DAWN OF THE FUNKI DREDS
MONDAY 21st MAY 1990
1989's Club Classics Vol 1 is now triple platinum in the UK and still selling steadily. Soul II Soul were the best newcomers of 1989 and here, just over a year later, is the follow up. Despite working steadily in the intervening period producing and remixing many of the biggest selling dance records of 1989, they have held more than enough back to return with an even stronger set than their debut.

Vol II contains the hits 'Get A Life' and 'A Dreams A Dream' and a handful of the remaining 8 tracks could easily be hit singles as well. Vol II will be re-promoted throughout the year but the initial spend is £250,000.

THE CAMPAIGN

• National co-op TV campaign with Our Price
• 400 Our Price displays
• 400 independant shop displays
• 500,000 Soul II Soul carrier bags
• W.H Smiths album of the week
• Entertainment UK (Woolworths,Morrisons) album of the month
• 6 week poster campaign on the London Underground
• National flyposting
• Press advertising spend of + £70,000
• 300 London bus sides (co-op with Tower Records)
• 2/3 major West End displays

This one will run and run - watch those stock levels

marketed by AVL
BPI says ‘let’s talk’ despite tribunal referral

A COPYRIGHT tribunal hearing on new mechanical royalty rates looks increasingly likely with the BPI’s decision to ask for formal arbitration in its negotiations with the Mechanical Copyright Protection Society.

The BPI has asked the tribunal to look at the current mechanical agreement as a device for extending the MCPS’s deadline of July 1 for introducing a new scheme. The proposed ‘new’ schedule would be some 12 per cent more expensive for record companies.

MCPS managing director Bob Montgomery comments: “I regret this decision — although we have always been aware that it was open to the BPI to do it. This could be the beginning of a long and expensive process for both sides.” Montgomery adds that the decision appears to go against the BPI’s publically-stated desire to avoid a tribunal hearing.

BPI chairman Terry Ellis says now: “At our last negotiating meeting, we asked MCPS to agree on an extension of the moratorium to give the industry a period of stability with which to continue negotiations. This they refused to do and as a result we were forced to take legal action to achieve this breathing space in which we very much hope discussions can continue in a less-pressurised atmosphere.”

Still-hungry SAW hit a century of hits

THE MUSIC industry’s highest-profile team of producers is claiming a new record this week: one hundred hits in five years.

The entry of Kylie Minogue’s Better The Devil You Know into the top 10 means that Mike Stock, Matt Aitken and Pete Waterman have had a total of singles in the top 75 since they began working together in 1985.

“We’re told this is a unique achievement,” says PWL managing director David Howells. He adds that 68 of the 100 songs have been

Format moves stir up the singles mix

AN UNPRECEDENTED week in the history of the singles chart is being seen as a turning point in the life of the seven-inch.

There were 25 new entries in the top 75 last week — the highest number since the chart was extended from 50 in 1978. This upsurge is believed to be a result of the change in chart rulings last month.

At the same time, sales in general have not increased and the new restriction in the number of formats made the 12-inch and CD single more popular at the expense of the seven-inch.

Meanwhile, the 12-inch and CD together make up half of the market. The 12-inch now accounts for 38 per cent and the CD single 10.5 per cent. While the demise of the seven-inch may be regretted by some, Jones says the increasing popularity of the other formats will mean greater profits in the long run.

“We will reach a situation where people switch — not away from the singles market altogether but to different formats,” says Jones.

AN UNPRECEDE...
June 1990 sees New World Video's entry into the sell-through market with the long awaited release of Clive Barker's monster horror hit Hellraiser. To keep the screams of appreciation at fever pitch, our following release will comprise Wanted Dead or Alive, The Gladiator, Crime Story and Original Sin.

HELLRAISER

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WANTED DEAD OR ALIVE

SNW 1028

THE GLADIATOR

SNW 1026

CRIME STORY

SNW 1015

ORIGINAL SIN

SNW 2016

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Japan's copyright sun rises at last

by Jeff Clark-Meads

TWENTY YEARS ago, if you had a yen for copyright in Japan, that was all you were likely to get. These days, the government of the country which is the most eager market for western music is bowing to world opinion and is signalling its intention to introduce the kind of protection taken for granted in Europe and the US.

That progression from effectively no copyright control at the end of the Sixties to a declaration last week to bring in a 50-year protection for each recording has not, though, been a quick or easy process.

The international music industry, through the IFPI and the Recording Industry Association of America, has been stating its case to the Japanese authorities for more than two decades. However, the rate at which their message has been taken on board has varied from imperceptibly slow to blinding flashes of revelation.

"Everything in Japan is a gradual process," says IFPI director general Ian Thomas, "but they have been making improvements in their law for the past 15 years. We started from a position 20 years ago where records were not protected at all. Now we've come a long way from that."

The final step of the journey came at the end of April when Japan gave an assurance to American trade delegates that it would radically improve its protection of musical copyrights. In return for those assurances, the American government dropped its threat to begin legal action to "eliminate the discriminatory treatment of US and other foreign sound recordings".

Under current Japanese law, recordings from abroad produced before 1978 are not protected but Japanese works are. In addition, Japanese records are entitled to protection under local rental laws but foreign works are not.

Because of the suddenness of the Japanese declaration, the question is being asked as to whether its motivation is based on a desire for increased trade or a dramatic new respect for intellectual property. Thomas is in no doubt: "These changes are trade motivated." He adds that he concurs with the popular opinion that the situation in Japan would not have been so bad for so many years had the country been an international repertoire source. He feels that the authorities' attitudes would have been largely different if the country had been exporting its artists around the world.

Thomas is pleased with the announcement of the proposed changes but says the one outstanding area for concern is rental. CD rental shops are legion in Japan and home taping is a way of life, a situation which the IFPI is working hard to change.

"We haven't got very far on rental at the moment because of negotiations between the association of rental shops and the record industry over the period of time a record producer can authorize — or not — a record's rental," Thomas comments.

The rental shops want a period of one week. We are asking for the full period of copyright protection — 50 years.

With a mere 49 years and 51 weeks difference between the two sides, an early end to the discussions is not being forecast.

ARTISTS ON tour this month to promote new releases include:

The Milltown Brothers — new single on Suburban Records, through APT, Seems To Me. Out now.

They Might Be Giants — single on WEA, "Istanbul" (not Constantinople). Out on May 21.

Loves Young Nightmare — new EP, self-titled, out on White Label Recordings (through APT) on May 14.

Mega City Four — new EP on Decay Records, There Goes My Happy Marriage. Out now.


Energy Orchard — self-titled debut album on MCA. Out this week.


Michael McDonald — new album on Reprise, Take It To Heart. Out this week.

Martin Stephenson And The Daintees — new album on Kitchenware Records, Salvation Road. Out now.

Out on 14th May

WANDRIN' STAR

JULIAN CLARY

MUSIC WEEK 19 MAY, 1990
Dusty Springfield reputation.

Dusty Springfield is one of the most iconic figures in British music. Her smooth voice and stylish appearance have earned her a lasting reputation as a musical icon. Despite facing challenges in her career, she continued to produce critically acclaimed music and has left a lasting mark on the music industry.

Distribution giant: we’re never too big to be knocked

PolyGram, the company in a league of its own in UK music distribution, says it is not so big that it cannot be improved by criticism. The company shipped a quarter of all singles and 29% of albums in the first three months of the year (MW, May 12) but says it is gearing up to shift even greater volumes in the autumn.

The man in overall charge of the service, PolyGram Record Operations managing director Peter Rezon, comments: “Yes, we have had a few problems with service. People admire our ability to deliver the goods but we’re sensitive to the criticism that not all the products arrives at the right time all of the time.”

But, people should remember we’ve got 15,000 catalogue lines and we can’t please all of the people all of the time. However, what we’ve been sensitive to is the needs of customers — whether they are in-house record companies or the retail community.

A new team is taking shape at PolyGram’s Chadwell Heath depot under new operations director Eric Wordworth, and Rezon says they are already planning for the busy pre-Christmas period.

The first part of the preparations includes the acquisition of 4,500 square feet of additional space and its equipping with racks and systems, a project, which, says Rezon, is costing some £1m.

More investment will be made in computers and other equipment, and Rezon states: “We are looking at every way of improving service.”

Writ served over Michael tour cash

George Michael’s management company, Faith Tours Overseas Ltd, has started a High Court action over an alleged debt of £320,000. The company has issued a writ against Leisure Risk Management Ltd and Leisure Risk director Nicholas Miles.

The writ states that Leisure Risk arranged insurance cover against gig cancellations for Michael in 1988. Last year, Faith Tours made claims under the insurance policy and accused Leisure Risk of breach of contract, the writ says.

The document goes on to say that, although Leisure Risk and Miles agreed to pay the money, they have not done so.

SAW century

SAW compositions with 32 being cover versions. Asked whether there is the potential for another 100, he replies: “I don’t see why not.”

“Everybody here is still hungry. They’re all still very motivated. I’ve never seen such motivated record producers — they’re always looking to the next hit.”

“Usually, people think that after 10 hits that they’ve done it. But these men are in every day and work from 11 in the morning to 11 at night.”

“And, what’s more, they’re having fun. They’re enjoying it.”

Knebworth safe despite Outlaw’s demise

The promotion of the Music Therapy concert at Knebworth next month will not be affected by the liquidation of Outlaw, according to managing director Paul King.

He says that although Outlaw was seen as the co-promoter of the event along with Andrew Miller Concerts, it is not connected to their organisation and is directly involved.

King comments: “Outlaw is not really connected to the Knebworth gig. I am helping them out of my own free will and the whole thing is not affected by what has happened.”

Dust Springfield

the new single, produced by Andy Richards, taken from the forthcoming album.

Sticker solution found

Washington-the controversial issue of putting warning stickers on album covers has reached a conclusion with the consent of all parties involved. The Recording Industry Association of America has now formally introduced a scheme which has been agreed by its members, the National Association of Record Merchandisers, the Parent Music Resource Center and the Parent Teachers Association.

First stickers will appear on product released in July. The black-and-white labels say “Parental Advisory, Explicit Lyrics” but their application is at the discretion of artists and labels.

RIAA members account for an estimated 90% of music recording released in the US, through much of the material which has caused controversy in recent years has appeared on independent labels not associated with the RIAA.

However, given the climate among retailers, who have been rejecting albums on their own if they deemed songs contained questionable lyrics, stickers by all record companies may improve chances for widespread distribution.

According to research commissioned by the RIAA, 52% of the American public supports voluntary labelling of recordings and 75% of these polled feel strongly that parents should be more involved in children’s choice of entertainment.

LOS ANGELES: Tom Waits has won $2.5m from Erato-Lyn, a maker of corn chips, for using someone to imitate his voice in a commercial.
Sinead O'Connor's Number One album, "I do not want what I haven't got," has now sold over 5 million copies worldwide.

Sinead recently completed the first part of a sell out UK tour and now continues triumphant in the US having secured both the Number One spots for album and single.

The same success has been repeated the world over with 18 countries heralding Number One singles and 17 Number One albums.

To continue the UK sales momentum, a six week, 7 area TV campaign commenced last week supported by specially contracted in-store displays.

A new single will be released in June to coincide with more UK dates in Glasgow 19th, Edinburgh 20th, Newcastle 21st and Glastonbury 27th.

So far this year nothing compares to this....

Chrysalis

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Chrysalis
Where multiples fear to tread

Frontline hops on a Victoria Line tube and heads south of the Thames to a unique retailing environment close to the heart of London

Brixton must be one of the most unusual record retailing environments in the UK. Despite being so close to central London, Brixton has its own unique style when it comes to what music the people want to buy. Elsewhere in the capital you will find a far-sprawling mixture of multiple such as Price's and HMV. In Brixton you won't find one.

What makes the south London suburb unique is its traditional retail outlets. Like many towns it has its share of independent record shops and market stalls. Yet nearly all of Brixton's concentrate on selling dance and reggae music.

Only Woolworths provides a major outlet for mainstream and chart material. Elsewhere, there is an atmosphere of healthy competition as the wealth of small dance-based shops do their bit for the punters who travel from all over London to get what they want.

One local retailer who seems to benefit from this environment is Simon Cearns at Page 43 Records. It was a record shop when I got involved but it was selling rock and middle-of-the-road stuff. Now it is one of the largest shops in the area and it is doing well, he says.

In keeping with the rest of Brixton's shops, Page 43 sells dance product, but specialises in Seventies music with a thriving import business which it handles itself. It is this specialisation, says Cearns, which enables the shop to do well in what might be considered a restrictive environment. "It took quite a while to get the shop going because of the way styles have changed over the years, but we are well established now," he says.

He has noticed that we are beginning to sell a little more across-the-board in terms of styles of music. But that is mainly because of the rise of CDs and lots of people are wanting to get all their old vinyl collection on the new format. It's strange because we are now seeing all those people we saw years ago buying records who are now coming back into the shop again," Cearns believes that the independents' dominance of Brixton's record retailing environment is unlikely to change. "I don't think the multiples would want to go in there to be honest," he muses.

"If I were them I wouldn't do it without a security card. The people there at the moment are very protective about their businesses and it would be difficult for someone else to come in."

Ten years ago, Cearns set up another Page 43 store in Camberwell. And that, too, concentrates on dance music. But both of his stores also do thriving business with videos. "There certainly seems to be a good market for boxing and martial arts videos," he adds.

A shop that has been in Brixton for almost as long as Page 43 and is perhaps considered its closest competitor is Red Records. In the area for about 12 years, Red Records is now well-established, attracting punters from outside London and the area locally.

Red Records' owner was an accountant before he took over at the shop. He quit and followed up his part-time career as a DJ by setting up a shop, says manager Paul Williams. Red had one shop in the area until 1989 when stories were open in Soho, Peckham and Elephant and Castle. Consequently, it's reputation as a leader in the reggae and dance market has spread fast. "We do stock everything but it is definitely the dance stuff that does the best in terms of sales," says Williams. "In Brixton, there is not really much competition for us except perhaps for Woolworths."

