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23 JUNE 1990



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YOU CAN'T ALWAYS GET WHAT YOU WANT  
BROWN SUGAR  
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HEART OF STONE  
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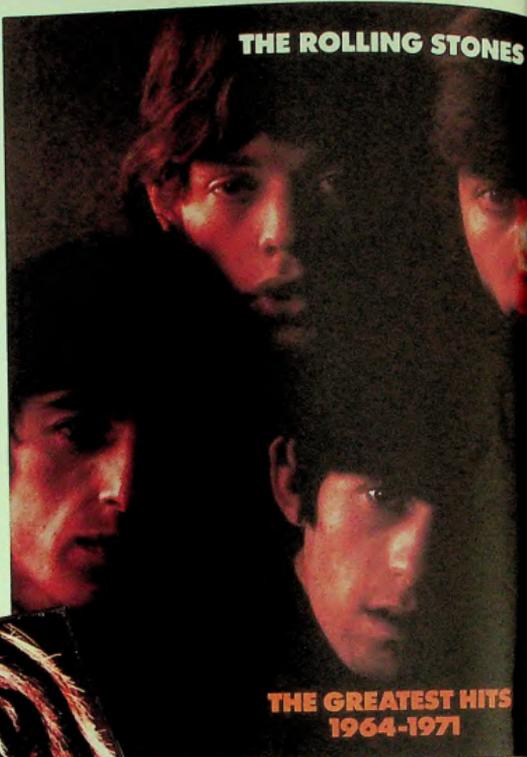
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# MUSIC WEEK

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ROBIN BARNES and his flag-waving car. 'All the signs are there,' he says

## DAT to go public in '91

THE MUSIC industry's most feared format, digital audio tape, will be launched to the UK public within 18 months. The switch from purely professional use will create more piracy and home taping but, according to

one of the UK's leading authorities on the format, that is 'the interest to pay on the investment'. Robin Barnes, managing director of Touchstone Productions, the UK's only DAT duplicator, and a

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## INSIDE

### BLOWING THEIR OWN TRUMPETS

A&M and CBS make an impression on the jazz market

### IS ANYONE LISTENING?

Reggae's battle for the airwaves

### FRIEND OR FOE

Will DAT ever be accepted onto the market?

## No dancing rule scuppers Sunsplash

THE DISCOVERY of an obscure clubbing music and dancing has led to the cancellation of the Sunsplash festival.

The promoters of the event, planned for June 30 in Manchester, were left stunned when the 60-year-old ruling was revealed at a local council health and safety meeting.

Earlier in the year, the concert had switched venues from Alexander Park to Hough End because of fears of size and safety. Matthew Cummins of G&M Promotions, who was at the council meeting, says he was flabbergasted by the ruling.

"Someone came in and handed the chairman a piece of paper and the council's legal department said we couldn't go ahead," he says. The ruling originated from an agreement between the council and a local church in 1931 which forbade music and dancing at Hough End fields.

Council spokesman Peter Turner declines to say why the council was unaware of the restriction and whether it would recompense the promoters for their losses.

"Alexander Park was unsuitable for public safety reasons and there wasn't another suitable venue so we had to cancel it," he says. Sunsplash, which this year was to form part of the Manchester Olympic Festival and the city's bid to host the 1992 Olympics, has been running for 14 years all over the world.

Co-promoter Synergy began staging the event in the UK in 1982.

Tickets for the event, which was due to feature acts ranging from Steel Pulse to the Bhumdo Boys, had only just gone on sale because of the delays in finding a site.

## Booming CD props up LP market

CD IS propping up a stagnant album market, according to the first quarter trade delivery figures from the BPI.

While total shipments are down on a year ago, the value of the market has risen because of the increased penetration of CD.

Overall album shipments were down 1.8 per cent in the year to March compared with 12 months ago. Total value was up by 11.9 per cent, however, as CD shipment

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# Indies agree rate majors won't pay

THE UK's smallest record companies have a new mechanical royalty deal this week. The indie labels have agreed to pay the majors the big companies cannot afford.

