Cox/Steele/Gift/Do	London 8280691 (F ovid Z) C:8280694/CD:8280691
41 4553		Tommy Boy/Big Life DLSLP 1 (I/RT C:DLSMC 1/CD:DLSCD
42 453	CLUB CLASSICS VOL ONE * * Soul Jazzie B/Nellie Hooper	10/Virgin DIX 82 (F C:CDIX 82/CD:DIXCD 8:
43 50 5	SONGS FROM MY SKETCH BOOK () Val Doonican (Colin Frechter)	Parkfield PMLP 5014 (BMG C:PMMC 5016/CD:PMCD 501
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46 41 8	HAPPINESS () The Beloved (Mortyn Phillips)	East West WX 299 (W C:WX 299C/CD:229246253
47 48 20	JIVE BUNNY - THE ALBUM * * * Jive Bunny & The Mastermixers (Mastermix	Telster STAR 2390 (EMG lers) C:STAC 2390/CD:TCD 2390
48 40 3	LILY WAS HERE David A. Stewart/Various (D.A. Stewart)	Anxious/RCA ZL 74233 (BMG C:ZK 74233/CD:ZD 7423
49 52 29	THE SEEDS OF LOVE * Tears For Fears (Tears For Fears/David Ba	Fontana/Phonogram 8387301 (F scomba) C:8387304/CD:8387301
50 4424	HOLDING BACK THE RIVER ** Fre Wet Wet (Wet Wet Wet)	cious Org/Phonogram 8420111 (F C:8420114/CD:842011)
51 38 2	APRIL MOON Som Brown (Pete Brown)	A&M AMA 9014 (F C:AMC 9014/CD:CDA 9014
52 39 2	HUNKY DORY David Bowie (Ken Scott/David Bowie)	EMI EMC 3572 (E C:TCEMC 3572/CD:CDEMC 357:
53 3719	A COLLECTION - GREATEST HITS Al Barbra Streisand (Various)	ND MORE @ CBS 4658451 (C C:4658454/CD:465845)
54 62 9	MISS SAIGON @ Original Landon Cast (Boublil/Schonberg)	GeHen WX 329 (W C:WX 329C/CD:759924271)
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56 5361 Simply Red (Stewart Levine)	East West/Elektra WX 242 (C:WX 242C/CD:24468
57 9 2 WASTED YEARS/STRANGER I	N A EMI IRN 8 C:-/CD:CDIR
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72 UST OPERA EXTRAVAGANZA

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74 TE FEELING FREE Sydney Youngblood (Claus Zur
75 May PAVOURITES
Deniel O'Donnell (John Ryon)

TOP 20 COMPILATIONS

1 3 5	Various (Various)	C:MOODC11/CD:MOODCD
2 1	DEEP HEAT 6 - THE SIXTH SENSE Various (Various)	Telster STAR 2412 (BM/ C:STAC 2412/CD:TCD 24
3 2 3	, RIGHT STUFF 2 - NOTHIN' BUT A HOUSE Various (Various)	PARTY Stylus SMR 098 51 C:SMC 098/CD:SMD 0
4 . 2	NOW DANCE 901 * Various (Various)	EMUVirgin/PolyGrom NOD 4 C:TCNOD 4/CD:CDNOE
5 5 51	THE BLUES BROTHERS (OST) * Various (Various)	Arlannic/East West X 50715 (C.X 450715 / CD-X 2507
6 . 8	THAT LOVING FEELING VOL 2 Various (Various)	Dino DINTV 7
7 7.75	PURE SOFT METAL * Vorious (Various)	SHIUS SMR 996 (ST G SMC 996/CD (SMD 9
8 910	BODY & SOUL - HEART & SOUL II .	
9 500	ALL BY MYSELF Vorious (Various)	
10		



10 29	CHEEK TO CHEEK * Various (Various)	CWOODC PLCD-WOODCD
12 14 67	DIRTY DANCING (OST) * * * * Various (Jimmy lenner/Bob Feiden/Various	RCA BL 86408 (BMC C.8K 86408/CD.8D 8640
13 mm	THE EARTHQUAKE ALBUM L Various (Various)	No Aid Armenia AIDLP 001 (BMC C-AIDMC 001/CD-AIDCD 00
14 12 10	PENNIES FROM HEAVEN Various (Various)	C-ZCD 768/CD-85/CCD 200
15 13 4	WAREHOUSE RAVES 3 Various (Various)	Remour RUMLD 103 (PAG ZCRUMD 103/CD:CDRUMD 10
16 🔤	PURE LOVERS VOL 1 Various (Various)	Cherrs CLP 101 (2: C:CLC 101/CD
17 15 9	THE AWARDS 1990 • Various (Various)	Teletar STAR 2386 (BMC C:STAC 2386/CD-TCD 238
18 20 45	THE PREMIERE COLLECTION * * * Various (Various)	Really Usalu/Polyder ALWTV 1 C:ALWTC 1/CD 837282
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NEW A WALTZ FOR GRACE

VISIONS TALE

10NEW INSIDE OUT

country

WHEN HARRY MET SALLY

STRONG PERSUADER

BLUE NOTE SAMPLER

DON'T BE AFRAID OF THE DARK

CHART COMMENTARY

STEVE WILLIAMSON'S A Waltz For Grace makes jazz

chart history by becoming the first title to top both our Top 10s simultaneously. Hard on his heels comes the

very different sound of Harry Connick's soundtrack

album whose success seems set to establish the pia-

nist/singer as a new MOR jazz hero. Far from the middle-of-the-road, however is the Gallup chart's other

new entry, from Chick Corea. Elsewhere, Courtney

Pine drops slightly but continues to sell well across the



JOHN DANKWORTH: top hon-

Verve 8430881 [F]

CBS 4657531 (C)

Aristo 207782 [BMG C-407792/CD:257792

Antilles AN8746 (F C-ANC8746/CD-ANCD8746

Mercury MERH97 (F) C-MERHC97/CD-830568-2

ARK Mercury MERH 129 (F C-MERHC 129/CD:8349232

Blue Note B 191937 (E C:TCB 191937/CD:CDB 191937

GRP/New Note GRP 96011 (P) C:GRP 96012/CD:GRP 96014

Blue Note BNX2 (E) C:TCBNX2/CD:CDBNX2

Aristo 209284 (BMG)

Jazzers honour their own

by Stan Britt THE LEGEND, The Legacy by the Count Basie Orchestra, directed by Frank Foster (Denon) and Swing (1930-1938) by the Duke Ellington Orchestra took individual hon-ours in two of the three new cat-

ours in two or the three flew con-egories at the 1990 Schlitz British Jazz Awards held last Monday. The best record awards were ne best record awards were accepted by Lynn Williams of Hayden Laboratories (Denon's UK representatives) and lain McLay, BBC's label manager.

Over 200 guests attended the ceremony held at Birmingham's Grand Hotel, including distinguished jazz broadcasters and v Representatives of UK record comDave Lee, founder of Jazz FM, occepted the Getzen Fairweather award of a brand-new trumpet doaward of a brand-new trumpet ad-noted by the Wisconsin-based Getzen company, awarded this year to Miles Davis. During his ac-ceptance speech Lee genially de-fended a forthright attack on his new station's policy from Hum-phrey Lyttleton, himself the recipi-ent of the 1990 award for trumpet Lee's only real concession to Lyttleton's advice for changes at Jazz FM was the admission that he had "personally removed a quan-tity of records — many of which have been played already — from our record library. They are, I ad-

won't be heard again on Jazz FM

Winners in other categories were: Roy Williams, trombone, Dave Shepherd, clarinet; Peter King, alto; Tommy Whitle, tenor, Johnny Barnes, baritone; Martin Johnny Barnes, baritone; Martin Taylor, guitar; Len Skeat, bass; Martin Drew, drums; Brian Leman, piano; and Cleo Laine, vocal. Laine's husband, John Dank worth received the evening's top award for services to British inzz Gifted saxophonists, Nigel Hitch-cock was selected as Rising Stor, while 17-year-old Carl Sanders re-ceived the first Schlitz award of the

evening — Birmingham Market's Young Musician. Young Musician.