Brixton's dance music phenomenon of the last 12 months has also contributed to Red's success. "At one time, we used to just rely on DJs coming in for stuff, but now everybody that is passing pops in," he adds.

Zed Moghal at Solar Records, a small unit in the entrance to Brixton tube station, was also an accountant until he realised that life with a record shop might be a little more exciting.

Solar came into being in June 1977. Instead of giving my money to other people I decided to get a bit of the action myself," says Moghal, who stocks mostly dance music with a sideline in reggae.

"Those sorts of music have taken off essentially since the rise of pirate radio. Basically, anyone who is into dance music knows they can come to Brixton and get what they want," he says.

Moghal says he was the he to expand his business, it would be outside Brixton. "There is little point in getting bigger here because of the other shops. But it is always possible that I might open up somewhere else."

So far, it seems that Brixton has everything that its customers want.

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<td>12</td>
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<td>13</td>
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<td>PWL</td>
<td>Chrysolis/PWL</td>
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<td>14</td>
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<td>EVERY DAY (I LOVE YOU MORE)</td>
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<td>Pat &amp; Mick</td>
<td>PWL</td>
<td>(SAW) Chappell Music</td>
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<tr>
<td>25</td>
<td>1</td>
<td>TOO MANY BROKEN HEARTS</td>
<td>Jason Donovan</td>
<td>PWL</td>
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<td>Sabrina</td>
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<td>TOGETHER FOREVER</td>
<td>Rick Astley</td>
<td>PWL</td>
<td>(SAW) All Boys Music</td>
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| 51 | THAT'S THE WAY IT IS • | Supreme |
| 52 | CROSS MY BROKEN HEART • | Foolish |
| 53 | I SHOULD BE SO LUCKY • | PWL |
| 54 | I CAN'T HELP IT | London |
| 55 | LET'S GET TOGETHER TONITE | All Boys Music/University Music/Chappell Music |
| 56 | PACKJAMMED (WITH THE PARTY POSSE) | All Boys Music |
| 57 | WHENEVER YOU NEED SOMEBODY | Rick Astley |
| 58 | LOVE IN THE FIRST DEGREE • | London |
| 59 | NEVER GONNA GIVE YOU UP • | Rick Astley |
| 60 | ROADBLOCK | All Boys Music |
| 61 | TOY BOY • | Fantastic |
| 62 | F.L.M. • | Mel & Kim |
| 63 | I HEARD A RUMOUR | Bananarama |
| 64 | GET READY | Carole Hitchcock |
| 65 | IN LOVE WITH LOVE | Debbie Harry |
| 66 | LET IT BE • | Ferry Aid |
| 67 | HOOKED ON LOVE | Dead Or Alive |
| 68 | RESPECTABLE • | Supreme |
| 69 | HEARTACHE | Pepsi & Shirlie |
| 70 | SOMETHING IN MY HOUSE | Dead Or Alive |
| 71 | AIN'T NOTHING BUT A HOUSE PARTY | Enigma |
| 72 | IN THE HEAT OF A PASSIONATE MOMENT | Princess |
| 73 | SHOWIN' OUT (GET FRESH AT THE WEEKEND) • | Supreme |
| 74 | BRAND NEW LOVER • | Epic |
| 75 | MORE THAN PHYSICAL | Bananarama |
| 76 | NEW YORK AFTERNOON • | Mando Kane |
| 77 | CROSS MY BROKEN HEART • | Sinitta |
| 78 | 1 SHOULD BE SO LUCKY • | Kylie Minogue |
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| 84 | 1 SHOULD BE SO LUCKY • | Kylie Minogue |
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| 86 | 1 SHOULD BE SO LUCKY • | Kylie Minogue |
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| 88 | 1 SHOULD BE SO LUCKY • | Kylie Minogue |
| 89 | 1 CAN'T HELP IT | Bananarama |
| 90 | 1 SHOULD BE SO LUCKY • | Kylie Minogue |
| 91 | 1 CAN'T HELP IT | Bananarama |
| 92 | 1 SHOULD BE SO LUCKY • | Kylie Minogue |
| 93 | 1 CAN'T HELP IT | Bananarama |
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| 95 | 1 CAN'T HELP IT | Bananarama |
| 96 | 1 SHOULD BE SO LUCKY • | Kylie Minogue |
| 97 | 1 CAN'T HELP IT | Bananarama |
| 98 | 1 SHOULD BE SO LUCKY • | Kylie Minogue |
| 99 | 1 CAN'T HELP IT | Bananarama |
| 100 | 1 SHOULD BE SO LUCKY • | Kylie Minogue |

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© SILVER (200,000 UNITS)

OOPS SORRY 101...

| 101 | BETTER THE DEVIL YOU KNOW | PWL |
Not hampered by success

by Stan Britt

THINGS COULD hardly be better for Roadside Picnic, as the four-piece band's second LP for Novus begins attracting the attention of record buyers.

The band is delighted at the critical as well as the public response and the tremendous reaction it received during its second season at Ronnie Scott's.

One thing you can guarantee about Roadside Picnic is that its members — Dave O'Higgins, tenor/soprano-saxes, wind synergizer; Mario Castronero, bass, acoustic composer; John Smith, keyboards; Mike Bradley, drums, sequencers, samples — remain level-headed about their music and their potential and development.

O'Higgins knows the enormous strides Roadside Picnic has made since its inception, four years ago — but he is equally aware that an enormous potential has nowhere been totally fulfilled. "First and foremost, we're jazz musicians," he insists. "But we want to make sure that, at all times, we maintain a completely Catholic attitude to our music. I see us as a cross between Mahler, King Crimson, and Jan Garbarek. The point is, however, we describe it, and no matter what we've accomplished so far — and in what directions we've travelled— we're still to come on to practically any musical influences."

A much-in-demand bass player, whose wide experience in music began in his home town, Berlin, in 1975, Castronero's involvement with composition began as an anti-date to a boring bass player gig at the Ambassador Club.

"I'm not trained as a writer. But it seemed to me, I'd write only what I could comprehend. I don't try to be ambitious. I have to like it — that's my only criteria," he says.

EMI meets the world

LONDON WAS the venue for EMI's first-ever international jazz meeting.

The brainchild of Tony Harlow, the company's international jazz co-ordinator, the event drew delegatures from the US (headed by Bruce Lundvall, president of Blue Note Records), as well as France, West Germany, Italy, Norway (representing Scandinavia), and Holland.

The local contingent comprised David Hughes, director strategic marketing; Wendy Furness, product manager; Jerry Hinton, Mike Heatley, general manager special marketing international, and Harlow.

The event was arranged for the day after a highly-successful concert at London's Town & Country Club, which featured a trio of Blue Note recording artists — Michel Petrucciani, John Scofield, and Tommy Smith.

A full agenda covered numerous aspects of promotion and marketing of jazz in the UK and Europe, including stock control, or production promotion of touring Blue Note artists and co-ordination between the US, UK and other European territories.

"Throughout a long meeting," says Harlow, "there was an extremely positive feel. The Americans — Bruce Lundvall, Matt Pierson, Blue Note's manager A&R production, and Paul Batch, director of artist & product development at Capitol in LA — seemed enthusiastic throughout.

"Afterwards, Bruce expressed his obvious delight at how the proceedings went."

The overseas delegates expressed both interest and congratulations to the UK-released Blue Note Sampler, compiled and released by Harlow's colleague Wendy Furness. The visitors also praised Furness' regular newsletter — a helpful communiqué, written in a chatty, informative way.

Says Harlow: "The discussion included an agreement by everyone that when this market opens they won't be on CD for some time, therefore we'll be looking at an enormous vinyl market."
Fabulous new album
"I TOUCHED A STAR"
by The Legendary Adelaide Hall

12 Great Songs:

SIDETWO
I Touch A Star
I Wanna Be Around
When A Woman Loves A Man
St. Louis Blues
Soliuude (I Like A Song Go Out)
Of My Heart
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Dexter Gordon: be bop deluxe

By Dave Loing

Thanks to his starring role in Bertrand Tavernier's award-winning film Round Midnight (1986), numerous albums are available in the UK by tenor saxophonist Dexter Gordon who died on April 25, aged 67.

In an up-and-down career marked until 1960 by drug use and prison sentences, Gordon gained a reputation as a master of bebop saxophone, the kind of bebop saxophone that inspired the legendary Stan Getz.

In the early 1950s, Dexter joined Blue Note and some 10 albums from that era have been reissued by EMI, including Go, Our Man In Paris and Kuala Lumpur. From 1962 to the mid-1970s, he was based in Europe recording frequently. Tenure after tenure from this phase can be ordered from Steeplechase (distributed through configuration). The same company also offers choice selections from Red Mitchell (Summer) and Warne Marsh (All the Way). The first album, featuring Warren and the stellar rhythm section of Speedy Jones, was released in 1959.

Dexter Gordon: be bop deluxe

Attended by tenorist Harold Land, and through Dizzy Gillespie, he played with the Charlie Parker band in New York. A couple of his albums from presently touring Spike Photographs. Force records from the 1950s, the Vol. 3 of Lester Young's Savoy Recordings, and a two-disc Charlie Parker - Savoy Masters), and Muse

A Fabulous New Album
"I TOUCHED A STAR"
by The Legendary

Adelaide Hall

12 Great Songs:

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That Old Feeling
A Woman Likes To Be Told
Don't Get Around Much
Anymore
Memories Of You / The Way We Were
I Got It Bad And That Ain't So
Lady Is A Tramp

SIDE TWO
I Touch A Star
I Wanna Be Around
When A Woman Loves A Man
St. Louis Blues
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Shaping up and shipping out

Stan Britt on how specialist distributors are meeting the demand for more jazz product

IKE THEIR retail counterparts, jazz distributors somehow manage to retain a cheery commitment, often stemming from a deep-rooted affection for the music itself.

John Jack has been in the distribution business since 1973, operating Cadillac, Music from his office in London's Shoreditch Avenue. An exporter-importer — to the US, Japan, Australia and the main European territories — Jack has a penchant for the former. "Maybe it's because that side of the business is particularly good for me. Certainly, I ship only to Japan, and I send more stuff to the States than I order from there," he says.

Most of Cadillac's trading is done by telephone, and bulk delivery by road; smaller consignments ("say 25 CDs or less") are posted. "Of course," says Jack, "sometimes people call on me, or send their orders in writing."

Chris Wellard, of Independent Record Sales, is another long-standing jazz fan, and was for many years owner of a specialist shop in New Cross, south London, which achieved near-legendary status.

Wellard conducts his distribution business from his premises at Eltham, also south London, on a one-man basis — except for his wife's help with bookkeeping and invoicing.

"I pick up the phone every Monday morning and call all the specialist shops — something I do practically every day. At the same time, I have to order from all my suppliers — Hep, Mole Jazz, Jasmine, et al. I usually make deliveries myself by car, especially by night as it's so much easier. My working day is 8am-10.30pm, and work every Saturday and Sunday. I've been doing all this for nearly 12 years now.

"Jazz Music (Manchester) has been involved in jazz distribution for eight years. It has five staff, including John Greaves, the company's product buyer. "Jazz Music," says Greaves, "is another distributor who exports as well as imports jazz and blues product."

On the home front, the company's orders arrive by telephone, post and fax. "We sell all over the UK, as far as the north of Scotland of the Continent. An exporter-importer — to the UK, as far as the north of Scotland and the Continent. An exporter-importer — to the UK, as far as the north of Scotland and the Continent."

Exports, says Greaves, are shipped all over the UK, and to Europe and Australia.

New Note's imported product — from the US and Europe — is handled by neighbour Pinnacle Records, at Orpington, Kent. Or-pinnion's orders arrive by telephone, post and fax. "We sell all over the UK, including the London catchment area since its inception. A viewpoint shared by Jeremy Elliott, of Croydon-based Jazz FM's continued presence."

"This is a volatile market. And people haven't got a bottomless pit of money to spend on records. Jazz-influenced music. But there are one or two distributors ped all over the UK, and to Europe and Australia. New Note's imported product — from the US and Europe — is handled by neighbour Pinnacle Records, at Orpington, Kent. Orders are accepted by Pinnacle tele-sales and tapped into a computer. Newly-released product is shipped out by road courier every Wednesday.

Target Records' jazz product is delivered, along with the company's classical and pop releases by courier, says Jeremy Elliott otherwise, Target's sales force of six operates a nationwide service.

Harmo尼亚 Mundi also uses a courier service; Parcel Line. Ron Worshay says his company uses sea, road and road shipment for its many imported labels. "Our distribution by courier provides a next-day-delivery service, nationwide. Of course, if any order is small, we simply post it."

In addition, Harmonia Mundi employs three full-time reps on the road.

Panther Music's jazz distribution is accomplished mostly through direct sales, using its own fleet of six vans, which between them cover the whole of the country. Sometimes, though, Panther's delivery service uses postal facilities, explains sales manager Neil Kellos. "This is particularly useful with regard to new releases, and Panther assures its customers of a next-day delivery, as back-up, through Parcel Line. If postal orders are only minimal in size," he says.

For the jazz specialists in the distribution field, long-term demand forecasts are not easy.

However, with the market showing a steady increase in volume, there would seem to be every reason for confidence, rather than, negative predictions for the next decade. But there are one or two dissenters who strike a more cautionary postur-

Cadillac's John Jack, for one, is certain that it is "not necessarily" an expanding market. "It's more of a changing market. It's altering in value — as you're dealing with higher priced goods," he says.

For Panther to manufacture a machine turning out more and more sausages. Stick me, or send their orders in writing," Chris Wellard, of Independent Record Sales, is another long-standing jazz fan, and was for many years owner of a specialist shop in New Cross, south London, which achieved near-legendary status.

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On the home front, the company's orders arrive by telephone, post and fax. "We sell all over the UK, as far as the north of Scotland and the Continent. An exporter-importer — to the UK, as far as the north of Scotland and the Continent."

Exports, says Greaves, are shipped all over the UK, and to Europe and Australia.