Indie sector organisation Umbrella has signed a deal with the Mechanical Copyright Protection Society which will see member companies eventually paying the new, higher BIEM-IFPI rate. Umbrella legal adviser Mark Stephens says the organisation believes in a fair remuneration for composers and publishers.

The majors, as represented by the BPI, have consistently argued that they do not have the money to pay the 9.504 per cent of published dealer price the indies will end up paying. Negotiations between the BPI and the MCPS have effectively broken down and will be resumed only under the framework of the Copyright Tribunal at the end of this month.

Under the new Umbrella deal, the indies will initially pay eight per

cent of dealer price on singles and 8.448 per cent on all other product except classical and budget. That compares with present rates of 7.8125 for singles, 8.1875 for vinyl and tape albums and 8.0625 for CDs.

The agreed rates will rise over the next two years. From July 1991, the albums royalty will increase to nine per cent and 12 months later will go up to the rate the MCPS initially asked all record companies for, 9.504 per cent.

However, the MCPS-Umbrella agreement acknowledges for the first time the amount of product companies have to produce for promotional use and from which there is no direct income.

Of the deal, Stephens comments: "Umbrella has taken the very proper stance that composers should be properly remunerated for their work whereas I don't think the BPI take the same line."

He says it is important for the UK to be in line with the rest of the

EC, and that means adopting the BIEM-IFPI rate which is the standard on the continent.

MCPS managing director Bob Montgomery says he finds it ironic that the UK's smaller companies feel they can afford higher mechanical rates when the majors say they cannot.

"It is interesting that part of the BPI argument has been the need to protect the smaller members," Montgomery states. He adds: "This deal should send a signal to the BPI that the MCPS are reasonable. It seems strange that the major record companies seem to be holding out. I hope this deal will lead the BPI to reassess its attitude."

● THE MCPS-Umbrella deal will now have to be signed by individual member companies of the indie organisation.

Members have the option of accepting it or not, but companies not affiliated to Umbrella will not be eligible to participate.

## Robinson/Island drop court claims

A HIGH court battle between Stiff founder Dave Robinson and Island Records has ended with both sides dropping their claims of £1m.

Robinson had said that Island had reneged on a £2m deal to buy half the shares of the Stiff record label while Island had counter-claimed for the return of £1m which it had already paid Robinson when it pulled out of the deal.

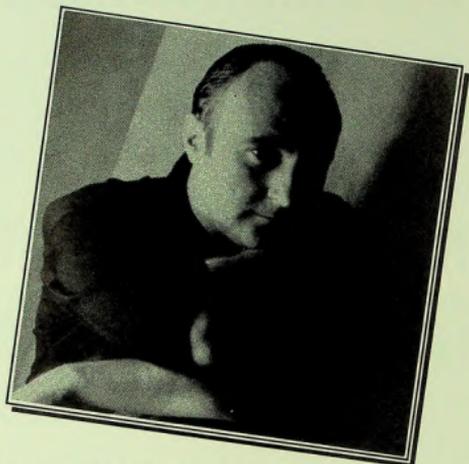
Both sides decided to settle their week-long legal argument after

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(New Version)

Taken from 'The Sweet Keeper' (CD, LP, TAPED)

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## BMG sets up new indie A&R division

BMG IS launching a new UK division to handle independent A&R sources.

BMG Independent Group will be headed by current Motown divisional director Roger Semon and will look after repertoire for existing partnerships with Motown and Anxious as well as new labels Survival, Sacred and Dedicated.

BMG chairman John Preston comments: "The BIG division emphasises BMG's commitment to investment in creativity for long-term growth rather than acquiring established repertoire sources at inflated levels."

## Three video magazines set for launch

THE VIDEO magazine format is set for a boost this summer with BMG releasing three new bi-monthly casettes.

In conjunction with Los Angeles-based Video Production Industries, BMG is releasing the new titles — Dance International!, the rock-oriented Slammin', and the rap-based Metalhead — on July 23.

Future titles planned by BMG include a country music video and another Smash Hits-style video magazine. The company says the video's content will be the same as print magazines but with sound and vision.