Benny Green was his customary
witty self as master of ceremonies
while Jim Simpson, director of the
Birmingham Jazz Festival and editor of Jazz Rag opened the pro ceedings. Simpson, a member of ceedings. Simpson, a member of the nine-strong nomination panel, also introduced Henry Berry of Schiltz, who presented the com-pany's Rising Star award.

More jazz on p42

Sampling the best of New Note from GRP for sale in 200 branches

IN A unique tie-up between an in-dependent jazz label and a major chain, New Note has manufactur-ed a special CD sampler of tracks

Sarah Vaughan

66 of Sarah Vaughan has robbed the world of music in general and jazz in particular of one of its most

Her legacy remains, however, through her prolific recordings, no-tably those of the Forties and Fifties. Over her long career, she re-corded for numerous labels including Musicraft, Columbia, Mercury (with whom she stayed longest), Mainstream and Pablo.

Mainstream and Pablo. Sadly, all too few of Sarah Vaughan's classic recordings are currently in catalogue. Those un-available include the classic session with trumpeter Clifford Brown

Among the records which are available are After Hours (Roulette), Best Of . . and . . Live (both on Mercury), two albums on the Charly-distributed Fresh Sounds abel (Her First 15 Sides and The Divine One) and her complete Col-umbia recordings. These come as two-CD pack, Sarah Vaughan: The Columbia Years (CBS).

Forthcoming, however, is Sassy Swings The Tivoli, a double album from PolyGram containing numer-ous tracks not contained on the original UK single LP release.

of W H Smith

of W H Smith.

Says Graham Griffiths of New Note (which distributes through Pinnocle), "in the past Smiths have given a lot of commitment to particular GRP titles like Dave Grusin's ficular GRP filtes like Dave Grusin's records. Now we are putting out 2,000 copies of the sampler at £1 off normal price with advertising in the Smiths in-store magazine lasight plus window displays.

The GRP label, founded in 1983

by pianist/composer Grusin and ex-drummer Larry Rosen, was reex-drummer Larry Rosen, was re-cently bought by MCA. However, its European profile has been achieved through a series of 16 in-dependent distribution deals run from Zurich by the company's Kurt Weil. He is emphatic that the MCA purchase will not affect the good work done by such operations as

Griffiths adds that 1990 i Griffiths adds that 1990 is in-tended to be a big year for GRP, not least because of the other labels affiliated to GRP. These in-clude Landmark, whose Bobby Hutcherson releases have been receiving airplay from the new Lon-don station Jazz FM, "Like GRP itself, Landmark produces record-ings of superior sound quality, says Griffiths. "They will be availoble in the UK on both LP and CD, but not cassette

Other associated labels handled Other associated labels handled here by New Note include JVC, Vi-sion, Gramavision and Contem-porary Jazz, founded by veteran producer Orrin Keepnews.

SPECIALISTS' TOP-10

Steve Williamson	8430881 (F)
2 NEW JUMP WORLD Cossendro Wilson	JMT/910000000 8344341 (F)
3 2 REUNION Gery Burton	G89 New Note G89 93981 91
A NEW TIME ON MY HANDS	81 92892 (E)
5 NEW Setting bown to sur Donald Byrd	LEP 1573 P1
6 4 Instat out Chick Coreo	GEP/Now Note GEP 96011 (P)
7 NEW LOVE SOCOES	Startick STA 4021 (OR)

8 NEWTOKYO BLUE 9 NEW HIS HAND HOUD MAZE MEN KCT 28 ICAD

Compiled by Music Week from Gallup data

ANTILLES AND ISLAND VISUAL ARTS PRESENT

HE NEW ALBUM AND VIDEO BY ANDY SHEPPARD, BRITAIN'S JAZZ INSTRUMENTALIST OF THE YEAR!

The music of Andy Sheppard's extraordinary big band, Rhythmical Personage is unveiled on SOFT ON THE INSIDE, available on CD, album, cassette and as an hour-long Island Visual Arts video.

SOFT ON THE INSIDE

AT A rough count, April finds us with 400 more jazz album releases from 12 companies on numerous labels. So here's our tast-

er of what's on offer.
Pride of ploce being new and
British and for hoving a simulerneous record and video, goes
to Andy Shepperd. Soft On The
lisade is the life of the Antilles ofbom and the stylish Island Visual
bom and the stylish Island Visual
bom and the stylish Island Visual
bom to the stylish Island Visual
bom to the Shepperd Shepperd
Chasing that for the best-seller
spot will be the Arista bestfor Montage by Kenny G. BMG is
to launching a mid-price

spot will be the Aristo best-of, Montage by Kenny G. RMG is also launching a mid-price Novus Senes 70 (filtes from Brecker Brothers, Larry Coryell, Stove Kuhn and John Scoffeld, while the latest in its Bluebird reissues include albums by Lene Morne, Django Reinherdt and Jack Tessaurden.

Django and his old pal Stephane Grappelli are represented on separate Accord mid-price CDs from Musidias (through Pinnace) alongside Louis Armstrong, Count Basie and Charles Mingus. The sister Jazz Anthology budget series has tilles by Art Blakey, Duke Ellington and John

Coltrane.

Whether inspired or not by her opening of Jazz FM, PolyGram's Verve catalogue adds Ella Fitzgerald's For The Love Of Ella plus more from Ellington,

Buster Bailey and Earl Hines. There's also a tasty John McLaughlin Trie set Live At The Festival Hall on JMT (through PolyGram).

new set from our very own Tommy Smith (Peeping Iom). Not to be outdone, Charly has its own Ellington reissue (a 1988 Paris Concert on Submarine), while on their Next Whal lobe, the Ildeston Rood crew offer three Coleman Hawkins tills plus others from Dollar Brand and that posthumous hero Che-Baker (in Paris), Charly's blues on Tomato includes separated a burns from Brownie McGheand Somy Terra.

Forward to the 50-year rule merchants and Panther has a great pre-war selection of CDonly releases including two by Louis plus others from Chick Wobb, Ella, Cab Calloway and set from Flecher Henderson is neatly complemented by ASV's selection of 1932-7 material by the same bandleader.

selection of 1.732-2 microlina by selection of 1.732-2 microlina color of the form of the first of 1.5 microlina color of the first of 1.5 microlina color of 1.

John Jose 16 Koch International whose Savoy reissues offer no less than four volumes of Bird At The Roast while on Black And Blue there are records from Buddy Guy and Junior Wells as well as Jay McShann, Michael Carvin and Michael Hendricks are among the Muse artists with new albums available from this distributor.

Over at New Note, there is

Over at New Note, there is April product from 12 labels. The highlights include US fovourites The Rippingtons (GRP), Keith Jarrett (Paris Concert, ECM), Cal Tjader (Concord) and Chico Hamilton (MCA). Finally, on the video front.

Finally, on the video front, Castle Hendring has eighties tapes of Dixxy Gillespie, Stephane Grappelli and Dr John, in London with Chris Busheri of 1993



& JA77 IS GONNA GETCHA!