New Note's imported product — from the US and Europe — is handled by neighbour Pinnacle Records, at Orpington, Kent. Orders are accepted by Pinnacle tele-sales and tapped into a computer. Newly-released product is shipped out by road courier every Wednesday.

Target Records' jazz product is delivered, along with the company's classical and pop releases by courier, says Jeremy Elliott otherwise, Target's sales force of six operates a nationwide service.

Harmo尼亚 Mundi also uses a courier service; Parcel Line. Ron Worshay says his company uses sea, road and road shipment for its many imported labels. "Our distribution by courier provides a next-day-delivery service, nationwide. Of course, if any order is small, we simply post it."

In addition, Harmonia Mundi employs three full-time reps on the road.

Panther Music's jazz distribution is accomplished mostly through direct sales, using its own fleet of six vans, which between them cover the whole of the country. Sometimes, though, Panther's delivery service uses postal facilities, explains sales manager Neil Kellos. "This is particularly useful with regard to new releases, and Panther assures its customers of a next-day delivery, as back-up, through Parcel Line. If postal orders are only minimal in size," he says.

For the jazz specialists in the distribution field, long-term demand forecasts are not easy.

However, with the market showing a steady increase in volume, there would seem to be every reason for confidence, rather than, negative predictions for the next decade. But there are one or two dissenters who strike a more cautionary postur-
Will jazz’s current popularity fade on the arrival of rock’s Next Big Thing? Record companies, among others, think not. Barry Withereden examines the way jazz is being marketed to the ever-eager consumer.

The creative term of mild abuse applied to those who claim to be jazz fans because it became a dance-floor fixture — the question looms large: is there a genuine flowering of interest in jazz, or are we seeing a minor, merely beneficial, temporary response to the lack of any broad-based surge forward in rock?

Which ever the answer, record companies, book and video publishers are recognising that jazz is again a commercial proposition — and the consumer has a wider choice than for many a year.

This is largely a matter of getting more mileage out of product that has already covered its cost. The bulk of jazz stock has been stockpiled in the non-specialist outlets — comprises reissued, repackaged or re-released items that are being sold in catalogue for some time. But several majors have begun a programme of promoting new acts.

RCA Novas, for example, has signed Simon Rebello. PolyGram’s Urban label has recently added Steve Williamson’s long-awaited debut to its list of new jazz issues. And Island’s Antilles subsidiary has a respectable catalogue, including Grooves, Andy Sheppard and the Rootless Cosmopolitans.

Yet it was Blue Note (originally, an independent subsidiary swallowed by Liberty and now part of EMI) that set the agenda for today’s jazz mainstream. Its remarkable series of classic hard bop sessions, recorded from the mid-50s to the late 60s, caught the imagination of young musicians and fans in the Eighties, and so led to the current boom. Blue Note’s back catalogue will always be in demand; it continues to reissue its titles to many new fans. But EM’s Wendy Furness believes that a large proportion of CD sales is to older fans replacing their vinyl copies.

To its credit, EMI is passing on the benefit of past turnover by pricing Blue Note vinyl at £4.99 and CDs at £7.99, making these classics even more attractive than most other highly-priced reissues. In the US, cassette sales sell well, but vinyl has been phased out. In the UK, the label may have to follow the US by dropping vinyl, although a series of real collector’s items is planned in this format. Here, however, Blue Note on cassette has sold poorly, though crossover items and the “Best Of” series do better.

PolyGram’s experience with tape has been significantly better. Ian Greffell says: “About 60 per cent of jazz business is on tape. The Walkman series has sold phenomenally.”

Walkman Jazz and Compact Jazz has been successful, especially in Japan. With one format tailing the other — video — will the trend continue? Until something is heard from Virgin Video, it is difficult to say.

Jazz Anthology

N.B. 50051/2/4 LP/CD/MC “DE” ULTRAMARINE
401052 CD LIONEL HAMPTON
500022 CD COUNT BASIE
500112 CD CHARLIE CHRISTIAN
500022 CD BASIE/Ellington
500332 CD ELLA FITZGERALD
500422 CD ERROLL GARNER

FORTHCOMING RELEASES – DEALER PRICE £3.65
550192 CD DUKE ELLINGTON
550020 CD BUD POWELL
550152 CD LIONEL HAMPTON
550122 CD BENNY GOODMAN

CHECK YOUR STOCKS – DEALER PRICE £3.65
N.B. 50051/2/4 LP/CD/MC “DE” ULTRAMARINE
401052 CD LIONEL HAMPTON
500022 CD COUNT BASIE
500112 CD CHARLIE CHRISTIAN
500022 CD BASIE/Ellington
500332 CD ELLA FITZGERALD
500422 CD ERROLL GARNER

THE COVER of Castle Tastings’ Jazz On A Summer’s Day video AND HER.

how do they allocate resources between marketing old and new issues? Reissues are usually marketed generally, released and promoted in batches, perhaps with some themes. The featured artists may not be around anymore or, if they are, may not want to promote recordings they feel they have outgrown, or which were done for labels other than their present one. Blue Note, especially since the advent of Blue Note International, which signs both UK and European artists, co-ordinates promotion more effectively.

The Blue Note night at this year’s London Festival showcased Tommy Smith, John Scholfield and Michael Petrucciani. Petrucciani in particular generated a lot of interest — and was promoted in a coherent fashion (other musicians arrange gigs and tours with venues or tour promoters, leaving the rec ord company out).

Ian Greffell says that Blue Note was a basis for the successful Acid Jazz compilation produced by Simon Booth and Giles Peterson. He delivered what amounted to a complete package and the project was brought in for £15,000. If subsequent compilations are well received and PolyGram realises that there is an area — where hip-hop and house began to cross over with jazz — that wasn’t being exploited. The company also had the advantage of being geared to the market.
### TOP 10 SINGLES

**1.** Take Your Time - 21st Century Breakdown  (Capitol/12/LCL571) (F)

**2.** Hold On - En Vogue  (Atlantic/West 74807) (W)

**3.** Party Cash - 5 Adventures Of Stevie V Mercury/Parlophone MER511) (F)

**4.** Killer - 4 Non Blondes - MCA/MCA (T) 1449 (F)

**5.** A Dream A Dream - 3 Soil Soul  (10/Virgin TEN/109) (E)

**6.** Take Me Back - 20 Rhythm  (Network NWK/20) (P)

**7.** Love Thing - The Foddermen  (CBS/PASA/T/4) (C)

**8.** Snap In A Snap - 83 Beat International  (Go Beat/GOD/8) (F)

**9.** Do You Dream - 83 Beati - Urban/Polydor URB/83 (F)

**10.** I Still Haven't Found What - You Can Be U Bel - (CBS/CHIAT/1) (C)

### TOP 10 BUBBLERS

**1.** We Got The Love - Touched/Chrysalis/Chrysalis COOL/204 (F)

**2.** Don't Hold Back The Feeling - 2 Mod - Big Life BLUR/187 (F)

**3.** Voodoo Chile - Killeen - Fast Forward/PALU (X) 29 (BMG)

**4.** Strings On A Monster Bass - David A. Lewis - DALL.(901) (F)

**5.** Sell It Out - 5/8 Chinese Law - ZTX - ZTX 633212) (I)

**6.** Pride (More Than Special) - Capital, Virgin - 754355 (BMG)

**7.** It Ain't Over - A.T.C. - SBK (12/SBk/7009) (BMG)

**8.** Can't You Give Me What I Want - Meat & Livestock - Capitol/USA/V 55575 (F)

**9.** We're On This Case - Do-Young - Brothers Org. 71BORG) (BMG)

**10.** Mercy Mercy Me - Meat - Motown/USA/MOT 4714 (F)

### OUT NOW

- **DR BAKER** - KAO'S - WANT (X) 28-12 - DESIRE
- **Don Pablo Animals** - Venus - Ruma (T) 18-7-12 - RUMOUR
- **BOBBY BONDERS** - THE POEM - WANT (X) 29-12 - DESIRE
- **Force Legato** - System - Rumat 17-12 - RUMOUR
- **DOUBLETROUBLE** - TALKBACK - WANT (X) 27-7/12/MC/CD - DESIRE
- **Plaza** - Yo Yo - Debt 70 (X) 27-7/12/MC/CD - DESIRE
- ** helping - you want** - Debt (X) 3097 - 7-12 - DEBT
- **REBEL MC** - REBEL MUSIC - WANT (X) 31 - 7-12 - DESIRE

### COMING SOON

- **MOCOCSKULL** - RHYTHM OF LOVE - (CD) TT010 - CD + 12" - TAM TAM
- **Massive Featuring Tracey** - Loving You - Debt (X) 3097 - 7-12 - DEBT
- **Jazz + The Brothers Grimm** - Casanova - (CD) TT024 - CD + 12" - TAM TAM
- **REBEL MC - REBEL MUSIC** - WANT (X) 31 - 7-12 - DESIRE
- **Genocide II - The Motive** - 12T06 - 12" - Jumpin' + Pumpin’

### VARIOUS - THE BIGSHOT MIXES - DBLP 506 - LP/CD/DEBUT

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**OPRDER DESK** - TEL: 01-800 4490 - FAX: 01-800 3242 - PACIFIC HOUSE - VALE ROAD - LONDON N4 1Q8
SOME OF the hotter UK
released new floofillers
include the LA Mix produced
Get Loose girl rapper's Chic
Le Freak guitar punctuated
frisky hip house JAZZI P Feel
The Rhythm (A&M USA
691); U2 song adapting
tunky gospel-ish girl gurgled
Soul II Soul type haunting
THE CHIMES I Still Haven't
Found What I'm Looking For
(CBS XPR 1523); familiar
and funky sax
covered Italian
COLLINA Featuring I.T.J.
Babe What's Goin' On
(Supreme Records SUPET
169); Dave Angel
and
Dare
Dorrell produced
'acid rave' style Eurythmics
oldey, previously a
supposed bootleg though
now revamped and promoeed
legally (as flip to a
Eurythmics slowie
covered by Italian Angels
ANGEL Sweet Dreams
(Nightmare Mix) (RCA,DAT
25); Paul Daley &
Steve Andersom remixed
percussively thumping
The Rhythm Pump (Remix)
(Atlantic A7919T); familiar
old house elements woven
chanting and bounding
infectious WESTBAM The
Roof Is On Fire (Swanyard
Records Ltd SYRT 1 0, via
Total/BMG); Steve
Anderson & Dave
Seaman created Italian style
girl yelped frantically
pounding BROTHERS IN
RHYTHM Peace And
Harmony (Italo's Grand
Finale) (4th + B'way 12BRW
173); cartoon characters and
other familiar vocal effects
prodded juttery rumbling
4105 WHOA! Make With
The Atmosphere

James Hamilton

strictly
limited edition
10" single

Lisa Stansfield

What Did I Do To You?
(EP)

Out Now

- Four Track 33½ RPM
- Three Brand New Sones
- Ten Inch Clear Vinyl
- Mark Saunders remix
- Gatefold Sleeve With Lyric
- 613 169

ORDER NOW FROM YOUR CONTACT PROMOTION PERSON,
YOUR EME STRIKE FORCE PERSON OR BCM TELESALES ON 021-507 5679

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THE BEST 70's DISCO RECORD WITH THE 90's SOUND!

RICHARD ROGERS

"Can't Stop Loving You"

MUSIC WEEK 19 MAY, 1990
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**Notes:**
- A-Z (WRITERS) indicates the A-Z column in the magazine.
- The list includes artists, songs, labels, and formats.
- The magazine covers various genres and styles, including pop, rock, and soul.
- The magazine also features a section for the next 25 singles, listing upcoming releases.

**Additional Information:**
- Distributed by Warner Records Ltd. & Warner Communications Co.
- Order from their toll-free desk on 081-998 5200 or from your local salesperson.

**Music Charts:**
- The charts are a snapshot of popular music at the time, reflecting the tastes and preferences of the audience.
- These charts influence the production and release of music, as artists strive to achieve high placements.

**Music Industry:**
- The music industry is dynamic, with constant changes in trends and consumer preferences.
- Artists and record labels work together to create music that resonates with audiences, aiming for chart success and mass appeal.

**Music Consumption:**
- Music consumption has evolved over time, with the rise of streaming platforms offering vast libraries of music.
- Physical formats like vinyl have decreased in popularity, while digital and streaming have become dominant.
**BUSKING IN THE GLORY**

by Adam Blake

THE VICTIM of a vicious illegal attack on the lurk moves — (Profoundly unpleasing) — NME, “So moving” — MM Martin Stephenson remains unscathed, a Geordie regardless. “Shite”, is his succinct appraisal of the graffiti received by his first two albums. His third, Soluteon Road, just out on Kitchener Records, is even better than his predecessors and likely to be equally lauded. Modest almost to a fault, Stephenson would rather talk about guitars or the intricacies of radio country picking than discuss his work. “I see music as a social thing”, he says when pressed, “you bring some guitars down when you want to have a bit of a crack. It’s always been a social thing with me. But as soon as you start showing off, it’s just going to ruin it all. It’s some of these things that I’m really good at.”

Downs, highs and low, but I always work to work. I love music, and I have the same passion for words. Just having the words in there is better.

He mentions in passing his concepts of chords as colours, the ease with which words are strung together, the loyalty of his friends in his band, The Deamettes, the joy of communicating with his audience, his admission for the likes of Wilko Johnson, Peter Green, The Rev Gary Davis. It’s an achievement, describing himself again and again as merely “an apprentice” of the label. He is a natural and live, his rapport with his audience is a delight to be heard.

The diversity of his material reflects his unsullied artistic attitude. “I’ve listened to a lot of music in my 28 years”, he says, “so if a song comes along telling me that it knew about this business,” admits Ellis. But he was a fast learner and natural progression led to the gifting of his own label in 1984, Zebro International. “I put a lot of singles out, two compilation albums and a bunch of singles. I think the label is doing well. I took a new angle and took a bit of a risk by not putting out everything, and I’ve been lucky.”