● See also page 12

## BRIEFS

● SOUTHERN STUDIOS is signing a deal with Minneapolis-based Twin/Tone Records to be the European representative for the label's pressing, distribution and promotional activities.

● COPING WITH computerisation in music is the subject of two weekend courses at Musicworks in Stockwell Road, London, on June 30 and August 4. For more details, ring Chuku on: 071-737 6103.

# Pressers fear new MCPS code will harm industry

RECORD MANUFACTURERS say the music publishers' proposed code of practice could cause irreparable damage to the UK music industry.

The Record Manufacturers Association says the Mechanical Copyright Protection Society has been inflexible throughout two years of negotiations, and the RMA is now putting its weight behind the BPI in the mechanical royalties talks.

Says RMA chairman Adrian Owlett: "The MCPS proposals seem to be completely unworkable in their present form and would irreparably damage the interests of the UK record industry, particularly the independents. We have sought

flexibility in negotiations with the MCPS and have been disappointed to date."

Owlett argues that the MCPS code would lead to unnecessary levels of bureaucracy in the factories and would make record manufacture uneconomic.

The RMA is now awaiting the outcome of the BPI's reference of Copyright Tribunal on the current mechanical royalties scheme. The initial hearing is scheduled for June 26 and 28.

"The BPI has found no alternative to the MCPS's intransigence and we have had the same experience," Owlett comments.

BPI chairman Terry Ellis adds:

"The code of practice in the form presented to the manufacturers restricts their right to free competition and unfairly enhances the MCPS's monopoly position."

● THE MUSIC Publishers' Association is backing the MCPS's negotiating position on mechanical royalties. MCPS is asking for a 12 per cent rise in the amount paid to publishers and composers. MPA president Jonathan Simon says: "Our members are universally behind MCPS in providing a simplified, more efficient service and in achieving standard rights consistent with Europe for both publishers and composers."

## Polydor pleads: back Knebworth

POLYDOR has paid an advance of £1m to secure the rights to the album of the Knebworth 1990 show

now retailers are being asked to give their support to Music Therapy's biggest fund-raising event.

Most of the income from Knebworth will come from ancillary items such as the record. Polydor says it hopes dealers will make the most of the big names on the album and will help raise as much as possible for the charity.

Polydor is planning to nationally lease on August 6, and managing director David Munns comments: "Music Therapy, as we all know, is totally reliant on the goodwill of the British music industry so I urge retailers to get behind this very special album."

"The sales potential for this unique album is huge and, if we all make it a big success, then Music Therapy stands to benefit enormously."

Retailers are not being asked to give up their margin on the album, which will be titled simply Knebworth. Says marketing director John Waller: "All we ask is that they sell it at a good price."

The double album will include tracks from all the artists so far confirmed for the Knebworth bill — Eric Clapton, Phil Collins, Pink



PICTURED AFTER the signing of Music Therapy's deal with Polydor are, from left, Polydor senior director of commercial affairs Andrew Jenkins, Derek Green and Andrew Miller and Polydor managing director David Munns

Floyd, Genesis, Elton John, Paul McCartney, George Michael, Mark Knopfler, Cliff Richard and The Shadows, Status Quo and Tears For Fears — and is due out five weeks after the June 30 show.

Knebworth promoter Andrew Miller underlines the importance of the record: the concert is costing £2m to stage but will generate just £1m in ticket sales.

The organisation of the show itself is now reaching its final stages, and Miller comments: "OK, it's been a bit of a nightmare to organise what is a mini-town in a grass field but I have to say I've enjoyed it."

Miller also pays tribute to his promoter Derek Green whom he describes as "an innovative mentor and partner".

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ARISTA

## DAT

▶ FROM PAGE ONE

man in close touch with the Japanese pioneers of the format, says a low-key launch is being planned for Christmas 1991.

He comments: "During a visit to Japan a year or so ago, I was convinced the year for consumer DAT is '91. I still believe that to be the case."

Barnes believes the launch of DAT will be a gradual process with, first, machines appearing in shops and then a campaign being mounted to educate consumers.

"There is a latent requirement for quality in music reproduction," he maintains. "That latent requirement can be satisfied with a recordable medium like DAT. People are getting used to the quality of digital formats and will no longer put up with ordinary cassettes.