PATTI AUSTIN/Love Is Gonna Getcha GRP96031 (LP) GRP96034 (MC) GRP96032 (CD)



KEVIN EUBANKS/Promise Of Tomorrow GRP96041 (LP) GRP96042 (CD)



GARY BURTON & PAT METHENY/ Reunion GRP95981 (LP) GRP95984 (MC) GRP95982 (CD)



DAVE GRUSIN/The Fabulous Baker Boys O.S.T. GRP20021 (LP) GRP20024 (MC) GRP20022 (CD)

Coming agent LEE RITEMURIStoken Moments GRP98151 (LP) GRP98154 (MC) GRP98152 (CD) SPECIAL EX/LUST Like Magio GRP99031 (LP) GRP9903 (LC) GRP9903 (LC) GRP9903 (MC) GRP9903 (CD). And don't forget MAPPY AMNUTENSARY CHARLE BROWN Featuring: PRail Mastin. B.B. King, Chick Corea, Kenny G., Lee Ritenour, Dave Grusin and more . . . GRP95961 (LP) GRP95964 (MC) GRP95962 (CD)



CHICK COREA ELEKTRIC BAND/ Inside Out GRP96011 (LP) GRP96014 (MC) GRP96012 (CD)



DON GRUSIN/Raven GRP96021 (LP) GRP96024 (MC) GRP96022 (CD)



EDDIE DANIELS/Nepenthe GRP96071 (LP) GRP96074 (MC) GRP96072 (CD)



STEVE KHAN/Public Access GRP95991 (LP) GRP95994 (MC) GRP95992 (CD)



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	K or more	PLANLES	53 Veterol	
4 OF US, THE Drog My Bod Name Down CBS	7 13	- 8	13 27	79
AECLook Of Love (1990 Min) Neutron			11 16	68
ABOUL PAULA Opposites Atroct Siren	15 15	A A	25 43	17
ADAMSKI Killer MCA	6 6		13 14	39 57
AEROSMITH Rog Dol Gelfen AND WHY NOT Something You Got Island	5 -	= =	8 16	85
ANT, ADAM Cost Set Rules About Love MCA	6 -	1 -	9 -	-
ASSOCIATES, THE Fever Circo	- 5		7 12	81
B 52'S Love Shock Warner Brothers	15 16	1 A	24 43	6
BAD COMPANY Con't Get Enough Affentic			6 11	88
BLUES BROTHERS, THE Everybody Needs Atlantic	16 10	1 -	19 31	31
BOLTON, MICHAEL Soul Provider CBS			14 26	-
BOWIE, DAVID Fame 90 (House Mix) EMI USA	14 13	8 8	19 32	28
CANDY FLIP Strawberry Fields Forever Debut	18 16	B A	21 43	9
CHER Heart Of Stone Gallen	10 15	A 8	26 48 24 40	55
CLAPTON, ERIC No Albin Warner Brothers COCK ROBIN World Aport CBS	5 5	1 1	9 12	. 56
COLE, LLOYD Don't Look Back Polydor			16 30	59
COLE, NATALIE WIId Women Do EMI USA	4 -	B	15 20	-
COLLINS, PHIL Something Happened On Vingin	9 -	A -	19 -	-
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D-MOR/C. DENNIS Ther's The Way Of The World Hirr DONOVAN, JASON Hong On To Your Love PWL	17 16	A A	25 46	8
EDMUNDS, DAVE King Of Love Capital	8 -		4 16	76
ENERGY ORCHARD Solor Town MCA	5 -		12 24	73
ERASURE Blue Sovennoh Mate	17 17	A A	26 46	14
EVERYTHING BUT THE GIRL Toke Me blanco y negro			21 35	-
FAMILY STAND, THE Gheno Heaven Aflantic	12 7	A A	17 28	13
FIVE GUYS NAMED MOE Selfish Days RCA FLEETWOOD MAC Sove Mo Worner Brothers	8 -		5 11	-
FLEETWOOD MAC Save Ma Worner Brothers GRANT, DAVID Keep It Together 4th & 8 way	8 -			-
HABIT Fly Like An Eagle Vinein			8 12	39
HAPPY MONDAYS Step On Factory	19 18	A A	21 27	5
HEART All I Warna Do is Make Love To You Capital	11 12	8 8	27 49	11
HIS LATEST FLAME Love's in The Neighbourhood London			8 12	-
HOUSE OF LOVE Beatles And The Stones Factions IDOL, BILLY Crade Of Love Chrysolis	8 9	B B	16 24	40
IDOL, BILLY Crade Of Love Chrysolis INSPIRAL CARPETS This is How it Feels Cow	9 9	B B	10 31	25
JACKSON, JANET Excepte (We've Got P.Mode) Breekout	16 18	A A	26 47	18
MAKERONIK Annihor Day to Populise Debut	4 7	- 8	21 38	80
JONES, JESUS Real, Real, Real (Rhythm 2) Food	14 13	A B	14 23	23
KAMEN, NICK I Promised Myself WEA	6 4	B -	11 22	99
KATYDIDS Lights Out Worser Brothers KID CREOLE & COCONUTS The Sex Of It CBS	13 18	A B	8 12	45
LAID BACK Sokemon Aristo	8 4	A 0	9 12	93
EANOIS, DANIEL The Maker WEA	5 -	_ =	4 -	~
LILAC TIME All For Love And Love For All Mercury	6 -		7 -	100
LOWE NICK You Got The Look I Like WEA	4 4			-
MADONNA Vogue Sire	19 23	A A	27 47 18 19	1
MARILLION Easter EMI MYLES, ALANNAH Block Velvet Atlantic	20 15	A A	24 46	34
NOTTING HILLBILLIES Feel Like Going Home Vertigo		- A	8 12	-
PASADENAS Love Thing CBS	6 -			
PAT & MICK Use h Un And West it Out PWIL			14 -	
PLANT, ROBERT Hurring Kind Ex Parisaza	8 -	8 -	19 15	-
PROFAGANDA Heaven Give Me Words Virgin QUIREEOTS, THE I Don't Love You Anymore Parkephone	16 15	A A	19 15	26
GUIREECYS, THE I Don't Love You Anymore Parlophone RAITT, BONNIE Nick Of Time Copital	7 6	A A	10 20	40
RESEL MC Better World Desire	6 9		12 23	21
RIDGELEY, ANDREW Shoke Epic			10 28	58
SALT 'N' PEPA Expression Her	4 5	8 8	6 9	61
SILIETel Ma Where You're Going Lifetime	13 12	B 8	10 17	95
SINITTA Hickin' A Ride Fonfare SNAP The Power Aristo	17 16		21 33	2
SOHO Hippythick S&M	6 -	~ ^		-
SONIA Counting Every Minute Chrysolis	10 6	8 B	21 35	30
SPRINGSTEEN, BRUCE Vivo Los Vegos CBS	6 -	= =	1	-
STEWART, DAVID A Lily Was Here Anxious	11 13	8 8	19 38	12
STRANGLERS, THE Sweet Smell Of Success Epic	5 4		9 -	-
TAYLOR, JAMES/R. BELLE ALI World in Forever CBS TECHNOTRONIC This Beat is Technotronic Total	4 -		16 26	15
THEY MIGHT BE GIANTS Birthouse in Your Soul Belichts	13 15	8 A	22 42	10
TOL & TOL Eleci Chrysolis	6 -			-
UB40 Kingston Town DEP International	21 16	A A	27 44	- 4
WARWICK, DIONNE Wolk Away Aristo			6 12	-
WILDE, KIM I'S Here MCA	13 10	8 8	24 38	52
WILD WEEKEND Who's Afroid Of The Big Parlophone WITHERS, BULL Horlers CBS	4 4	-	5 12	
YOUNGELOOD SYDNEY I'd Rober Go Blod Girce			10 27	46
Control Control Control Control	-	-		-

Records are eligible for the grid if they a) are on the current Radio 1 playfet, or b) had 4 or more plays on Radio 1 last week as monitored by Radio 1's Romeo computer or c) are featured on 11 or more current ILR playfets (A & 8 lists).