So he comes back from working in Europe and throws a party which is attended by the likes of Dave Stivin and Shelly Orphan. Joel, according to the band, was a great escape of fringe, a place where people could go, and it was a great place to be.

**HATS OFF TO ELLIS**

by John Slater

FOLLOWING his divorce in 1980, Phil Ellis quit his job as recording engineer to the Indian Navy, sold his Triumph Spitfire, threw his belongings into a van and took the long road to London. After two years living as a banking agent before moving to his first management position at cable TV. Then he moved to London, pancing around and generally finding out how little he really knew about this business,” admits Ellis. But he was a fast learner and natural progression led to the gifting of his own label in 1984, Zebro International. “I put a lot of singles out, two compilation albums and a bunch of singles. I think the label is doing well. I took a new angle and took a bit of a risk by not putting out everything, and I’ve been lucky.”

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**ACOUSTIC AWARENESS**

by Gareth Thomas

EVEN THROUGH The Mean Fiddler’s Acoustic Room used to be a furniture shop, the venue has hardly changed at all and the DIY feel is still very much in evidence. The new compilation album featuring 12 live recordings made at the Mean Fiddler in 1990 and 1991 is a classic, and established acts are now frequently performing there alongside some of the UK’s most promising emerging artistes.

The Acoustic Room’s promoter, Neil O’Malley, has long been a advocate of the Acoustic Room. “It’s a positive attitude. “Everything about the venue, from the perfect sound quality to the ticket prices, impresses us with efficiency and enthusiasm. When we approach them to work with us and they say, ‘yes’, this means that they have the time and resources to do the job properly.”

The album is out on Awareness Records, and the label’s manager, Andrew Wray, has long been a advocate of the Acoustic Room. “It’s a positive attitude. “Everything about the venue, from the perfect sound quality to the ticket prices, impresses us with efficiency and enthusiasm. When we approach them to work with us and they say, ‘yes’, this means that they have the time and resources to do the job properly.”

A campaign with The Chain With No Name will be in operation, and the record will retail at over £5. Local record stores will also be involved in a successful campaign. The Mean Fiddler will also have its own stage again at this year’s Reading Festival.

This month’s brings a reminder that The Mean Fiddler is co-producer of the Irish major festival in London on June 3. The Acoustic Room’s main act will be the American folk rock trio, The Pearl Jammers. They will be joined by an Irish band, The Dubliners, and the local band, The Mean Fiddler.

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A day for the life

PERFORMANCE

A groovy fella

JOOLS HOLLAND has bounced from one project to another with admirable aplomb. Be it Squeeze's keyboardist, a controversial TV presenter or singer with the Paul Simon-sounding for one song; a rock number he wrote through a slow 'n' breezy jazz break, and a folk song with some heavy organ to finish off, he was as accomplished as he'd promised on his first album The Big Band. The result is a band so well suited to the venue that it was perfect.

The band's up-tempo Cowbop and the laid-back Heat Of The Night proved the full potential of the Big Band sound with the piano, guitarists, drummer and a smooth saxophone and bass section.

Just not a brilliant performance but, in fact, quite astonishing.

JEFFREY DAY

Then there were Thee

DON'T BELIEVE every word you've heard about Thee Amazing Colossal Man — being the first Irish wonderboy, they're good, but not that good — yet. New signed to Siren after being chased by Island et al, they showed on their first album how much they have to offer, but you could see the potential of the band, 4AD quite probably through Now. MARTIN ASTON

Scenes from the Borderline

AFTER EMMAK and Miki of Lush split, Soo Sanga's debut album The Borderline showed a move towards mature, introspective songs. And so it was on Love Hate, with the band's trademark manic energy.

Kings of Creole

AS MEMBERS of the Cajun nobility DL Menard and Eddie Lejeune may derive a red carpet but a better show is the Cajun Head that must be next best. Like real ale, fine old American roots bands should be on a bestseller list and once the two men who built up this band in Canada and Britain for years are as good as crawfish, this is one of the best of them all.

Menard is the horn player of Cajun music since some of his tunes became bayou standards. For Lejeune the style is a birthright, his accordion and banjo are his tools.

FEW BANDS would take the chance of introducing unrecorded songs into a new album, but they have been on their first visit to Britain. But promoting their recently released debut album Love Hate, they're like a walk on a thin line.

Combining an unabashed energy more commonly found in pop than in band music, the group have built up a reputation for their music. The band's style is said to be influenced by the music of the Mississippi Delta, the city of New Orleans, and the music of the Louisiana Cajuns.

MATTHEW COLE

Opposites attract

IAN WATSON

Ruff stuff

AN ENGAGING oddity on tape, Island's ruff Ruff And Ready is a far more serious piece of work than its obvious point was the two vocalists; still strong personalities, their combined voices are a forceful mix of melody and emotion.

The music, their vocal style changes frequently, switching from rap to reggae to stringed duet.

They fuse modern dance with ska, punk, funk, reggae and. MEANINGLESSLY, Ruff And Ready deal with social injustice with little or no mercy. Opinions and situations are presented so clearly that there is no sense of preaching, only to the point of making the listener feel that he is part of the band.

At a time when this nation's youth want to dance but are also concerned about what's going on around them, Ruff And Ready seem to be the perfect pop group for the job.

IAN WATSON

F is for fun

THAT'S A new breed of hard rock for the Nineties. And along with Jane's Addiction, Warrior Soul and Soundgarden, The Big F looks set to play a part in a movement that represents the birth of an alternative, mutated heavy metal form.

Each of those bands has its own little personality and LA trio The Big F has forged a new path in convincing fashion, despite a slightly disappointing crowd, with a guitar sound that is as clear and uncluttered as the leads of its odd Vaselines are the leading components of a sound that threatened to self-destruct.

The killer cut in their live act of noise is Kill The Cowboy, the standout track on the Big F album debut. Apart Tungo tugs impresses as a genuine primal scream.

But overall, the set comes off as being rather one-dimensional, with the exception of maybe Killing Time and You Can See The End, both of which look short of being quite as well written as anything on their debut album. But the band's appeal is unclear and I didn't think they were as good as they should be.

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Capo Records and Strange Music are pleased to present Fresh Evidence by Rory Gallagher
Rory Gallagher has a substantial following across the globe which has translated into several million albums sold worldwide. No mean feat for a man that has traditionally shunned the razzmatazz of rock 'n' roll showbiz and its attendant media circus. Throughout his career he has instead preferred to let nothing come between him and his music, content in his constant and painstaking search for perfection and a truly honest approach to the blues. It's a form of music so often attempted but rarely ever played with anything matching the original American version, or the feeling and honesty given to it by Rory Gallagher. This is largely because so few have gone to the trouble to gain the depth of knowledge and understanding of its history that Rory has.

"I still have a great interest in American things," he explains, "not the political things, but the roots of the music, the images, and Americana in general — even though I'm European. Whenever I write there's a strong American influence. Because I probably grew up listening to all these people and it kind of left images in my mind."

Although Rory prefers to be geographically specific, the "American" influences on his new album Fresh Evidence are everywhere; on songs like The King Of Zydeco (a song about the late French-speaking Louisiana-based accordion player Clifton Chenier), Middle Name, Ghost Blues, the Texas blues-style Heaven's Gate or the more R&B flavoured instrumental The Loop (which takes its title from the overhead railway system in Chicago). These — and five other numbers — all come together to make the new album Rory's strongest.

"I've been working hard on the album. It took a lot of months, I'm only just recovering now... slowly," he laughs. "You live lots of nightmares right up to the last, constantly checking things. But it's dangerous to do that — you start getting manic about it you know? You start comparing it to other records, your earlier albums and sometimes you get blind to the whole thing that you're missing any quality that it might have. But I think we've got it all right!"

I think he has too. It has the sound of a Nineties record without cheapening the input of the old blues influences. It's a record that will appeal to established fans of Rory Gallagher, the whole spectrum of the blues music genre, and almost inevitably to a new generation of converts.

"The musicians had different approaches," says Rory. "We went for as natural a sound as possible to avoid getting over compressed and over glamorised because the nature of the material had to be left well alone. In fact," he chuckles, "it might have worked as just as well as a mono album!"

By "natural" he means as close as possible to live-in-the-studio. With just the minimum of re-touched vocals, and additional overdubs like Geraint Watkins' accordion and dulcimer. The result is a crystal clear mix that is a tribute to the 10-year working relationship built up by Rory and his current band. The rhythm section is anchored — as ever since 1971 — by bassist Gerry McAvoy, and completed by drummer Brendan O'Neill, an old schoolfriend of Gerry's who joined the band in 1982. Adding harmonica is Mark Feltham, the former Nine Below Zero man described by Rory as "a superb player". Mark is a "full-time guest" with Rory's recording and touring line-up, although he does find time to work on other projects too. Among the other musicians featured on the LP are John Coox and Lou Martin (who used to play in an earlier band line-up on keyboards, and saxophonists with Rory's recording and touring line-up on keyboards, and saxophonists.

Fresh Evidence has the sound of a Nineties record without cheapening the input of the old blues influences.
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on his outstanding career
and congratulate him and
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The History of Rock'n Roll Wouldn't Be What It Is Without You "Rory" Congratulations To A Fantastic Career

YOUR INTERCORD TEAM

FROM PAGE TWO

having listened to other music before they came out I was conscious of the fact that there was also Leadbelly, Big Bill Broonzy, Jimmy Reed ... I was keen on what the new bands were doing, modernising the music and doing original compositions and so on, but I was mainly a fan of the older guys."

These days his London flat is packed with old guitars and records, and his collection continues to grow.

"It's good not to have a record player when you're growing up," he laughs, "because once you get a few quid then you can catch up on all the records you used to sit by the radio waiting for. They'll sound very World War II to you! But I'm still collecting: mainly blues records, but rock and folk too. They start showing you out the door eventually ..."

Rory's latest album, Fresh Evidence, is distributed by Castle Communications and represents a first for Castle in handling the promotion and distribution of a brand new album. Castle is excited and unashamedly confident about the move, not only because of its faith in itself, but the strength of Fresh Evidence itself and Rory's own proven track record. Moving into the market of new releases is a bold new step for the company, but one along a path which it intends to tread more often in the future.

Now that Rory has handed over masters of Fresh Evidence he intends to begin work on preparing the rest of his back catalogue for re-issue, paying extra...
attention to the higher standards offered and demanded by CD. He has mixed feelings about this, still preferring to play records at home, but also keen to get the very best from his old material now he's been given the chance to work on it again.

"I think really it's just that on every album you make, 'x' years later you'll always pinch yourself and say, 'We should have spent more time on that track' or 'That track should've had more echo'. Anyone would admit that. Very few albums are 100 per cent perfect. Then when it's coming out again and it's gonna be on CD and other people are going to be looking again, you get this great opportunity to satisfy your- self and correct a few little things that were annoying you. "Plus, with CD out and about and with cassettes being so bright these days, up until a few years ago records weren't as harsh as they are now. Even on the new record we avoided getting too harsh because I don't like it. Some people think that clarity is high treble, I don't agree. I like natural treble rather than extreme clinical kind of sound."

Which then, does he think is the closest of his back catalogue to that otherwise unattainable 100 per cent? "I think probably Against the Grain, followed by Top Priority in terms of sound. But I'm not saying they're necessarily the best albums," he adds quickly, laughing. "It's just that mix-wise, they worked out more-or-less the best we could have hoped for. I'm hoping the new one is also, but it's too early to say."

Do you think differently about the way you record now that your albums are being released on CD? Are you thinking about that extra sound clarity? "In the back of your mind, yes. But for this album we cut the disc first from tape in the old-fashioned way. You're conscious of the fact that you have to clean up certain little bits."

"I don't know, I think the whole aura around CD gets too clinical. I don't like things to be too clinical. I think it's grown up a lot now, it's levelling out, but when..."
... with his band at the Rockpalast (above) — Europe's first live concert transmission, with an audience of 30m.

Defender — Rory is presented with an anniversary Stratocaster (right), and proves himself guitar hero!
With brother, Donal (far right) on the road.

\> FROM PAGE FIVE

It first came out, people were going for clarity beyond the point of duty. You don't want a CD that's just pure 'dentistry', do you know what I mean?

Having said that, however, why have you been retouching some of the masters for these Castle CD re-issues? "I've just done a little bit. I would have re-mixed a lot more but obviously records from 10 or more years ago can't be as bright as they would be today. Most records were a bit duller then, so you have to help them out a little bit. You can add a bit of depth or even a small bit of echo. That's what we did to a few tracks."
You've also added a few extra tracks. "On the album Jinx there'll be an extra track called Hellcat which was on the Philly single at the time. But as you can imagine, with 13 or more albums, there's so many boxes of tape, trying to find the odd-man-out tracks or the alternative takes is difficult!"

You've still got all the tapes then? "Luckily, I always had the ownership of the masters. "This year we're going to be working on Photo-Finish. That is gonna be more than just a
tweaking job, that is going to be a remix. We're also going to be working on Deuce which goes back to '71 and that's going to be remixed as well.

"Calling Card was brightened up too. There was nothing wrong with it as an album but it was, by today's standards, a little bit soft on the top. We just added a little bit of bite to it. There's a thin line. If you make a record too harsh, it's very difficult to listen to it over and over. And if you make it too soft, you lose the aggression. You can get the Guns 'N' Roses sound but that's so harsh. I mean, I like them, I'm not knocking them at all but it's so harsh it can become something you'll not want to play very often. Even the new Stones album (Steel Wheels) was like that for me."

Talk of big names like Guns N' Roses and the Rolling Stones — he much preferred the less-hyped Dirty Work LP! — reminds me that such is Rory's often been linked with some of the all-time greats. In 1973 he was enlisted to play guitar alongside Jerry Lee Lewis when The Killer came to London to record and within 12 months, Rory found himself fulfilling the same duties for Muddy Waters. You've also played live with a lot of legends too, haven't you?