"The piracy element and home taping with DAT is over-played. People are always going to home tape whatever the format."

Barnes's message to record companies is "Don't be afraid of DAT."

"Common sense will say 'here is another medium in which we can release our catalogue'," he says. "Common sense will prevail."

In September, hardware and software companies agreed to press for legislation making the Serial Copy Management System compulsory. This prevents the digital-to-digital cloning of one DAT cassette to another. In the interim, hi-fi makers will voluntarily include serial copy chips in players.

● CONSUMER ELECTRONICS giant Philips is refusing to confirm or deny US reports that it plans to launch a combined digital/analog recording system based on the existing cassette format.

## Robinson

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more than five hours of negotiating and the agreement was approved by Deputy Judge Sir Michael Ogden QC of London's Royal Courts of Justice.

No court order was made as to the costs of the case though Island will be making a contribution.

Much of the case centred on whether Island was induced to buy the Stiff shares on the basis of false financial information and whether the original deal was mutually dropped at a meeting in Nassau in 1985.

## Blow to UK pick'n'mix tapes

LACK OF support from record companies has killed an attempt to launch a "pick'n'mix" compilation cassette system in the UK.

Entrepreneur Rod Smith and a CD jukebox firm in Leeds began developing Copytracks, a rival to the US-based Personal, earlier this year. But Smith says he is quitting the UK market because record companies will not supply him with the music.

He had intended to set up a mail order operation to provide C45 tape compilations for about £9.50. "But because of the lack of music I can offer, we will now have to

miss out on the UK," says Smith.

"It is such a shame. The independent labels have been marvellous and very willing to co-operate and so have the BPI and MCPS. But it's the major labels that have been the problem.

"We have been unable to come to agreements over the licensing of songs and because of that, those record companies are denying the UK public of a new choice in the music they listen to—it is criminal."

Meanwhile, Smith is exporting the Copytracks system, supplying the machinery. The buyer then secures licensing in that country.



SMITH: QUITTING UK market

## Bootleg raid shuts plant

ONE OF the most professionally-run bootlegging factories in the UK has been busted by the BPI's Anti-Piracy Unit.

Officers from Wakefield police and an MCPS representative joined the APU in the raid on a Huddersfield factory, seizing more than 2,500 bootleg audio masters and some 500 bootleg music video masters.

Also seized were 12 video cassette recorders, a high-speed audio cassette duplicator and three Sony Walkman Professionals of the kind used to make bootleg recordings of live performances.

In addition, there were more than 3,000 completed bootleg cassettes allegedly intended for sale at Glastonbury Festival this week.

APU co-ordinator Tim Dabin says: "This was a substantial illicit organisation, recording both bootleg audio and video music tapes for mail order customers around the country."

Dabin adds that documentation and records found on the premises will aid further investigations of bootlegging nationwide.

## CD trade

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ments increased by 35.7 per cent, compared quarter-on-quarter.

The statistics also show some encouragement for the single, regarded as a dying format. Over the year, deliveries were up by three per cent at 61.9m units. However, the BPI says: "There have been considerable changes within this

figure: the volume of seven-inch singles dipped by 4.2m units but this was more than compensated for by increases of 2.3m for 12-inch singles, 1.8m cassette singles and 1.8m CD singles."

While the cassette is showing advances in the singles market, album sales are past their peak.

In the year to March, the total value of the record market was £695.5m compared with £623.1m in the previous 12 months.

## Withdrawal 'will not harm Knebworth'

GEORGE MICHAEL's withdrawal from Music Theatre's Knebworth concert will do nothing to diminish the quality of the show, according to promoter Andrew Miller.

Devastated at the singer's announcement less than three weeks before the June 30 gig, Miller says: "It's not going to affect the show at all."

"We sold out of tickets in November at a point when the only acts we had announced were Paul McCartney, Phil Collins, Tears For Fears and Pink Floyd. Any addition to that is a bonus."

Michael cites recording commitments as the reason for his withdrawal.

Rumours that Phil Collins has pulled out are described by Miller as "absolutely untrue".