AIRWAVES

Granada spin off puts music in the picture

by Sarah Davis MUSIC TELEVISION has just re-ceived a much needed boost with the formation of Big Picture Pro-ductions, a new UK-based com-pany financed by Granada Televi-

Greg Roselli and Mark Young, presently with Granada Television International, are heading the venture. Roselli says: "Big Picture Productions has been designed to present spectacular musical enter-

The company will provide worldwide event television and music programming for international broadcast and home video distribution. Big Picture will secure both the broadcast distribution

The Late Show. BBC 2. April 23.15. Writer: Director Writer: Mark Cooper,

Holgate. EVEN IF Virgin had paid for this 20-minute slot, it couldn't have asked for better. Billed as a "profile of Larry McCray", was transmitted on the day this amiable but (on the evidence of this show) hardly earth-shattering blues quitarist had his first album released on Virgin's new Point Blank label

Rock journalist Mark Cooper tried to pack too many themes into his programme though. It seemed too often like a compressed Arena as we were whizzed through the demise of Motown (never related demise of Motown (never resisted to McCray's work), the Detroit nots of 1967 (ditto) and the current minor vogue for using blues music in TV ads (nice clip from a Dadge commercial where blues was ditched when it was time for the punchline to be delivered - then a Michael Bolton-type voice took

over).

Co-starring with McCray, seen all too briefly playing live to a mainly white audience, was Virgin executive John Wooler, Filmed from below driving through Detroit, young John pontificated that "the trouble is nobody's marketed the blues" (tell that to Shantan ar Phonograpm). This Silvertone or Phonograml). This was matched only by a shot of the matchbox-sized Detroit studio where McCray cut the alb where Mccray cut the album over which Cooper solemnly told us that "Wooler had overseen the pro-duction by phone" to ensure the end result was accessible to the masses not the purists.

aps the most important thing about this programme though was that it marked the first time BBC Two's fashionable arts show has given over 20 minutes to looking at the cultural context of a popular musician, instead of having in to play two songs or Paul Morley to opine. How about a feature on the working-class background of the working-class
Manchester, England next?
DAVE LAING

rights for major musical events to all available territories worldwide as well as the rights to those same events for international home video distribution.

It has entered into an agreement with PolyGram Music Video Inter-national: PMV will handle the distribution of resulting music pro-grammes and specials to the worldwide video market. Big Picture's first broadcast will be one of the Rolling Stones' con-certs during the band's 1990 Euro-

pean tour. It has the Europe rights and will also market the pro gramme to all territories, excluding North America and Japan.

Big Picture also holds distribution rights to Granada Television's historic music archives which contain material dating from Granada's in-ception in 1956. The company in now preparing an impressive slate of additional music events and original programme specials for broadcast during 1990. Details will

'CDs please' plead disc-hungry stations

Euromonitor Airplay Study, the problem of persuading record companies to provide radio stations with compact discs remains

Rottom of the list come Charalis and WEA. "WEA doesn't seem to have a policy on CDs, only vinyl, according to Andy Westgate, head of music at GWR, commenting on the Study's findings.

the Study's findings.
Mark Chivers, deputy head of music at County Sound, adds: "It's very difficult to get stuff out of Warner Bros as tar as CDs are concerned."

Tony Simpson, WEA regional co-ordinator for local radio mail-ing counters these criticisms. "We feel we serve radio stations adfeel we serve radio stations ad-equately. Our reps serve both shops and radio stations and carry the same stock — CDs and vinyl — for both. They will give CDs to stations if they want them. We treat

stollors if they want them. We treat every radio station on their merits. "If they're big they're important to us, We send thousands of pounds of records out but we don't get anything back from some of the smaller stations."

the smaller stations."

Ocean Sound head of music Jim Hicks says things improve when stations get established. "We had problems in the beginning when we split frequencies, but things are better now." He cites A&M as quick to send CDs when asked. EMI's service came top of the list followed by CBS. Other companies which received praise were Island

Most record companies still just send out vinyl — even to CD-only stations stations.

Chivers says: "We buy a lot of stuff ourselves. It's the only way you can get it onto the system right away." Westgate adds: "We bought the new Madonna single on CD and had to DAT it for the

other services. One major area of concern is the refusal of many record com-panies to send more than one copy

ivers says: "We'll get five copies of vinyl but sometimes won't get one copy of the CD. They send us CDs of what they want to promote.

get very jumpy."
For stations like County Sound.

whose Haslemere station Delta has an identical playlist to County, and split stations like GWR, it's vital to have more than one copy of the CD — one for each service. Gold and MOR programming suffer the

Westgate says: "We need three of each CD. Only CBS will give us



1 ONLY YESTERDAY, The Corporters A&A 2 CHANGESBOWIE, David Bowle

5 1 BRIGADE Heart 7 6 ... BUT SERIOUSLY, Phil Collins 8 4 THE BEST OF VAN MORRISON

9 13 JUST THE TWO OF US, Verious 10 - CAN I PLAY WITH MADNESS ... 11 10 LABOUR OF LOVE II, UB40 DEP by: Ning

12 7 I BO NOT WANT WHAT I HAVEN'T GOT

14 15 HEART OF STONE Cher 15 18 THE ESSENTIAL PAVAROTTE

18 16 DEEP HEAT 6 - THE SOUTH SENSE,

20 - MONTAGE, Kenny G



Power to the people

by Sarah Davis

I'S GOING to be tough!" Devon Morgan, head of mu-sic and director of FTP (For The People) leaves you in no doubt of the music policy for Bris-tol's newest black music radio starots newest black music radio sta-tion. And perhaps the climate it will meet when broadcasting begins on April 21, exactly a year after it was granted one of the first incremental licences.

cences. FTP styles itself as a "youth-o ientated, music-based, multi cultural station. tural station," covering the whole spectrum of black music "from soul through reggae to jazz." It has a potential audience of 475,000, mainly 15-35 year-olds and if the artists who appeared at the launch on April 7 give some idea of the range FTP will be covering, we'll hear Neneh Cherry, The Cookie Crew, Ruby Turner and plenty of

reggae.
For example the morning show
Mondays to Fridays, presented by
Dougle D (Douglas Stevens) been 9am and noon will play soul, rare groove and hiphop and has a featured "mix of the day", with up to eight easy listening reg-age tracks as well. Ron the Don's

us people from a multi-cultura ekaround", while MD Junio background". background", while MD Junior plays hiphop, house, "upfront" soul and rare groove between 3pm and 6pm. Saturday morning with DJ Reds features a mastermix from

of fresh music and street commitment that it strove for during its ca-reer as a pirate station before its directors applied for the licence FTP's managing director Clement McLarty was already broadcasting Bristol when the Government de-clared a new interest in community clared a new interest in community radio, though this was shelved later. He got together with Babs Williams, now chairman, then a re-searcher for HTV and they carried out research into listening patterns in the Bristol area. The results

"gave overwhelming commu-tion" that there was a need for programming for young people minority groups. Devon Morgan, also with pirate radio experience, joined McLarty at the end of 1987, and FTP went on air in February 1988. Early on,

operation but good luck came its way in the form of a local radio enthusiast. He cannibalised its three dodgy transmitters and mode one which never broke down again! By mid-summer FTP had gained a huge amount of support from young white listeners, conyoung, local DJs among the house, techno and rap cuts. FTP intends to build on the blend firming its research which had also said young people in the area as a whole were neglected.

The audience that it found wanted to hear more house and hiphop and eventually FTP, which has started with seven hours' broad-

casting a day, went 24-hour Meantime Williams had been approached by McLarty and Morg to help them give community ac-cess using her experience in social action broadcasting; the station sometimes made programmes at no charge for community groups, even though it was operating as a pirate station. But New Year's Eve 1988 saw FTP go off the air in preparation for its licence submission. It was missed, even receiv ing a card from the police co menting the station on the effect it had had on the local community.

operation but good luck came its

After several months of fund raising for a community station, FTP hadn't received a bean. It decided night the new project had raised £210,000. Investors in the station now include Crown Communications and GWR; McLarty says this will not affect the station's prowill not affect the station's pro-gramming: "We're hoppy with GWR and Crown — both have a great deal to offer to radio. We used their advice. They have the knowledge of radio that we need

GWR, which has a 10 per cent holding in the station, has been particularly helpful in the technical aspects of setting up a radio stati and advising on advertising and

McLarty stresses that the com munity programmes that the re-search indicated would be popular will be continued, although points out "Community points out "Community pro-grammes are expensive - you need commercial programmes to pay for them. We are looking for pay for them. We are looking for sponsors for community pro-grammes. You have to sell a lot of ads to pay for them." And the pro-gramme list does show a high proportion of news, current affairs and magazine format shows, including programming specifically for the Asian community with news in Urdu and Hindi.