"Yeah, we've done dates with Albert Collins, Freddie King. I've also worked on an Albert King album," he adds proudly but quietly. "I've been fortunate that way. Very lucky. You learn so much if you get to jam with them or record. It's not so much you learn technically, but all these musicians are not young guys, so you learn from their calm and experience, their control of the situation. I've been very lucky."

Not all these occasions have been memorable for the right reasons though: there was one time when Rory accepted an invitation to get up and jam with a blues great — who shall remain nameless — only to find the guy's band refused to give Rory the most basic of guidance. "What key should I play in?" asked Rory. "B natural boy! B natural!"

Hopefully he'll meet no such obstacles when he goes out on the road later this year for an autumn tour. During the rest of the summer he'll be playing a number of festivals, which includes headlining the famous Cambridge Folk Festival.

How do you feel about touring these days? You've been on the road for many years now, do you still enjoy it? "I do, but it doesn't get any easier, I must admit! It doesn't get smoother either because you're working on new material all the time and you're trying to improve. But mostly, I get just as much of a kick out of it as I ever did. I just become a lot more self-critical."

His concerts have never failed to please, since Rory has played energy-packed sets built on spontaneity and enthusiasm, often lasting well over two hours and never the same on two consecutive evenings.

---

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RORY GALLAGHER

CAPO: A device fitted across all the strings of a guitar or lute so as to raise the pitch of each string simultaneously.
— New Collins Dictionary

THE CHOICE of label name neatly encompasses the philosophy behind Capo Records: one which originated from Rory's own non-compromising musical stance.

From his first release in 1969 with Taste, Rory has chalked up 18 albums to date, not to mention innumerable guest appearances, compilations, etc. Therefore, he was fully aware of the associated "drama" that may surround the artist when pushed and pulled by the corporate structure. In 1986, upon commencement of the recording of Defender, and with the welcome return of his entire back catalogue, the concept of housing both past and future works under one umbrella became the ideal for Rory.

Gallagher already had his own management set up — Strange Music Limited (based at the Nomis Studio Complex), run by his brother Donal Gallagher and ably assisted by Diana Worthy — so juxtaposing the operation of a label with this made it an easier task to undertake. Thus Capo Records was born.

The advantages in licensing directly to territories are summed up by Donal Gallagher: "Having experienced working with more than one record company worldwide, if things work well you have the muscle with the company but you have to take their bad territories with their good — whereas this way, we feel all our licensees are committed to the artist and we are able to deal with the territories on a person-to-person basis rather than via International offices."

Next came the job of choosing appropriate suitors to license in the various territories throughout the world. Europe was licensed immediately in the form of Demon Records for the UK; Record Services took care of the home territory of Ireland and Intercord Records were licensed for Germany, Austria and Switzerland (currently being extended to cover Eastern Bloc territories). Sonet, whom Rory had worked with previously, were the obvious choice for Scandinavia, as was Musidisc for France. Collectively, these companies service all other European territories.

Looking further afield, Capo
The label

Rory Gallagher's choice of label name aptly reflects the philosophy behind Capo Records

enlisted the services of Caruso Fuller to license Japan and the Far East and this resulted in the placing of catalogue with Teleklu Records in Japan. Meanwhile, Miles Copeland, a longstanding admirer of Rory's work, approached Capo and subsequently has made a long-term licensing deal, between IRS Records Inc and the artist, for the US and Canada.

Aware that no concert footage of Rory's was available on video, Rod Duncombe of Castle Communications approached the Gallagher office and consequently licensed Rory's first video, Rory Gallagher Live In Cork, taped in his hometown at the end of 1987. In addition, Castle licensed four catalogue titles, previously unreleased in the UK since the return of back catalogue material to Rory. Impressed by the success of this material, Castle's Jon Beecher expressed keen interest in releasing Rory's next studio album and this resulted in the current Fresh Evidence, being licensed to Castle. This is something of a "first" for Castle's record division which, traditionally, has successfully operated in licensing catalogue.

"We had been waiting for some time, before getting involved," says Jon Beecher, "and I'm impressed by artists who know what they're about and who consistently sell over a long period of time — rather than here today and gone tomorrow."

In addition, the territory was extended to encompass Australia and New Zealand, where Castle's new venture, in the hands of Dougie Dudgeon, is enjoying enormous success.

As you can see, it has been no small undertaking to achieve all this but the task is made infinitely easier when you have an album like Fresh Evidence.

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RORY GALLAGHER

The history

Rory Gallagher is the man who, without question, has spearheaded and influenced the entire Irish rock movement. Rory’s music is his religion; his conviction and sincerity in the way he projects it have assured him a place in rock history, and also earned him critical acclaim as one of the greatest contemporary artists playing rock and blues.

His rock ‘n’ roll odyssey began at an early age when he saw Elvis Presley on TV and became inspired to get his first guitar. Rory would listen and learn from the likes of Lonnie Donegan, Woody Guthrie, Leadbelly, Chuck Berry, Muddy Waters and Jerry Lee Lewis — many of whom Rory’s since recorded with.

While still at school during his early teens, Rory began playing with professional showbands throughout his native Ireland, whose repertoires included all the popular hits of the day. Not musically satisfied with this, Rory converted his latter showband into a six-piece R&B outfit and headed for Hamburg in the mid-Sixties. This line-up was soon trimmed down on arrival to his first trio.

Rory went on to form Taste in 1967 — a band who soon met with wide acclaim — and subsequently headed for London where they were an immediate success at London’s famed Marquee Club, counting among their fans one John Lennon.

When Taste disbanded at the end of 1970, Gallagher went on to a successful solo career. From his first solo album went on to a successful solo career. From his first solo album in 1971 (see attached discography) through to his new album Fresh Evidence (May 1990), Rory Gallagher is an artist who has sold many millions of albums worldwide, and has toured the globe several times (25 US tours to date).

Following extensive tours of Europe throughout 1972, Rory followed up with a live album, Entitled Live In Europe, this album shot straight into the top 10 in all the charts. While touring the US solo for the first time, Rory was voted Melody Maker’s Top Musician of the Year, and to cop off ‘72, Live In Europe become

“... on the basis of ‘fresh evidence’ we hope to be involved in getting you released for many years to come.”

PAGE 10 RORY GALLAGHER

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the music station
would like to present

fresh evidence
to rory gallagher
wishing you every success with your new album

MUSIC WEEK 19 MAY, 1990
Rory's first gold album, and his second chart album success in the US. In 1973 Rory changed the line-up of his band and released a further two successful albums: Blueprint and Tattoo. Later in the same year Rory achieved a personal high when he was invited to guest on Muddy Waters' London Sessions album (Chess) and at the end of '73, Rory toured his native Ireland. This now almost legendary tour, was caught on film via a documentary made by Tony Palmer.

In 1974 The Rolling Stones invited Rory to Holland to record with them, following the departure of Mick Taylor. The film documentary of Irish Tour '74 was released in conjunction with a live double entitled Irish Tour '74 and soon became his most successful album ever in the US, winning him worldwide acclaim, and prompting a tour of the Far East later in the year. On his return, Rory was invited to guest on an album by yet another of his heroes, Jerry Lee Lewis (a double album recorded in London), and went on to the Montreux Jazz Festival to record with Albert King on his Live In Montreux album, then guested with jazz/blues man, Chris Barber.

Rory signed with Chrysalis in 1975, having completed his contract with Polydor, and released Against The Grain. After an extensive worldwide tour, Rory returned to the UK to headline the Reading Festival (one of many performances at this festival for which Rory holds the record for number of appearances).

Calling Card was recorded with the aid of Roger Glover at Musicland Studios in Munich, and charted worldwide on its release. Rory then returned to the US for yet another tour. Rory made television history by being the first ever artist to appear on Rockpalast, transmitted live through Eurovision to some 15 countries with an estimated audience of 50m. In 1978 Rory returned to Germany to record his critically acclaimed album Photo-Finish at Dieter Dierks' studios in Cologne. Following his lengthy worldwide tour, Rory returned to Dierks' studios in '79, sticking with the same successful formula to record Top Priority. The album was released and followed up with an extensive touring schedule which resulted, in 1980, with the milestone of live albums, Stage Struck.

In 1982, Rory released his final album for Chrysalis, Jinx, which was released by PolyGram in the US and then returned to where he's happiest — the stage, and a successful tour of the world.

After the return of his entire catalogue in 1985, Rory formed his own label, Capo, and began recording the Defender album, released in 1987, which charted heavily in many countries.

As you can see, this rock 'n' roll journey still has a long way to go, and the worldwide release of Fresh Evidence on May 14, 1990, should not only see Rory Gallagher opening the ears of a wider audience, but will, undoubtedly, eclipse the success he has already achieved internationally with his previous albums.

YER MAN with Albert Lee and Peter Frampton at Jerry Lee Lewis' London sessions

GLAD TO HAVE BEEN ASSOCIATED SINCE THE BEGINNING

CONTINUED SUCCESS TO RORY AND TO OUR ASSOCIATION

From Jim Aiken

AIKEN PROMOTIONS

147 Stranmills Road

Belfast 9

Northern Ireland

CONGRATULATIONS

from

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MUSIC WEEK 19 MAY, 1990
Castle Communications PLC and Castle Communications Australasia are proud to be behind Fresh Evidence the new album from Rory Gallagher from BMG or CASTLE SALES
MASTERFILE
the comprehensive guide
to the new releases

Masterfile is your monthly guide to everything that's been released
on record, tape, CD or music video...plus a full rundown on what's
entered the charts.

Masterfile builds, month by month, into a complete directory of the
year's releases, all fully cross-referenced and indexed. Want to know
the name of the album when you only know the name of one track?...look
it up in Masterfile...it'll tell you the album name, the release date, the
catalogue number, what format it's available in and what other tracks are
on it...even if it's a compilation.

Here's a list of what you get:
★ A-Z of the year's single releases
★ A-Z of the year's album releases
★ Full track listings for album releases
★ Albums categorised by type of music
★ CDV listings year to date
★ Album tracks in alphabetical order
★ Singles chart - new entries for the year to date plus initial entry
date, highest position, weeks on chart and producer, all fully cross
referenced
★ Albums chart - new entries for the year to date plus initial entry
date, highest position, weeks on chart, and producer, all fully cross
referenced
★ Music Video releases - the year's releases listed alphabetically
with dealer price
★ Sell-through Video releases - the year's releases listed
alphabetically with dealer price
★ Classical releases in composer order.

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Castle Communications PLC and Castle Communications Australasia
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Fresh Evidence the new album from Rory Gallagher
from BMG or
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<td>24</td>
<td>Don't Miss The Partyline</td>
<td>Bizz Nizz</td>
<td>Coopers/Chrysalis COOK(L) 203 (C)</td>
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<td>Backstreet Symphony</td>
<td>Thunder</td>
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<td>Venus</td>
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<td>How Was It For You?</td>
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<td>Give A Little Love Back To The World</td>
<td>Emma</td>
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<td>Snappiness</td>
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<td>Urban/Fontane URE(B) 54 (F)</td>
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**The New Single**

**Radical Your Lover**
Little Angels/The Big Bad Horns

**Everybody Needs Somebody To Love**
The Blues Brothers

**Without You**
Molley Crue

**Real Real Real**
Jesus Jones

**Stepping Stone/Family of Man**
The Farm

**Keep It Together**
David Grant

**This Beat Is Technotronic**
Technotronic feat. MC Eric

**Book of Dreams**
Suzanne Vega

**Afrika**
History featuring Q-Tee

**In The Realm of The Senses**
Bass-O-Matic

**Expression**
Salt n Pepa

**Magic Hour**
Hidalgo James

**Strawberry Fields Forever**
Candy Flip

**I Promise Myself**
Nick Kamen

**From Out Of Nowhere**
Shoah/London LAS(2) 121-265 (F)

**Cradle Of Love**
Billy Idol

**Soon**
My Bloody Valentine

---

**Blow Monkeys**

*Springtime for the World*

- 3 tracks 12" + ed includes:
  - Springtime for the world
  - The other side of you
  - If you love somebody
  - In passionates

---

**Maria Whittaker**

*Stop Right Now (Take My Name)*

- Out Now!
- Cat. Numbers: 7" BW 35 12" BWRT 35
- Marketed and Distributed by Big Flame via BMG
US TOP FORTIES

SINGLES

1. VOICE OF ADAMS
2. NOTHING COMPARES 2 U
3. ALL I WANNA DO IS MAKE LOVE TO YOU
4. HOLD ON, WE'RE GOING TO RIDE
5. SENDING ALL MY LOVE, LOWER"
6. ARIEL, Janet Jackson
7. I WANNA BE RICH, Salt-N-Pepa
8. INTO THE BLUE, Bobby Blue Bland
9. LOVE CHILD, Sex Sensation
10. THE HUMPETY DANCE, Digital Underground
11. U CAN'T TOUCH THIS, MC Hammer
12. DOH-LA-LA, Puff Daddy
13. PASSING THROUGH, Liza Minnelli
14. YOUR BABY NEVER LOOKED GOOD IN IT, Exposé
15. DON'T WANNA FALL IN LOVE, Jane Child
16. READY TO GO, The Nurses
17. WHIP APEAL, Babyface
18. PAPER TRASH, Dennis Rodman
19. AROUND THE WORLD, Lisa Stansfield
20. HOLD IT IN, George Michael
21. DO YOU REMEMBER, Phil Collins
22. CONFUSION, Salt-N-Pepa
23. BABY I'M TONIGHT, Linda Cole
24. HOUSE OF PAIN, trailer
25. CHILDREN OF THE NIGHT, Richard Marx
26. I SEE YOU IN MY DREAMS, Giant
27. I DON'T WANT YOU TO WEAR ME OUT, Tony Page
28. WITHOUT YOU, Jody Watley
29. GROOVIN' THROUGH THE NIGHT, Wangs
30. GETTING AWAY WITH IT, Electronic
31. ALWAYS AND FOREVER, Whole
32. DEADBEAT CLUB, The B-52's