## Deliveries down, value up

	Year to March 1990		12-month percentage change	
	Units	Value	Units	Value
Singles	61.9m	£82.9m	+3.0	+9.7
LPs	35.4m	£112.6m	+2.2	+19.3
Cassettes	80.9m	£253.7m	-5.6	+9.7
CDs	44.6m	£256.2m	+42.5	+39.4
Combined albums	160.9m	£612.5m	+1.8	+11.9
Total value		£695.4m		+11.6

Source: BPI. All cash totals of trade prices

## A world BRIEFING

NEW YORK: The National Association of Recording Arts and Sciences is threatening to relocate a Grammy museum planned for New Orleans and the National Association of Recording Merchandisers says it will take 1990's convention to another city if the state of Louisiana passes laws to make album sticketing compulsory, according to *The Hollywood Reporter*. Should the law be passed, RIAA president Jay Berman has vowed to challenge it on behalf of the industry as unconstitutional.

WASHINGTON DC: Songwriters and music publishers are arguing against proposed new laws enforcing the SCMS anti-copying device. They are angry that the bill covers only digital tape and makes no provision for royalties. "We fear that the measure could be interpreted as accepting... the unauthorised first-generation copying of our music that SCMS permits," says Edward P. Murphy, president of the National Music Publishers Association.

NEW YORK: Former 10 Records managing director Richard Griffiths has been named president of Epic Associated Records by CBS Records division president Tommy Mattola. Griffiths joined CBS Records as senior vice president, west coast, in April last year. Griffiths will report to Dave Giewer, president of Epic Records.

DUBLIN: Changes in broadcasting proposed in the Irish parliament could change the state-run RTE 2FM station from pop to public service broadcasting and divert about two per cent of RTE's license fee income to the Independent Radio and Television Commission. The move has been met with anger from politicians and broadcasters who argue the change would turn a highly-popular radio service into an unpopular one.

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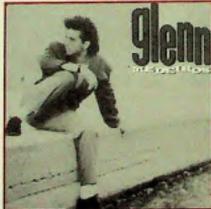


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**Does jazz on the radio mean more pennies in the till for retailers? Nick Robinson looks at the effect of Jazz FM on the frontline . . .**

# Jazz FM starts to tickle the tills

**I**TOOK nearly 10 years of lobbying and one of the most expensive publicity campaigns in UK radio but Jazz FM is now up and running.

Since its launch in March this year, the station claims it has become the third most popular commercial radio station in London with a 14 per cent audience reach. But has that popularity transferred into sales over the counter and is the station giving an accurate and comprehensive representation of the genre?

A Frontline analysis of the views of specialist jazz retailers in the Jazz FM catchment area shows many believe the new station has brought new customers into their stores although they do not necessarily agree with the music policy.

Harvey's Records in Chatham, Kent, is on the edge of the Jazz FM area yet manager David Skinner says the station has had a significant effect. "We have noticed a marked increase in sales particularly in the jazz fusion market," he says.

"We are getting a much more different clientele than we normally do with a lot more younger people coming into the shop," says Skinner who adds that sales are

now primarily on CD with vinyl sales almost nil.

"The station has certainly done very well since it started. It ruffled a few traditionalist feathers in terms of the music played but it has brought a much broader spectrum of people into jazz circles," he says.

"I think, musically, they have got the balance about right and I just wish that a few more people would realise that it is a commercial station and is not just providing for hardcore jazz fans," says Skinner. Pete Fincham, who runs Male Jazz in north London, has also noticed an increase in sales. "We have definitely increased our business by a notable amount, although not dramatically," he says.

"With jazz, you tend to get to know all your customers well because there are a certain number of hardened followers but recently we have seen a lot of new people coming in and that's not just the club DJs.

"A lot of the jazz buffs adopt a snooty attitude to Jazz FM's DJs and music policy but I must admit that having the station is better than what we had before — nothing," says Fincham.

But he has mixed feelings about the station's output. "It is doing a good job but I really do think they could structure some of the programmes a little better instead of having someone like David Sanborn immediately alongside a Jellyroll Morton track," says Fincham.