Williams is also producing pro grammes about the importance of women in the community, looking at local women as well as famous names. On the agenda are vocal-ists Millie Jackson and Betty ists Millie Jackson and Betty Wright. "We are looking at the women behind the songs. Why they choose to sing. Women are viewed as a commodity. Their intel-ligence is pushed aside," says Wil-

It is an odd thought that perhaps the cloest existing blend of strong music and social action broadcast ing for young people is Radio One. McLarty sees Radio One as FTP's main competitor in the area while GWR is in the curious position of being both collaborator and competitor. Neither plays the scope of black music FTP proposes. McLarty black music FIP proposes. McLarry says "if we can get hold of record-ings of Dizzy Gillespie when he's 16 we'll play them. A little of everything — there's a huge



LAUNCHED LAST August on 96.4 FM and broadcasting 24 hours a day, Radio South's franchise area within the Republic of Ireland is in the scenic environs of Cork, the Emerald Isle's second city. In music industry terms, the city itself has produced some well-known names acluding members of Microdisne and Fatima Mansions, Rory Gall-aaher, concert promoter Denis agher, concert promoter Deni Desmand of MCD, and U2's fa mous road crew "The Cork Matia"

LISTENERSHIP

Of the 300,000 listeners within its range, 45 per cent of Radio South's potential audience are in the lucrative 15 to 44 age group

with 30 per cent of those in the ABCI category.

MUSIC POLICY

N

With a "lively pop-based format" during the week combining with more specialised weekend programming, Radio South has made the interesting move of countering the competition from Ireland's three main national stations, whose programmers choose "wall-to-wall current affairs" during the morning with a "a musical alternative" in Peter O'Neill's Express, Chart ma terial is well represented through out the schedules, as indeed is country music which has a one-hour daily slot at 6pm and is presally slot at 6pm and is pre ented by the president of the Irish Country Music Association. Classical and jazz are allotted one hour per week each while Irish folk and traditional comes under one of the more bizarre banners for a radio show, combining as it does three Irish-language words with an English christian name and an East European surname in Dia Dhuit le Catherine Janacek. A mouthful in-deed at 7am on Saturdays!

L

Prior to Ireland's relatively recent broadcasting changes, Cork was one of the more profitable hotbeds for so-colled "pirates". Stations like Southcoast Radio and Radio ERI were highly successful in terms of were highly successful in terms of audience figures, advertising rev-enue, and broadcasting standards. It is no surprise then that several individuals from these stations have resurfaced with their real names in-tact to lead the charge for Radio South. Neil Prendiville, PJ Coogan, and Joe Reilly are notable examples. Another coup for Radio outh is in securing the services of former top RTE producer Frank Murphy who presides as senior executive producer at the station as well as presenting his own show.
PAUL O'MAHONY



FTP FOUNDER members: from left, Clement McLarty, Devon Morgan







Ian Dury afto the Discovances

Do It Yourself

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> GET THE NEW SPRING SUPPLEMENT TO THE DEMON BOOK OF RECORDS NOW! CALL PETE MACKLIN ON 01 847 2481 FOR A COPY



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Nick Love
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Nick Lowe The Abominable Showman

Nick Lowe
The Abominable Showman
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Rick Daruko

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Al Green
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Printers rise to designers' challenge

Robin Cobb on how printers cope with the industry's desire for 'something different' in packaging

HE MUSIC industry's con-tinuing search for "some-thing different" in packag-ing and point-of-sale material has put printers on their mettle. Combination packs, cut-out shapes and glued-and-folded pop-ups proliferate. As designers give full rein to their ingenuity, the printing houses are called upon to display their flexibility in meeting exacting specifications a competitive prices.

Meanwhile, in the more bread-

and-butter areas of sleeve printing, CD booklets and standard-shaped packs, an interesting sidelight is that some printers are saving there has been a lessening of the sea-sonal peaks and troughs in de-mand. While the period in the runup to Christmos continues to be one of controlled panic, a more even flow of work through the re-

One of the music industry's ma jor producers of print is the Delga oup, with four of its nine com panies specialising in this area. "The busiest period is always September to November but we are finding that things are still very brisk. We are not normally this busy at this time of the year," says Terry Edwards, group sales direc

One of the companies in the group, Condor Litho, deals with reprographic work. New equip-

ment provides the additional facil-ity of electronic retouching. "This enables us to alter original designs if required," Edwards explains. "We can suggest various altern atives and play around with de signs on the computer system until we have the changes the customer

The core company, Delga Press at Bromley, Kent, specialises in seven-inch, 10-inch and 12-inch record bags and conventional and gatefold record sleeves. "We have found we are doing more and more specialised record bag work here and special packaging, such as cut-out shapes and pop-ups," adds Edwards. "It can be very challenging work."

The group's Peter Grey Printers devotes itself mainly to producing disc labels, self-adhesive stickers and point-of-sale material. "That's another area we have found to be increasing — stickers of all shapes and dimensions for promotiona

purposes."

M W Edwards Printing ("Named offer our chairman Martin Edwards, not me," Edwards comments) deals with cassette and video inlay cards, slip cases, CD booklets and wallets, together with outer packaging and general POS

Print associated with CDs is blossoming in line with the develop-ment of this format, Investment is being made in more equipment to meet the rising demand for carton packaging. Near the opposite end of the

company size scale, Axis Produc-tions, based at London's Finsbury Business Centre, makes the unusual its speciality. As well as designing and printing according to customer brief, managing director Andrew

CRAZY

cut-outs

designs, makes them up and takes see who will adopt Record sleeves in such shapes as elephants and hands are all part

of the repertoire. Prewett also notes an increased demand for multi-packs and presentation box-es. In their search for novelty, recunusual materials

unusual materials.
"We normally work in paper and card but we have even organised the production of print on stocking tops and leather." Prewett comments. "I get asked for all sorts of strange materials." He adds: "Because we are a

small company we have to be very flexible. We handle the stuff that the big boys wouldn't normally want to be bothered with. They are usually short runs and there is no way we would compete for con-ventional record sleeves."

ventional record sleeves."
Prewelt, head of creative services at Phonogram before setting up his business nearly four years ago, describes his team as "refugees from the record industry" and says: "Everybody seems to have responded favourably to the work we have done and we just keep going. There is more and more interest in innovative packaging to excite and stimulate the market." ometimes the request is for an

Sometimes the request is for an add-on to a relatively standard sleeve. "We have produced popup cameras, eyes and all sorts of weird and wonderful things," adds Prowett Sleevenrint is unusual in that it combines printing with

manufacturing at its Bedford plant.
"On the print side, we do sleeves,
gatefolds, CD booklets and wallets, cassette inlays and cases, poster bags and posters," says Nick Flower, sales and operations direc-Under the same roof, the cor

pany carries out vinyl pressing, tape duplicating and CD manufac-turing. The trends, according to Flower, are for more titles and The main thrust at Triangle Press,

in Yatton, Avan, is all the print associated with CDs — booklets, boxes and inlay cards. "We are a general printers but about half of our business relates to CDs," says Jonathan Neale, CD manager. He explains: "The whole thing is He explains: "The whole thing is seasonal. Generally we experience a fall in the summer, but leading up to Christmas we have a terrific amount of business. There is a great sense of urgency during this

period but we have not had any

problem in meeting these peaks." Another area is foreign language setting, from all the European languages to Arabic. When Paddy Prendergast set up

his A to Z Music Services in North his A to Z Music Services in North London two years ago it was from a background of a music degree from University College, Cork, a post graduate degree in recording and production from the University of Surviva and the of Surrey and then two years in a job that had nothing to do with the music industry.