ALBUMS

1. I DON'T KNOW WHAT I'M WAITING FOR, Sade O'Connor
2. PLEASER HAND DON'T HURT 'EM, MC Hammer
3. BRIGADE, Heart
4. JANE'S RHYTHM OF LIFE, Jane's Addiction
5. SOUL PROVIDER, Michael Bolton
6. NICK OF TIME, Britney Spears
7. PRETTY WOMAN, Original Soundtrack
8. BREAKFAST AT TIFFANY'S, Full
9. POISON, Bell Biv Devoe
10. COMING OF AGE, Magic
11. GET A PLAY, Taylor Dayne
12. CRUISING FOR BRUISES, Basia
13. HERE AND NOW, Luther Vandross
14. HEART, Whitney Houston
15. BEYOND A BLACK PLANET, Public Enemy
16. AFFECTION, Steve Wonder
17. PUMP, Axsom
18. CHANGING THE END OF THE INNOCENCE, Don Henley
19. THE SECRETシリ, Johnny Gill
20. TEENAGE MUTANT NINJA TURTLES, Original Soundtrack
21. ...BUT SERIOUSLY, Phil Collins
22. MARC NIVRANA, Robert Plant
23. BEHIND THE MASK, Frank Zappa
24. STICK TO IT YA, Slaughter
25. DOWNTOWN TRAIN SECTIONS, Rod Stewart
26. COSMIC THING, The B-52's
27. ASHANNA SNYDES, Ainhoa Mynas
28. JOHNNY GOMES, Johnny Blue
29. TENDER LOVER, Babyface
30. SEX PACKETS, Digital Underground
31. PUMP THE JAM, Hootie & the Blowfish
32. LONGWAKES NEW YORK, Erasure
33. JIU JIU TALL TALE, Bobby Brown
34. PHILIPPS, Wilson Phillips
35. DEE FLEETWOOD, Muddy Crue
36. HANG ON TIGHT, New Kids on the Block
37. KILLING TIME, Jon Bon Jovi
38. BLUE MINING, Midnight Oil
39. DANZ DANKS, Beneck
40. GILL, Tom Jones
41. CRY LIKE A MAN, Linda Ronstadt
42. JOURNEYMAN, Eric Clapton
43. BACK ON THE BLOCK, Oatty Jones
44. CANT FIGHT IT, Taylor Dayne
45. CHANGING RODEOS, David Bowie
46. STORM FRONT, Billy Joel

AMERICAN LP REVIEWS

SOUL II SOUL: Vol II (1990 A New Decade), 10 Records. DIX. If there is to be a sound of a band on the road, this one is set to tour again. Superbly produced thanks to the label and its solidly trained sound producer. This is a band that can tour with the best of them.

THE PRETenders: Packed! WEA WX 346. Immediately identifiable from its signature Chris Hynde's storytelling style, this is a mix of vulnerability and toughness in the sound of the group and its sound producer. Amazingly, the group seems to be dissimilar to the work, even claiming that the music isn't up to many. They will differ with that view, as the Pretenders stand as a relevant and valid work of this year, one of the more honest performers.

BILLY IDOL: Charmed Life. Chrysalis, CHR 1735. Dancing alone again as sidekick Steve Stevens and his Atomic Playboys, Billy Idol has produced a darker, more brooding album with the aid of a new producer. Anyone who meets a car head-on on a motorbike and lives is indeed lucky; the road death experience having to temper his Latin hedonism. Less a whirlwind of a whiny Simca than a way gritterance.

FOLK & ROOTS

MARVIN STEPHENSON & THE STREETCANTS: Salvation Road. Kitchen/Lawrence/WEA 828 199. Salvation Road finds Stephenson completely at home with his music, drifting from one style to another, whether it be as jazz, folk or soul appreciating. His gentle, fireside, folkloric manner is matched with startling moments that emphasise his musical concerns and while the lyrics are a little less personal than they are continually existing in their own right, the road death experience having to temper his Latin hedonism. Less a whirlwind of a whiny Simca than a way gritterance.

THE ICICLE WORKS: Permanent Damage. Epic, 44689. Dave McNabb returns with a new label, a new workforce and the revelation that he was christened Robert. A laudable collection of 12 songs that twist and sweep like the typhoon depicted on the sleeve cover. McNabb's strengths lie in his powerful sense of melody backed with understated, eloquent, keyboard melody. With major labeling, I'm sure he will ascend to those heights which he so richly deserve. The album merits it.

BIG COUNTRY: Through A Big Country. Greatest Hits. Mercury, 844 022. Their debut LP and their first LP in print. A very good album that promised great things for Big Country. But with the following album, their music is more collective and rich with Celtic feel has dissipated in favour of a more mainstream rock sound. The band is one of the best side. This comes closer to being as dull as the album's cheap packaging.

NEUTRON 9000: The Greenhouse Effect. Profile PFLR 193. This is ambient house music from West London. Created by one

DOMINIC WOOLS: Rhythm and DMC, with credits such as Rhythm and DMC, under his belt — it's a record of gentle rhythms and moody atmospheres. The Greenhouse Effect will be assured instantly credible club circles, though it is hard to see mass market potential behind that.

STOCKHOLM: Hi, Virgin V 2611. It's always somewhat tedious to throw comparisons at an album. This is one that is essentially unconvincing. So imagine the ache and artistry of Joni Mitchell filtered through the cold, clinical sensibilities of pure rhythmic and you’ll begin to grasp the intoxicating wonder of this debut. Her songs are alive with the interplay between characters, but whether she takes to the big stage, or remains a cult status, this album is about to be overshadowed by its release.

REPRESENTING THE NY of Aerosmith, the line-up is Suzanne Vega, galloping in a disfigured Cranberries's boys at a steady number two. Our reviewer found it disappointing, but obvious the public didn't care. Special Delivery deals a little shot at nine and with nine Irish supergroup Patrick Street and honed format Hard Cash, Lynn Redbone says "It’s to BR and comes in at 11", while Ali Farocki Too was just how many people will call West Africa's John Lee Hooker at number 21 (See also number 23), that just leaves the strident Luka Bloom at 26, fresh from frightening the life out of Cowardy Juvenile fans on the recent tour.

FOLK & ROOTS ALBUMS

1. STILL LIFE, Ian and Sylvia
2. SONGS WITHOUT WORDS, John Lennon
3. THE RIVER, Bob Dylan
4. STEEL RAIL BLUES, Steve Waddell
5. CUMBIA CUMBIA, Various Artists
6. O FOLK & THINGS, Various Artists
7. O HYDRIVE, Various Artists
8. O ROOTS AND HOMES, Various Artists
9. O WESTWARD, Various Artists
10. O CROSSCOUNTRY, Various Artists
11. O GREEN SKIES, Various Artists
12. O BLUE DOGS, Various Artists
13. ORANGE DEE, Various Artists
14. O DEEP WOODS, Various Artists
15. O COUNTRY ROAD, Various Artists
16. O RED SAILS, Various Artists
17. O STORM FRONT, Various Artists
18. O AFFECTION, Various Artists
19. O HEART AND SOUL, Various Artists
20. O SONGS IN THE KEY OF LIVING, Various Artists
21. O SONGS OF THE SEAS, Various Artists
22. O SONGS FOR THE INNOCENTS, Various Artists
23. O SONGS FOR THE SENSES, Various Artists
24. O SONGS FOR THE SOUL, Various Artists
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44. O SONGS FOR THE SOUL, Various Artists
45. O SONGS FOR THE SOUL, Various Artists
**SINGLES A&R**
Reviewed by Selina Webb

The Chimes: I Still Haven’t Found What I’m Looking For
(CBS 3513), a rock ’n’ roll ballad, is a long overdue hit. It’s the kind of song that captures a moment in time and captures the attention of listeners everywhere. The song’s simple yet effective arrangement and melody make it a perfect addition to any collection.

Overlord X: Powerhouse
(NPG 104) is a powerful track with a strong message. The song speaks to the struggles of life and the challenges we face every day. It’s a reminder that we can overcome our difficulties and come out stronger on the other side.

Blue Aeroplanes: And Stones
(Chrysalis 659982) is a catchy, upbeat song that will have you dancing in no time. The lyrics are fun and the melody is catchy, making it a great addition to any playlist.

**CHART COMMENTARY**
There are eight new entries on the Other Chart this week, with the majority being pop music. The top three spots are taken by pop songs, with the No. 1 spot being occupied by a well-known artist. The other two spots are filled by up-and-coming artists, showing the diversity of the music scene.

**TOP 20 • SINGLES**

1. CIRCLESQUARE
2. NOVEMBER SPAWNED A MONSTER
3. HOW ARE YOU?
4. HEAVEN CAN’T WAIT
5. KEEP ON
6. SOON
7. STRANGE LORDS
8. FROM OUT OF NOWHERE
9. THE PEEL SESSIONS
10. REAL REAL REAL
11. STEPPING STONE
12. HIPPY CHICK
13. CANDELAND (SECOND COMING)
14. ALL WOMEN ARE BAD
15. THE INGREDIENTS
16. SCARF
17. ALL FOR LOVE AND LIVE FOR ALL
18. REMEMBER WHAT IT IS THAT YOU LOVE
19. LEFT US TO BURN
20. HALF MAN, HALF BOY

**TOP 20 • ALBUMS**

1. LIFE
2. THE INTERNATIONAL
3. VIOLATOR
4. THE REAL THING
5. ENERGY ORCHESTRA
6. FLOOD
7. LOVED
8. THE STONE ROSES
9. KEEPING AWAY
10. CHEMICA
11. HOUSE OF LOVE
12. HAPPINESS
13. INTRODUCE YOURSELF
14. RED TO DIFFER
15. CAUTION TO THE WIND
16. STEVEN SALAS
17. THE WAVE
18. THE IRON MAIDEN
19. converter
20. PANIC! AT THE DISCO

Compiled by Music Week from Gallup Data
Hell of a debut for New World

NEW WORLD/Trans Atlantic Pictures is unlocking the gates of hell with its launch onto the sell through market this month.

New World's first release is Hellraiser, a masterpiece of special effects written and directed by Clive Barker, and already a huge theatrical and video rental success.

The US-owned company has lined up a schedule of over 20 titles during the next six months and amongst its 1990 movie releases will be Wanted Dead Or Alive; Flowers In The Attic; Vamp; 18 Again.

Goldthorpe says New World/Trans Atlantic will initially concentrate on feature films, drawing on its own product catalogue as well as pursuing acquisitions. He also anticipates releasing specialist programming.

The marketing campaign behind Hellraiser's June 4 release includes a joint promotion with 20:20 Video, the video rental company which is putting out the Hellraiser sequel on May 21. The campaign will be spearheaded by a week-long promotion in the Daily Starr.

Hellraiser has a £6.95 dealer price and is to be distributed by High Fliers Video.

by Selina Webb

While CARLSBERG boasts that its logo is the best in the world, a similarly cautious MIA is bragging that it has hands on 'probably the second most erotic love scene in the history of the movie. After Don't Look Now, in the company's opinion.'

The film in question is Secrets starring Robert Powell and Jacqueline Bisset and its steamy sleeve sets the scene for a hot-blooded film on the subject of affairs. Secrets is released with a £6.95 dealer price on May 21.

Probably looking to Le Bisset's sex appeal equally controversial in his own way is Brian Clough, the subject of an in-depth portrait released this week by Watershed Pictures. 'Ambitions, regrets, Cloughie tells it all,' claims Watershed which is releasing the 80-minute documentary with a £6.95 dealer price. It is backed by a national TV and radio campaign targeted at football audiences.

Yet more controversy surrounds fishing, a seemingly gentle sport with plenty of unsavoury aspects, not the least of which is women. Home Video is releasing six instructional fishing videos on May 21, with £7.65 dealer prices, all produced with the help of former World Champion Jon Heads. Each title is devoted to a particular fishing method with such intriguing titles as The Waggler, The Slider, Long Pole and The Feeder.

Rounding up this fortnight's sport is Parkfield Publishing, which is releasing a trio of titles under its new Fishing Year banner. 1988/89 National Hunt, 1989 2-Year-Olds and 1989 3-Year-Olds and Upwards, which are must-sees for all keen anglers. Women Home Video is also releasing six instructional fishing videos on May 21, with £7.65 dealer prices, all produced with the help of former World Champion Jon Heads. Each title is devoted to a particular fishing method with such intriguing titles as The Waggler, The Slider, Long Pole and The Feeder.

It might sound like a Spitting Image sketch but Stand-Up Reagan is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a 'bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bonafide compilation of Ronald Reagan's favourite stories, as told to Congress, after dinner. It is running for 95 minutes, is a bona...
David Barnard is very well...)

by Martin Aston

G O D L E Y & C R E M E’S for-mer runner and assistant director has hit home with only his third video, Beat International’s Dub Be Good To Me, which reflected the song’s seemingly effortless simplicity and ingenuity. According to the number one, David Barnard directed Jesus Jones’, Real, Real, Real and A Guy Called Gerald’s ‘FX’ which was the hit in this title. ‘Beat International were looking for the director who made Gerald’s first hit ‘Voodoo Ray’ but got their lines crossed, and when I went to meet them in Brighton, they still thought I was the director.’ Barnard confesses with a sheepish grin, ‘But they liked the video to FX and decided to go with me.’ Norman Cooke said it was all too easy and they wanted something a lot shorter, so I don’t know how I got that job. It was just a fluke.

Fluke or not, Barnard can already be choosy, although the reason for turning down a lot of dance videos is the fear of being typecast. ‘I’d like to work all across the board. At the moment I’m currently working with Clive Fisher who I wouldn’t really call dance music, but more a dance-rock, pop. I love hip hop music and going to clubs and working with the like of, like, Funkadelic, but I like indie music as well.’

Barnard is honest enough to admit he’s no active music listener, but not keeping tabs on trends also means he hasn’t any prejudices. ‘I really do appreciate good music. I seem to be able to pick up good tracks and the album usually comes up in the end. But first of all, I’ve got to like the track and then think that actually it’s got some kind of quality within them that can be brought out, because those two ingredients help make good videos.’