No one should expect Jazz FM to change the face of jazz music, he says. "To be honest, I don't think there is a vast untapped audience out there but there is a steady interest."

"I can't see Jazz FM's audience being 25 times bigger in five years but I really am glad it's here because jazz fans have not been treated well by radio over the past years," he adds.

Fincham's belief in the station is such that later this year he intends to advertise his shop, which has been in operation for 13 years, on the station's airwaves.

Louise Staff at Honest Johns in west London says his shop is lucky because it stocks most of the across-the-board music that Jazz FM plays. "In that sense, we have probably done better out of it than



JAZZ FM: bringing new customers to the specialist shops

a lot of the more specialist shops," he says.

Staff adds that Jazz FM's introduction has attracted more 18 to 25-year-olds into his shop but he is also disappointed with the programming policy at the station.

"I understand the commercial reasons but really at least 50 per cent of the programming should be jazz and I don't think it is at the moment although it is getting better," he says.

Alan Sage Sr who owns the Mile Price shops in Croydon and Brighton, does not think that the launch of Jazz FM has affected sales. "Admittedly, we are mainly a dance shop but we do cover jazz and a lot of jazz fans come in," he says.

"I find, if anything, people buy the soft jazz that is in the jazz charts as opposed to original jazz material. I don't think it has attracted

any more customers to our shops," says Sage.

"Before the station came on the air, everyone was full of optimism but the reality is that they are satisfied in getting the audience they want to but it has very little to do with jazz," he says.

He believes that Jazz FM listeners are not hardened record buyers. "Those who listen to it prefer the old classics and don't really go out and buy loads of new stuff. They are the sort of people that don't buy stack stereo systems but have an old system they have had for years," adds Sage.

He also feels the station is not helping jazz cross over to the younger market. "All the original jazz is played on specialist shows in the evenings and not in the day but that said we should be glad that something is happening."



CRASH COURSE: Guitarist Joe Satriani spends some time with fans at Crash Records in Leeds

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# True Brit's last stand

by Alan Gardiner

**T**HIS WEEKEND the Royal Albert Hall stages what the billposters confidently proclaim will be "British country's biggest day". The UK's leading country artists will be given the chance to emerge from the shadow of their transatlantic cousins on Sunday (24) for the Promenade Of British Country, a five-hour show with an all-UK line-up. The event is promoted by Neil Coppendale, who has been striv-

ing to raise the credibility of home-grown artists for more than 10 years — most notably via the annual Worthing Festival, which he began in 1978. He explains that the Albert Hall venture is an attempt to succeed where Worthing has failed.

"The Worthing Festival has been a success on its own terms but neither the event nor the artists have received the recognition they deserve," says Coppendale. "I hope the Albert Hall show will cause more people to sit up and take no-

tice of British country, which continues to get a raw deal from radio, television and record companies."

Coppendale admits to doubts about the commercial viability of the event, but he is convinced that artistically it will be a night to remember. "The acts who will be appearing are all talented, creative artists who are capable of producing excellent original material — they won't just be churning out Blank! On The Ground and Crystal Chandeliers." The line-up includes Colorado, Stu Page, Kelvin Henderson and veteran Liverpool band The Hillsideers.

He hopes that the ambitious scale of the project will encourage the industry to take of least some of the UK's country acts more seriously. The response from some sections of the media, however, has already proved disappointing. "Why Wylton's Radio Two show turned down the opportunity to record the concert, and there's been no definite television interest so far," he says.

More positively, the event will gain some valuable publicity from British Country Radio Wales, which runs from June 17-23. The idea of the week is to promote domestic country product and Coppendale estimates that 70-80 per cent of local radio country presenters have agreed to take part. All will be devoting a substantial part of their airtime (in some cases, complete shows) to UK country.

The Radio Week is the brainchild of Ray Kingston, until recently presenter of Country Corral on BBC Radio Wales. He argues that there's a sizeable potential market for UK country, but that record companies are failing to recognise and exploit.