As well as handling design, Prendergast acts as a print broker for record companies, finding the best and most competitive printer according to the nature of the job. The work ranges from sleeves and labels to POS streamers and eightfoot cut-outs — "Practically everyfoot cut-outs — "Practically every thing you need to mount a carr paign," he says.
"It is a seasonable business," he

agrees, "but we find we tick-over all year round. Some printers are particularly good at one thing and others at another. By tailoring the supplier to fit the job we save the customer money."

There is equal diversity in the run

lengths of the work commissioned.
"We get requests for anything from
500 to 500,000," Prendergast

A similar contracting out job is done by Cops at Beckenham, a company founded 12 years ago by Elio Dahdi and his wife Roberto, whose backgrounds both relate to whose backgrounds both relate to the music industry. They employ their knowledge of France to place the printing with appropriate com-panies there.

We handle the origin artwork, the repro and the print-ing," says Dahdi. "We do a lot for the small independent companies. They always try to find something unique. There is plenty of work all the time. Over many years we have learned a lot and there is nothing better than experience.

Printers in France as well as the UK are also often employed by Bottersea's Mayking Records, al-though about half the output is handled in-house. "There are print-ers in France which are particularly good at CD booklets," explains managing director Brian Bonnar. We specialise in being a one-stop shopping service."
Originally, the company was in-

olved in custom pressing of vinyl and expanded from there into tope duplication and CD manufac-ture. Alongside this, it developed the cancept of offering a complete service by supplying labels and all

the other associated print.

The demand for the unusual is catered for. This can include makg extra-wide spines to accommodate two or three 12-inch albums, various permutations or gatefolds

and the use of such special materials as corrugated Crimpoline and embossing. Mayking Records does succeed Mayking Records does succeed in avoiding the summer doldrums, according to Bonnor. "Our busi-ness is fairly constant throughout the year," he claims. "We have cli-

ents who have been with us eight or nine years who have large cata-logues which continue to sell. We are all for reducing 'summer fime' are all for reacting summer time from four months to not more than one month. The pre-Christmas panics of vinyl have diminished and while there is still a pronounc-ed seasonality with CDs and audio cassettes, that is all part of the fun of the business." Lee Newbon, managing director

of Tinsley Robor Group, is expecting to be able to announce at any time now the acquisition of a de-sign company. "This will enable us to offer a package service from design right through to the final product," he says.

product," he says.

The group claims to be the biggest print supplier to the music industry, specialising in the origination and printing of all music prod-

the music business for about 30 years," says Newbon. Within the group are two repro companies in London, R & B Litho and Sonic Plates. The printing is carried out at James Upton and Tinsley Robor The reduction in business from vinyl-related products has been down by only seven per cent. Meanwhile, work for CDs has

"gone through the roof". According to Newbon: "Record companies have become far more demanding and the print really has to be very much on the button to provide the kind of service want-

The most important single factor is reliability in meeting completion is reliability in meeting completion dates. "To give the record com-panies what they require there needs to be a major spend on printing equipment," he points out. "Our capital expenditure programme over the past two years has been £2m."

Over the last 12 months the two Birmingham companies will have handled more than £13m worth of print, with more than 80 per cent r the music business









A FIRST FOR CLASSICAL MUSIC

Classical world revels in double chart success

THE CLASSICAL world is celebrating a new ochievement in the rising in popularly of the music. Last week two classical albums were featured in the log 10 ferthe first time. Nigel Kennedy's Four Secons climbal to number three, in interest in classical mission.

MUSIC

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TOP · 75 · ARTIST · ALBUMS

122	CHANGESBOWIE + David Bowie (Various)	C TCDBTY 1/CD CDBTY 1
	VIOLATOR Depeche Mode (Depeche Mode/Flood)	Mule STUMM 64 (D/RT) C:CSTUMM 64/CD:CDSTUMM 64
	I DO NOT WANT WHAT I HAVEN'T GOT Sinead O'Contor (S. D'Contor/N. Hooper)	Ensign/Chrysalis CHEN 14 (C C.2CHEN 14/CD.CCD 1751
	VIVALDI FOUR SEASONS ● Rigel Kennedy/ECO (Andrew Keener)	EMI NIGE 2 (C C)TCHIGE 2/CD-CDINGE 2
	ONLY YESTERDAY Corpenters (Vorious)	AAN ANA 1990 (F C-ANC 1990/CD-CDA 1990
	BUT SERIOUSLY ***** Phil Collins (Phil Collins/Hugh Padgham)	Wingin V 2620 (F C TCV 2639/CD:CDV 2621
	THE ESSENTIAL PAYAROTTI Luciano Payaratti (Various)	Decc 4302101 (F (-4302104/C) 4302100
	THE ROAD TO HELL *** Chris Rea (Chris Rea/Jon Kelly)	East Mest WX 317 (W C. WX 317C/CD 3463853
-	COSMIC THING O B52'S (Nile Rodgers/Don Was)	Reprise WX 283 (W) C-WX 283C/CD 9258541
10 10 27	FOREIGN AFFAIR *** Tino Turner (Vorious)	Capitol ESTU 2103 (E C-TCESTU 2103/CD-CDESTU 2101

TOP . 20 . COMPILATIONS

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2	NEW/	DEEP HEAT 6 – THE SIXTH SENSE Various (Various)	Telster STAR 2412 (BHG) C-STAC 2412/CD-TCD 2412
		JUST THE TWO OF US Various (Various)	C#000C 11/CD #000CD 11
4	2 4	RIGHT STUFF 2 - NOTHING BUT A HOUSEPARTY Various (Various)	C-SAIC 098/CD-SAID 098
		THAT LOVING FEELING VOL 2 Various (Various)	C-DINKC 7/CD-004CD 7
	4 7		Heert & Soci 8407761 (F) C:8407764/CD:8407763
7	7 8	ALL BY MYSELF Various (Various)	Doven/Chrysols ADD 12 (C) C:200 12/CD.(CD 12
		PURE SOFT METAL * Various (Various)	Siylus SMR 996 (STY) Cismc 996/cd:SMD 996
		CHEEK TO CHEEK * Various (Various)	CHOODE 6/00-M000CD 6
10		PENNIES FROM HEAVEN Various (Various)	BBC REF 768 (P) C-ZCD 768/CD BBCCD 2008



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PAGE 35 MUSIC WEEK 21 APRIL, 1990

SIFEVE PRINTING/DESIGN

The Copyright Designs and Patents Act may. ironically, be detrimental to the very designers it set out to protect. Martin Aston unravels who now owns what under the new law and talks to AMID - recently set up to look after the interests of music industry designers

N THEIR most successful song. Wordy Rappinghood, Tom Tom Club asked what were words worth? Now the same being asked of pictures.