According to Barnard, dance labels are more willing to go with first time directors because dance music is easier to do — ‘a lot of them basically tell you what they want before you even hand the treatment in — that they want it lively and pacy, with some dancers and a lot of crash zooming. Anyone can do that.’ They always ask for a performance with a twist, that is the extra ingredient that makes it different. The safety element for them is the performance and then the extra ingredient is the most difficult bit. The extra ingredient on Dub Be Good To Me was the angel fish, which I used for some reason somewhere within the homely theme, that they’re attractive and aesthetic to look at and a nice colour source. People might think it’s something spiritual but it’s just colour.

Barnard thinks he got the new Clive Fisher single because, ‘he wanted to wind-up the act a bit to make them a little bit more Nineties. He’s not Tim-Pope weird who Barnard admires — nor the acid-house character labels seem to think he might be because of his wide use of colour, often splashed within on otherwise black-and-white content. Next to Godley & Creme or Barnard calls his work medico, but he cheers up after watching The Chart Show. I think, well, my work’s not that because there’s so much cross around it.’

Working out of Medalsalab, Barnard is keen to establish himself as a film-maker with a long future, perhaps moving on to commercials and features. ‘Five or six years ago, there was a certain aura about making music videos because there were so few of them around, but everyone you bump into now is a music video director.’

David Barnard: from a fluke to number one

He says, ‘They’re becoming more like pop stars in the way you get one-hit wonders, who might do a string of three successful videos and then nothing else. That’s a bit scary.’

MUSIC VIDEO

N E W K I D S O N T H E B L O C K: Hangin Tough CMV W 59003

2 KYLIE MINOGUE: On The Go...Live Video Collection VC 1709

3 PHIL COLLINS: Singles Collection Channel 5

4 THE CARPENTERS: Only Yesterday Comp 16 hrs (5 mins)/32.95 AMV 047

5 EURYTHMICS: We Two Are One Too Comp 17 mins/59.95 BMG 790 149

6 NOW THAT’S...MUSIC VIDEO 17 PWG/PMV/CMV

7 UB40: Labour Of Love II Comp 14 hrs/1 min/6.95 Virgin V 847

8 DANI E L O’DONNELL: TV Favours Comp 17 mins/59.95 BH 165

9 MARTIKA: Martika Comp 16 hrs/1 min/6.95 Virgin VG 166

10 ROXY MUSIC: Total Recall Comp 18 hrs/1 min/30.95 Virgin V 850

11 HARD ‘N’ HEAVY: THRASH, METAL... Vinyl Comp 13 mins/59.95

12 LUCIANO PAVAROTTI: Music Club Video Col MC 2003

13 ROLLING STONES: 25 x 5 Comp 20 mins/59.95

14 PUBLIC ENEMY: Fight The Power Live Comp 17 mins/59.95 CMV W 59002

15 CLIFF RICHARD & SHADOWS: Music Club Video Col W 2002

16 QUEEN: We Will Rock You Music Club Video Col 34 mins/59.95

17 ABC: Absolutely Comp 13 hrs/1 min/6.95 CMV W 59001

18 VAN DOOLican: Songs From My... Field Comp 14 hrs/1 min/6.95

19 DANIEL O’DONNELL: Thoughts Of Home TELSTAR TV 1007

20 KYLIE MINOGUE: Kylie The Videos 2 PWG

© BPI. Compiled by Gallup for BPI, Music Week and BBC.
PPM goes out of sync

by Bob Tyler

PPM RADIOWAVES has been closed down. However, the program, which was handled by the Trans World Station as part of its take-over by PPM, has been able to maintain a proportion of its services to radio stations via a management takeover of some of PPM's programming. The remainder, namely the American Countdown with Benny Brown and the Rockin' Series, have been taken up by Syndication company Unique Broadcasting.

PPM was formed in 1987 by Simon Cole who left Piccadilly Radio and established other activities in London for the Manchester radio station. Following the Trans World takeover of Piccadilly, Cole left PPM to set up Unique with investment from Capital Radio and broadcaster Noel Edmonds. Cole was stated to be taking over the American Countdown: "It's a powerful proposition, it's the leading dance show of its kind and I feel that it's important to keep it going." Although without a sponsor, Unique has agreed to underwrite the programme. The reasons are not clear why Trans World withdrew from the syndication field but recent falls in advertising revenue, the lows of syndication, may be the reason. The company is reported to be running a tight ship in its radio activities and appears to have a firm grip on the currently volatile industry. Most syndicated radio programming is broadcast by local radio stations with a sponsorship deal from a large advertiser who wishes to reach a wide audience or be associated with a certain style.

Dishing up the dance

By Stu Lambert

SATELLITE JUKEBOX — "Britain's biggest all-night dance party" has been announced by MTV. The event will raise money for Youth Clubs UK, whose 7,000 member clubs have been invited to take part in 12 hours of sponsored dancing on November 3. Every participating club will receive a set of elite dance chip and installed and Big Sky and a stereo monitor from Radio Rentals and will be able to keep the equipment for three months, for free maintenance and insurance.

MTV host Steve Blake says: "SATELLITE JUKEBOX is a great idea for young people to dance the night away while doing a lot of good. We reckon everyone should get a dance and dance. Unlike some other parties lately, SATELLITE JUKEBOX is leg it and for a good cause!" Youth clubs, schools, discos and sports centres are eligible to participate. SATELLITE JUKEBOX is supported by Caskey House, 30 Park Lane, Leicester LE 1. SNT.

COMPACT DISC DIGITAL AUDIO

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of the weekly service, call Lynn Fossey at 01 383 9199 ext. 263. Records are eligible for the 40 if any one on the current Radiogram list, or if a list or more than a list of Radio 1's listings for 20 weeks. Please contact us if you have any comments or suggestions.

PAGE 28
The Don Reed network

ON SUNDAY nights a staggering 21,000 listeners in the New York area tune into WCBS-FM (101.1), the station boasting almost two decades with an oldies format, to hear Don K Reed's five-hour-long Doo Wop Shop (7pm until midnight).

Doo Wop, or "vocal group harmony" was the sound of New York in the Fifties. For every Cliffhanger, or Frankie Lymon and the Teenagers who made it internationally, there are thousands of forgotten local vocalists still residing somewhere in the five boroughs.

Reed's show, a deliberate mixture of classics (In the Still Of The Night — the Five Satins), local hits (anything by the Passions), unearthed oddballs (Agnus The Teen-age Russian Spy by the Sweet Sick Teens), live appearances including a cappella singing and colourful dedications by former Fonzie's executive (their grandchildren) not only scores high ratings, it's also stimulated a cottage industry: oldies stores advertising reissues, groups re-forming (welcome back Lillian Leach and the Mellows) and playing local gigs on weekends as do dozens of grand new groups (like Fourteen Karat Soul, who opened here for Whitney Houston in '86. "My audience includes all types," says the low-key Reed. "I get fanatics who can tell you what colour socks the Del Vikings were wearing when they recorded Come Go With Me to people who request something because it was playing when they had their first date with the person they later married. Some of the group members themselves call up requesting records. (Cookie) of Reparat and the Detroiters wants to hear something for her daughter's birthday please."

For me it's a real thrill to meet the artists I first saw performing at Alan Freed's Brooklyn Paramount shows," smiles Reed, a former Fifties teenager, now in his forties who wanted a career in broadcasting above all else.

Between 1963-70 he played easy listening (Mantovani) on Long Island's WLIW before switching over to a progressive rock format.


Music Policy

Head of music Dave Brown, says the station has "a distinct adult contemporary sound. We're not governed by the charts; our target audience is not chart orientated." He stresses that all records coming in are listened to and they will play anything they think is right for the listener. "We played Michael Bolton right away as an album track. We try and seek this type of record out; we are always willing to listen to local bands too." He adds "We're crommed with music." His morning show contains a maximum of 20 minutes of speech — four five-minute features of local stories, although evening shows may have phone interviews with bands in the area. There are three playlist beginnings with an A-plus heavy slot, then playlist of six records played five times during a 24-hour day. Last week included Alannah Myles, Phil Collins and Elton John. Each presenter is allocated three of the six records; the presenter following will play the alternate three and so on.

Presenters

Brown takes the mid-morning show from 10am to 1pm and he's followed by Chrisie Jackson who also presents a dance show on Saturday evenings. Bob Morgan presents a country music show from 7pm to 10pm on AM when the service splits.

Audience

The core audience is 25-40-year-olds. 1988 JABC figures show an overall reach of 49 percent of 15 and over adults in a week. Brown says "We're beating Radio One hands down at the moment. We have 35 per cent of all radio listeners in our area. Slightly more than Radio Norfolk and Radio One put together."

The Industry

Brown says record companies are starting "to realise that some stations are getting less chart orientated and making money at it. He says supplies of CDs could be better but is gradually improving.

DON K. REED: would they like Doo Wop in the UK?

(Sarah Davis) (King Crimson). He joined WCBS when it was described by some as "chicken progressive" (more Blood Sweat And Tears than Cream) but lack of ratings saw the station change in 1972 to an oldies format. Today it's one of the city's top stations and sanctuary for Sixties broadcasting legends "like "Cousin" Bruce Morrow and 30-year-breakfast veteran Harry Harrison." Reed appears on weekday evenings. His Doo Wop Shop evolved 14 years ago. "I inherited the slot, expanded it and built the numbers," reports Reed while that evening's guest group practice their a cappella harmonies in the nearby men's room. "My predecessors used a few specialist collectors but I got a lot more guys including Mike Dafforio, who has a whole studio set up in his house that rivals the one we have here. He brings in completed tapes. You couldn't succeed with a show like this for this long relying solely on the station's library.

Reed's success with a format that no computer can programme should set an example for UK stations who let the computer schedule too much airtime for The Cliffhangers and not enough to the grateful voices of local talent. (Put another way — how come it takes a guy in New York to play album tracks by London's Darts and Mint Juleps)? Reed's never been to England. "Do you think they'd appreciate this kind of music over there?" He'd welcome a chance to hear UK shows from any broadcasters who are interested in sending them. Perhaps some enterprising UK station can arrange a DJ swap. Let us know, so we can cover it.

Don K Reed can be contacted via WCBS-FM 51 W 52 St/NY, NY 10019. Answering Service: 212-361-6470.
Putting a face to the name

by Russell Brown

IT HASN'T taken long for the UK music industry to overcome its problem with the house music boom. The lack of marketable stars. The names and faces of the Italo outfits are more or less arbitrary, but at least they look like groups. And Guru Josh and Adamski are fully-fledged faces with familiar stories.

Citybeat is working the same trick with one of the giants of the house underground, Frankie Bones. Not too long ago DJ Bones and engineer Tommy Musto were just names that appeared in the small print of a rave, hard club import. They were the Break Boys, Voodoo Doll and Pink Noise, among others, and Musto had production and engineering credits on most of New York's toughest freestyle records.

Now Musto and Bones have the first real hit: The Future Is Ours, with their pictures on the cover sleeve and all. They've just made their first video, for the single All I Want To Get Away.

"We tried to play the back field," says Bones. "We didn't wanna come out front. We still wanted a record-producing identity rather than an Adamski or a Danny Tenaglia. We wanted to stick to the rocks that made us what we are." Citybeat signed a worldwide deal with the pair after they were flown here last summer by rave entrepreneurs Energy. First product was the Energy Dawn EP, the "first" Musto and Bones, artists. Behind that, Bones is an employee of Norco Productions, the company owned partly by Musto and Silvio Tancrèdi. Musto spotted Bones working in a pressing plant in 1985 and Bones has been there ever since.

But Musto and Bones are far from stable in the strictly upright New York dance scene. While he was a headline-size draw for energy last year, Bones is still grabbing his chances in New York. His most recent break was a show on the powerful Hot 97 FM, roughly equivalent in pulling power to Capital Radio.

"Hot 97 is a strictly New York station," Bones explains. "But if they come here and went on air, people would laugh at what they're saying. It would seem very out-of-date to people who know about the music."

What Musto and Bones do have on their side is a better line on the European dance scene than any of them New York peers. With Technosonic toning the US charts that counts for a lot more than it used to.

"Pump Up The Jam" was the first record to take off as an import and then to number one on the Billboard charts, notes Bones. "So now the major labels are looking to try and cross the whole scene over. Before, these records were flooding into the market and they were, like, so what!"

Long-time fans will be very surprised by The Future Is Ours. Not only have the pair's trademark party grooves been polished up, but there's a pop-rap track and two soul/house numbers amid the cut-and-run cuts. Musto says they'll still produce the cut-and-run stuff for Fourth Floor, but "not total sample-based records, because that's fading.

Tancrèdi also sees a limited future for the flood of Italian house releases and bootlegs. "They did 10 years ago, then they died and now they're back again. They have no lasting power because they'll pop on gimmicks. They're in for the panics.

Northcoast has moved to larger premises this year and will be working hard on the New York/European crossover. On this side of the pond there's a highly significant forthcoming Hot 97 album from The Hippodrome (they're aware of the irony). Bones is also opening his London equivalent specialist dance store in the Bronx, both to sell and promote the European style, but as a local outlet for the unknown sample maestros who may want to join the train.

"Anyone who wants to know what London's about musically, I'm gonna have the store, I'll have the records and they can see what it's about."

Giving the music an even break

By Stu Lambert

PERHAPS IT'S not surprising that Minkles Music MD David Mindeel wants to campaign against the excessive use of old soul tracks in commercials. After all, Big Day, his original music for Maxwell House's "Get The Max" slogan, was nominated for "best theme from a TV/radio commercial" in the Ivor Novello awards — the first time the category has appeared in the Ivors.

However, Mindeel has used many old songs for commercials himself — he has a personal "top 10 worst-known" list, which includes "I Got Around" (which has been used four times for different ads), Just One Look, Up Where We Belong, What Do You Want If You Don't Want Money, Can't Hurry Love, You Are My Sunshine... ..." and that's just the ones that we've done!, he laughs.