Back in the Sixties and early Seventies, the music industry was aware of the importance of visual identity but was yet to be seduced identity but was yet to be seduced by creative graphics. However, with punk's art-school associations and the birth of the video gener-ation, the growth in stature of the usic industry designer has min ed the increasing importance of

nages and image. Consequently, aday's art of packaging carries a higher potential gain or loss. Nowadays, bands strike up of

ten long-term associations with de signers, especially those with a dis-tinct style who have developed their own work as an artist, like Jamie Reid, Roger Dean and Neville Brody

Or perhaps the band find their label has an in-house expert, like 23 Envelope's Vaughan Oliver who offers his visual interpretations who offers all) 4AD acts, usually with the bands' approval rather than complaint. His work includes the uncanny sepia-tainted mon-key-with-halo image that suited The Pixies' Doolittle album. The fact that the "4AD sleeve" is now a generic term is proof alone that design is an integral, not coinci-

ng process.
That contribution, however, is under review — and in a manner that will set the tone for the Nine-ties. The catalyst is the Copyright ties. The catalyst is the Capyright Designs and Patents Act, which outlines new "moral" rights relavant to designers — such as the right not to suffer false attribution, the right to be credited and the right of integrity, that is the original design cannot be changed in a way that is prejudicial to the design cannot be changed in a way that is prejudicial to the designed to the property of the signer's honour or reputation. But while clarifying the ownership of copyright as belonging to the origcopyright as belonging to the orig-inator, the new act might actually be potentially detrimental to music industry designers. Since the act came into effect last August, a number of major rec-

ord companies — CBS, EMI, Chrysalis and K-tel among them salis and K-tel among them — have issued letters requesting that all copyrights in any artwork/de-signs used in the selling of sound and video recording be signed away to them. This is because the law now clarifies that the passing from designer to label and the subsequent payment of that invaice does not give rec-ord companies automatic copyright, as had been assumed in the

Subsequently, the Association of Music Industry Designers (AMID) has just been formed. "Producers robust industry variations between the control of the must business, wideo makers too, but not designers' your Kosper de Graaf, MD of dasign consultant Assorted Images and the first obtainmen of AMID. He is joined by treaurer Andrew Elis of Loon and secretary Rob O'Comor from Sylv Robust Comor from Sylv Robust Comor from Sylv Robust Rob

AMID has attracted between 120 and 200 to each of its first three meetings — "the vast major ity of London designers", de Groaf maintains. His main impression of meetings has been "the incredible meetings has been "the incredible consensus on every point discussed. There are lots of designers with different approaches and attitudes within AMID, and as an association, we're interested in finding a good way of working that accom-modates those differences, but which also translates it into a way

of working that can suit us, the rec-

ord companies and bands."

On the designers' behalf, de Graaf is at pains to stress: right is an emotive and not a very helpful ward and if people think helpful word and it people think that's the central issue, then you are going to have a battle and end up in court, which I would prefer to avaid. The central issue is usage as in what the record compan-ies want to do — because there is no need for anybody other than the original owner to own the copyright. There have been sev-eral instances where design has been stated on packaging to have been specifically licensed to the been specifically, licensed to the record campany, which is the cor-rect, legal way of recognising what happened." Two examples he gives are Kate Bush's The Sensual World and Duranduran's Decades

compilation, both on EMI.
"I think the letters from CBS and EMI are basically a shot in the dark, to try to get things sorted out," reckons de Graaf, "All they're doing is putting the situation com-pletely from their point of view, saying, 'Here's £50, we own saying, 'Here's £50, we own everything, we never want to see you again'. We in AMID are happy to grant whatever rights are nee ed and agree terms since we want our work published, but we don't want to fall out over copyright. An author doesn't assign his copyright to his publisher in order for the publisher to do his commercial

Galvanised by what AMID sees as "blanket" agreement proposals from the record labels, members are establishing new terms of trad-

Caught

ing as well as codes of practice that cover the wide spectrum of legal, financial and artistic conlegal, financial and artistic con-siderations. In its opinion, record companies should no longer act as if the copyright is automatically theirs. The value and day-to-day machinations of design co-ordination should also be respected no more inexperienced product managers handling the checking of managers handling the checking at proofs and print instructions or warse, adapting designs without consultation: "which you then get associated with, and which your reputation stands on", de Graaf maintains." People will think, "So-and-so did that, his design isn't im-

and-so did that, his design isn't im-proving with age'."

But, as Main Artery's Joe Molowski points out, record com-panies must be free to hand out work to whom they like. "If you told them they couldn't produce some thing on an ad or paster, every-thing would stand still. Maybe I'm three times more expensive than someone else and the label are willing to pay that for the sleeve, willing to pay that for the sleeve, but not for the ad, so it would be like blackmailing the label, you can't really blame them. It would be too complicated for them to pick up the phone every week to say, 'Can I have this?', so there has to be an element of trust.

This is what is being discussed





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in the Act?

and debated. We have to show consideration to our clients because they're our bread and butter, but then they shouldn't be allowed to tamper without permission, though when the logo is used in the context of ads or posters, we have no control. If's a very grey

one." This gray one includes the way in which designs crop up on the control of t

"If they want to own the copyright, they should pay a separate fee over and above the design fees," says Molowski as one solution. But AMID has decided the copyright is not for sole. According to Geoffrey Adams, acting chair-

man of the Chartered Society of Designers and member of the Copyright Council: "Copyright is a valuable property, and in order to obtain a fair return, you should make sure you are poid commensurately for its use or assignment or licence— and in order

signment or licence — and in order to do that, you have to continue to control the copyright."

AMID says its members recog-

AMID says its 'members recognise that their clients "want to know on what basis they're hiring the work, so we're bringing it out into the open. We realise that they're the initial investors, but we want to find a good way of working that recognises our position too."

Dos the problem le in the grey, undefined area between commerce and art, and the intrinsic worth across that spectured Quick On The Drow's Dave Wholin, who incidentally has not been approached by AMID, admist: "By J don't see any horn in handling over the copyright at the end of over the topyright at the end of packging job, so posting it on is port of the job in stelf.

part of the job in itselt.

"But there is a slight difference between us and the illustrator and the photographer — I can understand the fear of a guy who's spent hours and hours putting tagether a piece of fine art of totally passing

on the copyright. Thai's the finite difference. The designers, are the inbetweenies, in that we're creating the idea but then commissioning the photographer and illustrator to come up with that piece of fine art. We now have this chain reaction going all the way down — not only do we have to ask the photographer to assign us the ownership and usage but our own

— not only do we have to ask the photographer to assign us the ownership and usage but our own employees now have to grant us permission to sell the work on to the record company."

But de Graaf argues that the 20-

year career of a designer like Air. Jamie Reid should be looked at as an arist, "not just as this particular piece of product". In 1988, Sotherthys auctioned a collection in Paris, Vaughan Oliver has also just enjoyed his first, acclaimed, gallery showing. As de Graaf says: "I know some good music industry lawyers, but those people arent in-

more. My client can do what he like. Publishing packaging brochers and all graphic design copyrights are owned by the originator, but record companies must feel their case is special. Since copyright dictates usage and consequently the issue. "Remember how many different purposes the some piece of arrown's is killey to be used for in the parmotion and repromotion of the parmotion and repromotion and

plus the "immensely fiddley and complicated admin costs, would eventually have to be passed on to the consumer.

to the Consumer. organing battle "Second, the likely to be more successful by attacking on two successful by attacking on two fronts, the recording and the artwork, but that means relying on the copyright owner to get involved in prosecutions. Think of the complexity in that. Think, there is the relative to preserve original ortwork, have very light control must be kept over the whereabouts, cownership and preservation of original artwork."

From EMI's point of view, the situation is now a straightforward commercial transaction: the company will buy copyrights but will not accept offers of exclusive licences since the terms "are still a matter of negotiation. Therefore there would still be some kind of restriction," according to Anderson.

Son.

Should the copyright owner choose to take advantage of his right in full, Anderson stresser, right in full, Anderson attested, and the copy of action to the copy of the

There have already been cases where designers have last work after refusing to sign the agreement. Few want to be named for four of further reprisels, but Joe Molowski sticks his neck out: "On occasions where I complicated about images used outside the record company! was told to leave ord company! was told to leave ord company! was told to leave to the company of the company of the course were soft her in crists. But I don't take note of it anymore. No expubble company would use such tectics. Such letters don't stand us which the company would be to the company of the company would be to the company would be to the Such tectics. Such letters don't stand Cuestioned as to whether EMI

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NEW ST

23 April 1990-27 April 1990 Album releases: 100



* Import

Year to date: 16 weeks to 27 April 1990 Album releases: 1,129

** Previously listed in alternative format



NEWSINGLES

	side/Lobel/7"/12"/"MC"/"CD"/Cat Nos/Extra tracks/(Distributions) BOY/Dub Venion) MANGO ST MNGS 739 7" 12MNS 739 12" (F)	Dance/Disco	Artist/ A/B-side/ Lobel / 7" / 12" / "MC" / "CD" / Cot Nos / Extra tracks / (Distribute MACKA B. & KOH PROUD OF MUNDELLA-ISS ARWA ARI 105 12" (JREUS)	(c) / Category / Reggse	to the police of
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Funky/L ABELLE, Po DMCA EE, Tipper	NC AICE, I WANT YOU JUST FOR MEPRIDE BOYZ BASERWA Boyz Gehri- Iptown JouniVersicol BIG ONE WIBIG 21 127 Fc Bog (RT) in # YOU ASK NE FOldo MCA MCA 1357 7° Fc Bog MCAT 1357 12° Fc Bog 1357 CD (Sai) (F) B ARPA ROBERT CHANT A FSAUM FI DEW/Bo PICKOUT PICK 34 12° (US)	Dance/Disco	NO URLICK, Neter TAGAMARUS LEAVING/F-section CORNER STONE PTD-401.12" (APT) "ULTRA VIND SCINE STARING AT THE SUNVITIVE Stan 4AD BAD 0004 12" Pc. bog BADC 0004 MC (RT)		
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Counting out time

OR MICHAEL Cuscana, 24 hours in a day are not

This internationally-re-nowned record producer/archivist is apparently near-permanently ensconsed in the EMI/Manhatten studio in New York — and more recently at Abbey Road in North

Late last year, Cuscuna spent a whole month in London, something of a unique event as he is quick to agree: "It took a lot of work back home beforehand, a lot of preparation to make room for a month here. The nice thing about Blue Note — my principal preoc-cupation, I guess, for most of the past 15 years — is that, having worked on the catalogue for so long, I've managed to get my rech up to date.

As a result Cuscuna has been able to bring out CD compilations containing previously unissued able to bring out CD compitations containing previously unissued tracks as bonus material. He explains that "Tve been in those vaults since 1975. So, by the time we started the 'new' Blue Note in late-84 I'd researched most of the vault, especially during the Eighties years when I was living in Los Angeles and not getting much other work. I went down to the vaults every day even though there were no intended projects. But I

one day..."
His cataloguing at

with jazz's most famous label through Mosaic Records, a com-pany formed with Charlie Lourie in pany formed with Charlie Lourie in 1983 which specialises in in-depth re-packaging of individual artists and bands.

A broadcaster, Cuscuno's record business coreer began in the Seventies as A&R man and staff Seventies as A&R man and staff producer for Atlantic. He next spent five years as US director of A&R and Operations for Freedom/Black Lion, before immersing himself in Blue Note. His recent London trip, however, was to mastermind the re-emergence of another venerable igzz catalogue. Roulette, following its acquis

by EMI.

This month Cuscuna will be at This month Cuscund will be at Abbey Road again, vault-digging and re-mastering unissued as well as previously released Roulette tracks. For him, the jewel in the crown of the Roulette material is crown of the Roulette material is the late Fifties, early Sixties record-ings by the Count Basic Orchestra: "For me, that Basic outfit was al-most as important as the Hershel Evans-Lester Young-Buck Clayton band of the Thirties and Forties." Among the results of Cuscuna's

endeavours to reach the UK market already are classic albums by



COUNT BASIE: unissued jewels in the Roulette archives Randy Weston ("a quartet session

Basie, Dinah Washington, the late Basie, Dinah Washington, Ihe late Sarah Yaughan, Louis Arm-strong/Duke Ellington, Pearl Bailey and Maynard Ferguson, whose 1961 reissue includes two extra tracks never before released.

The Atomic Mr Basie will be further reissued later this year, in its full form. During his return trip to London, Cuscuna hopes to confirm his hunch that the record was his hunch that the record was made in stereo as well as mono, "and the second re-release will al-most certainly contain three, may-be four, previously unknown tracks."
Other discoveries among the
Roulette tapes are unissued mas-

ters from such as pianist-composer starting to feel it

Woods. "It's not really great Bud but there's enough good Bud for a single vinyl album and some bo-nus cuts for the CD," is Cuscuna's true that Michael Cuscung puts in a 24-hour day, whichever side of the Atlantic he's on? "Most times I believe I do! And I must admit I'm

Kandy Weston ("a quarter session that only he seems to have remem-bered"), tenorists Billy Root and John Coltrane ("a half-album by Trane; ditto by Thad Jones").

There's also an unreleased 1958 LP by Bud Powell recorded live a

Birdland with Donald Byrd and Phi

MARKETPLACE

'The nice thing

is that, having

worked on the

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ing an out-and-out I haltchente, I think market forces dictale prices and CDs are selling rather well at the moment". Among future CD variants, expect the Data Distinan, whose three-inch disc can hald a 20-volume encyclopaedia. Mean-while, its "quod" going to make a comeback in an upgraded guiset Nimbus is cinimna to market the Ambisonics sound syswhich requires four speakers for playback





dog joins Halo James as the first the new look Tracadera



ing director Rupert Perry present Tina Turner with a quadruple plat num disc for sales of Foreign Affair



JUST THE tronic: Swanyard gen-eral manager Kevin Rea hands Radio One's Gary Davies a silver disc for sales of the Technotronic single Get Up.



GREAT SCOTT: Gil Scott-Heron meets his fans at Virgin Megastore, Ox-

Back tracking

Record Retailer, 22 April 1965 EMI plans major campaign to sell classical records to "the man and woman in the street"... Polydor A&R exploitation Johnnie Francis quits manager weekend in London, with the an-nual GRRA conference taking place over the road from the Interional Disc Show, at which all national Disc Show, of writin all major record companies take exhibit stands... Row ensues as Larry Page of the Kossner organisation and Andy Wood of Filmusic both claim exclusive publishing contracts with Michael Chaplin, "beatnik" son of Charlie.

Music Week, 19 April 1975

Recently resigned Warner Bros UK MD Ron Kass announces forma-tion of Sagittarius Entertainments tion of Sogittarius Entertainments publishing and record label with Edgar Bronfman chairman of Seagrams whisky ... High produc-tion costs of accompanying book-lets force up retail price of new

Elton John album Captain Fantas-tic to £3.25, the most expensive single LP in Britain . . . Statistics show that some record companies still issue mono singles, even though the tracks may be lifted from stereo-only albums ... DJM acquires UK rights to Wand/

Music Week, 20 April 1985

Sales of albums and singles in-crease by 11 per cent for the first quarter over the same period in 1984, with cassettes soaring by a massive 44 per cent ... A 10massive 44 per cent ... leged monipulation of the Gallup chart reaches the High Court ... Following concerts in Peking and Canton, Wham! becomes the first Western artist to issue product at a full royalty rate in China ... British Telecom launches new dial-a-disc service offering callers choice of any record in Tap 20 any record in MARK LEWISHON

MUSIC WEEK

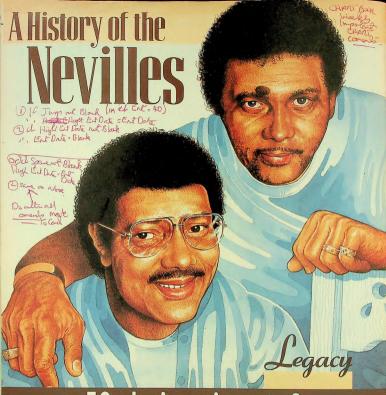
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