As well as the sheer boredom which such heavy use of classic music brings on, Mindeel notes that "too many oldie chops chuck in chunks of the music to get the lyrics closer together," — very often the original music will naturally run on to the end of the phrase, but "TV's tight timings don't allow for that. The practice also stifles originality.

Mindeel admires the creative decision to commission original music from The Go's to Abbey Road's camp, rather than use a familiar tune, perhaps something from Burt's Olive's. Burt's Abbey Endings won the best Original Music category in the advertising industry's Golden Breaks awards earlier this year as well as coming top over Mindeel's Maxwell House music in the Ivors. Coincidentally, Mindeel also wrote the title music for the Golden Breaks.

'I'm so intolerant of people who don't deliver — if something has to be done right now, you have to drop everything."

Perhaps his most challenging piece in terms of originality was to provide music for a Lenon lager ad. "They were determined that it would be original — they didn't even want sounds that people had heard before, or anything like a single," he relates.

The resulting assemblage of buzzes and clanks over ominous tom-toms complements the visuals of a Darth Vader-type bloke sinking through the mist towards his pint as no golden aide could have done.

'It would be lovely to find young people with talent and interest in composing for advertising," he reflects. "Until now it's been an industry that people have gone into by accident — as I did. We're looking towards the new Performing Arts School for possible talent and the children's TV show What's That Nossel did a piece of film about the Maxwell House ad which generated tremendous interest.

What people who might want to get in to writing music for commercials have to realise is that it's a service industry. I'm so intolerant of people who don't deliver — if something has to be done right now, you have to drop everything. I have to deliver, even if it means cancelling dinner!"
CONGRATULATIONS

EMI Music Publishing

REPRESENTS

Sinead O'Connor

No 1

THROUGHOUT THE WORLD

127, Charing Cross Road, London WC2H 0EA Telephone 071 434 2131 Fax 071 434 3531
TOP 40 SINGLES

1. BETTER THE DEVIL YOU KNOW
   - Phil Collins
   - Genesis
2. YOU'RE THE ONE THAT I WANT
   - Olivia Newton-John
   - John Travolta
3. KNOCKING ON HEAVEN'S DOOR
   - Bob Dylan
4. FANCY
   - Sammy Hagar
5. LITTLE RED RIDING HOOD
   - Roberta Flack
6. STIRRIN' IT UP
   - Max Romeo
7. THE LADY IS A TRAMP
   - Gladys Knight & the Pips
8. LATCH ON TO YOUR LOVE
   - Kool & the Gang
9. WHAT AM I GONNA DO
   - Tom Jones
10. I'M NOT SORRY
    - Three Dog Night
11. ROSE MARIE
    - Andy Williams
12. CHAINED
    - Johnny Winter
13. TONY'S TOWN
    - Tony Orlando & Dawn
14. ANYTHING YOU WANT TO DO
    - John Denver
15. CAN'T HELP MYSELF
    - Four Tops
16. FORTY-SIX TIMES FORTY-SIXTH STREET
    - Roberta Flack
17. WHERE IS THE LOVE
    - Lionel Richie & Diana Ross
18. LOVE SONG
    - John Denver
19. WHAT THE WORLD NEEDS NOW
    - Al Green & Mary J. Blige
20. SAME OLD ME
    - Billy Joel

TOP 20 ALBUMS

1. Released May 28th
   - Various
   - Various
2. Released May 28th
   - Various
   - Various
3. Released May 28th
   - Various
   - Various
4. Released May 28th
   - Various
   - Various
5. Released May 28th
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7. Released May 28th
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9. Released May 28th
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   - Various
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    - Various
11. Released May 28th
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    - Various
12. Released May 28th
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13. Released May 28th
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16. Released May 28th
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17. Released May 28th
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    - Various
19. Released May 28th
    - Various
    - Various
20. Released May 28th
    - Various
    - Various

Compiled by Music Week from Gallup Data

PAGE 32
Prime-time Kennedy gets full exposure

THE EMI back catalogue campaign on Nigel Kennedy's recording of Beethoven and Brahms' is starting to take effect, bringing the album up from just outside the top 100 pop charts to number 55.

It was given a dream start by Kennedy's appearance on the Michael Aspel Show — other guests included Princess Anne and Michael Palin — and the 34-year-old violinist played a clever arrangement of the slow movement from the Bruch concerto.

"We are delighted because the campaign was launched September," says Chris Evans, EMI's classical marketing manager. "The campaign, as we have planned it, runs until the middle of July."

EMI has now taken a decision to stop advertising Vivid's Four Seasons and concentrate, for the moment, on back catalogue. However, the six-minute prime-time TV spot helped not only the Mendelssohn/Brahms but also the Four Seasons. It has fallen to number 12, but jumped back up to number 5.

EMI is starting its outdoor poster campaign on the London Underground and the Network South East. There is also an associated ad campaign in such magazines as Q and Blitz. In fact, Kennedy is to feature on the front cover of Q magazine with a new photograph by David Bailey. Kennedy is also featured in Nigel Dempster's society magazine Dempster.

The in-store campaign covers some 350 record shops throughout the country. "We were also very pleased to receive a phone call from Q magazine saying that the record will be available in every Q magazine store," remarks Evans. Kennedy himself is still furiously active, playing in the States and then returning to the Harrogate Festival where he gives a recital with the London Symphony Orchestra. He is scheduled to work hard until the end of May. Then he is booked to go to the studio for some new photographs. EMI is to reissue and repack some of the important Kennedy back catalogue — the concertos by Elgar, Tchaikovsky, Walton, Sibelius, and the Bartók/Elision disc.

EMI hopes that the Mendelssohn/Brahms campaign will be able to deal with minimum input from the artist himself. But Evans warned not to expect the kind of Top 10 record of Vivid's Four Seasons.

Nigel nudges EMI even further ahead

It comes as no surprise to see that EMI has pulled away even further at the head of the full-price crossover classical chart in the first quarter of 1990. EMI now stands some 15.6 per cent in front of the three PolyGram classics labels.

The cause is not difficult to discover — Nigel Kennedy's Four Seasons was on the way to platinum at the time, and other back catalogue items, including the Mendelssohn/Brahms concertos, the Sibelius and others were also making an impact on the charts.

But it is interesting to note that at the same time PolyGram Classics also increased its share of the total market. In the July-December 1989 market share survey, EMI and PolyGram claimed 62.9 per cent of the full-price/crossover market. But in January-March 1990, this had increased to 80.2 per cent, a demonstration of strong control.

CBS dropped during the quarter, though there should be some improvement here with the launch of Sony Classical. There was smaller fluctuation in the budget-mid-price chart. Both PolyGram and EMI dropped by around one per cent, with the slack taken up by Pickwick and Conifer. The greatest increase was achieved by Conifer, helped by its Castle Communications and PolyGram Classics labels.

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TOP 20 FULL-PRICE

CLASSICAL

1. VIVALDI FOUR SEASONS
   Nigel Kennedy/ECO
   NIGE2/TCNIGE2 (E)
2. MONTEVERDI CHORALE/CHURCH
   THM
   8542921
3. MENDELSSOHN/BRAHMS
   Leonard Bernstein
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Curtain call for pirates

As Eastern Europe has emerged from behind the Iron Curtain, the music industry has joined in moves to encourage the new entrepreneurs. However, the flip side of embracing these newly open economies is that the relatively “clean” western European markets risk absorbing markets where piracy is still rife and “rights” refers to politics, not commercial ownership. Visiting Zagreb for the Eurovision Song Contest, Bobbie Dohdi of manufacturer COPS witnessed the problem at first hand.

IF HOME taping is killing the UK music business, what is the effect on international profits of the open sale of illegal tapes at city centre stalls, such as those to be found in Yugoslavia?

While Emma and artists from 21 other countries were rehearsing their acts off at the European Lisinski Hall to generate sales for record companies, Zagreb’s dodgily smart shopping crowds were able to snap up pirate tape “bargains”.

“It’s my own compilation,” boasted the Saturday morning vendor, proudly showing us an alleged David Bowie tape. It was a TDK cassette with a word processor printed plain yellow jacket, bearing a jumbled list of Bowie tracks.

We asked the price: “For a C60, it is 100 Dinar,” – equivalent to £6. Although well beyond the reach of most Yugoslav pockets, pirate prices compare favourably with the £8 local record stores are asking for their albums.

The stall holder was not the furtive, isolated type sometimes glimpsed at UK markets. Strategically sited between fresh fruit and a terrace cafe, he was quite happy to have his picture taken. So were others.

There were no singles anywhere and the record store sales girl confirmed none were to be had in Zagreb. If you wanted to purchase one of the Eurovision entries, tough luck. Despite a preponderance of 12-inch vinyl, there was not so much as an extended single to be had.

So much for “Zagreb, City of Music,” the image promoted by the city’s broadcast at the start of the Eurovision Song Contest. Doubtless the pirate stall holders will be able to supply a compilation of the winning entries before the Fifites-style record shops can.

EMMA: A record of her Eurovision entry was nowhere to be found in Zagreb, but plenty of pirate product was readily available on the streets.

Back tracking

Record Retailer, 20 May 1965

History is made with the first ever UK TV commercial by a record company: a five-second spot on Rediffusion for a single by Dora Hall in which an enlarged colour slide of the record label is screened... The UK folk boom prompts the launch of a specialist chart, based on sales at three stores... EMI serves court order on the Record Bargain Shop in London’s Tottenham Court Road, restraining it from selling product at below EMI’s set retail price.

Music Week, 17 May 1975

Warner Communications makes a preliminary offer of £4.6m for the Robert Stigwood Group, 25 per cent owned by PolyGram... Capitol president Bhaskar Menon blames failing consumer demand and below-par US economy for another year-on-year trading loss... Dave Dee promoted from UK A&R manager to UK general manager of Atlantic... In Hamburg, the 7th CISAC conference of authors and composers calls on world governments to impose a levy on audio and video hardware manufacturers to compensate for copyright abuse... A poor response from the UK music industry causes the cancellation of a Midem-style gathering at Earl’s Court in September.

Music Week, 18 May 1985

In a swift High Court and Court of Appeal action, EMI and Virgin are unsuccessful in their attempt to prevent prominent use of the word “Now” in a new MCA/Chrysalis hit compilation... BPI figures show that sales of recorded music grew 27 per cent down compared to 1975... Our Price restocks Pinnacle product after the settlement of a five-month trading terms dispute.

MARK LEWISHOHN

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LENNY AND Lennon. Lenny Kravitz tries out one of John Lennon's guitars at the Hard Rock Cafe backstage area at the Lennon Tribute concert.

GOOD EVELYN. Evelyn Glennie meets percussionist James Blades at the launch of her BMG/RCA album Rhythm Song and autobiography Good Vibrations.

PUBLISH AND be reorganised: Columbia Music Publishing MD Richard Rowe (second right) introduces new staff members, from left, copyright manager Jenny Parkes, A&R executive John Rahim and professional manager James Little.

ENJOYING HERSELF: K-tel's general manager in Ireland Shay Hennessy presents Kylie Minogue with a platinum disc.

MEETING PRINCE Charming: Adam Ant makes an appearance at the re-opening of Our Price Music in Manchester.

VERY ANDY: Andy Sheppard promotes his new album Soft On The Inside at HMV Oxford Circus.

HELLO HELLOWEEN. German rockers Helloween sign to EMI and meet company executives.

SALES KINGS: HMV presents sales staff with its Customer Is King awards.

KNOW WHAT I mean, Harry? CBS execs congratulate Harry Connick Jr on his London appearance.

MUSIC WEEK
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THE BLUE AEROPLANES

Dorsey's DIARY
WHY IS the business so deathly quiet? “Look of product” beams one top dealer who says he’s been churning his desk in the last few weeks. Other theories include the effect of bedding down the massive deals of last year... If you can’t beat ’em, hire ’em? Could Phonogram’s next MD come from the retail ranks? Dooley believes the high-powered retailer concerned is considering his options but it’s Obie’s current favourite for the job. Talk linking EMI director David Hughes with the vacancy appears to be just that — talk. Meanwhile, Obie continues to enjoy the hands-on experience... “I’ve got a record in the chart and that’s always fun” — that the successful candidate may need a crowbar to prise him out of the Phonogram chair... Making commercials has been a nice little earner for singers in recent years. Having other people imitate your distinctive voice can prove even more profitable, with Tom Waits being awarded a swingeing £1.5m by an LA jury which agreed that a crisps company had ripped off his gravelly tones in a soundalike TV commercial. The message is clear: beware of voice theft... Paul McCartney’s 184,000 crowd at Brazil’s Maracana Stadium has been declared a new world record for the biggest audience for a single performer by the Guinness Book of Records but if you’ve ever been at the top of the football stand (and Dooley has), you will wonder how much the fans in the cheap seats saw of their idol...

IF YOU’VE got it, flaunt it. Or, in Richard Branson’s case, if you can inflate it, fly it. There’s no holding the adventurous (some would say reckless) millionaire who has unveiled plans for a further balloonising exploit. At the end of last week he also made his debut in a TV ad for a Virgin recording artist, playing a dodgy door-to-door salesman railing Phil Collins his own album, and has been much photographed in the Virgin-emblazoned kit of FA Cup finalists Crystal Palace. Funny how all this media blitz happens to coincide with the launch of the new air service to LA... Sad to record the death of PR Nick Massey and equally sad to note the OTT coverage in the tabloids... PolyGram continues to look good in a poor set of Philips results which have even shocked the Philips management, so don’t be surprised to hear of further flotations of PolyGram stock or other asset sales...Congrats to New Rose label MD Patrick Mathe who has been made an Honorary Citizen of Memphis in recognition of his “services to the Memphis music scene”... Either nothing much is happening on the Continent or the new co-paper The European isn’t very European in its listings, with London the only city registered with a rock gig in its first issue... You’ve heard of kissagrams and stripograms, now there is the operagram, described by its instigator Gerado Entertainment as “singing telegrams for the sophisticated”...
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