"I did an all-British programme last year and the response from listeners was so favourable that I ran a similar programme a few months later," says Kingston. He also believes UK country acts could be commercially successful if they were given the right exposure, but adds that exposure is only likely to come when the UK gets its first country radio station. "The record companies are interested in airplay because that generates sales, and I think a country station would prove a turning point. There's a definite audience for the music both British and American, and the



NEIL COPPENDALE: UK country's big chance at the Royal Albert Hall

companies would be in a position to reach it," he says.

In the meantime he fully supports Coppendale's Albert Hall promotion. "The Radio Week and the Albert Hall show are both providing a showcase for British talent as well as giving fans the chance to express their support. Sunday will be a great opportunity for the British country fraternity to stand up and be counted."

Just how many will do so remains to be seen. The Albert Hall capacity for the night is 3,600, but he is not expecting a sell-out.

"The buzz within the country scene is very strong but whether that will translate into ticket sales I just don't know. Several hundred tickets have been sold so far and I need 1,500 to break even. A couple of thousand would be nice. From the outset though I've not been expecting a sell-out — in fact I've gone into this very philosophically, knowing it was a high-risk venture and that the money I'm putting into it might not be recovered."

If the event is a commercial failure it will not spell financial ruin for Coppendale, but it might signal the end of his involvement in the music business. After a decade which has seen British country continue to struggle for acceptance, Sunday night could be a last throw of the dice.

"I could carry on for another 10 years doing what I'm doing now," he says, "but I don't really want that. Battering for recognition and not getting anywhere is tiring and frustrating. I'm as convinced as I ever was of the quality of the best

British country acts, but when it comes to convincing the media and the record companies we're no further forward."

"I can understand the commercial reasons the industry has for rejecting British country, but I think the companies should look on British acts as an investment — there's a large market out there which is waiting to be developed."

## TOP • 20 • ALBUMS COUNTRY

1	1	FAVOURITES	Ritz/RP 0052 (BAG)
		Daniel O'Donnell	C.RITZLC 0052/CD/RITZLD 0052
2	2	THOUGHTS OF HOME	Telstar STAR2372 (BMG)
		Daniel O'Donnell	C.STAC2372/CD.TC23727
3	5	ABSOLUTE TORCH AND TWANG	Sire WX 259 (M)
		5 id lang & The Reclines	C.MWX 259C/CD.WX 259C2D
4	4	COPPERHEAD ROAD	MCA MCF3426 (M)
		Steve Earle	C.MCFC3426/CD.DMFC3426
5	3	FROM THE HEART	Telstar STAR2372 (BMG)
		Daniel O'Donnell	C.STAC2372/CD.TC23727
6	7	I NEED YOU	Ritz/RP 0038 (SP)
		Daniel O'Donnell	C.RITZLC 0038/CD.RITZLD 0038
7	15	SHADOWLAND	Warner Bros WX 171 (M)
		id lang	C.WX 171C/CD.WX 171C2D
8	8	STORMS	MCA MCG6066 (F)
		Nanci Griffith	C.MCMCG6066/CD.MCG60662D
9	6	HIGHWAYMAN 2	Ritz/RP 0038 (SP)
		Jennings/Nelson/Cash/Kris	C.RITZLC 0038/CD.RITZLD 0038
10	RE	TWO SIDES OF DANIEL O'DONNELL	Ritz/RP 0031 (SP)
		Daniel O'Donnell	C.RITZLC 0031/CD.RITZLD 0031
11	9	DON'T FORGET TO REMEMBER	Ritz/RP 0043 (SP)
		Daniel O'Donnell	C.RITZLC 0043/CD.RITZLD 0043
12	13	ONE FAIR SUMMER EVENING	MCA MCF3435 (F)
		Nanci Griffith	C.MCFC3435/CD.DMFC3435
13	10	GUITAR TOWN	MCA MCF 3335 (F)
		Steve Earle	C.MCFC 3335/CD.DMFC 3335
14	10	LONE STAR STATE OF MIND	MCA MCF3344 (F)
		Nanci Griffith	C.MCFC3344/CD.MCAD5344
15	RE	LITTLE LOVE AFFAIRS	MCA MCF 3413 (F)
		Nanci Griffith	C.MCFC 3413/CD.DMFC 3413
16	RE	SOMETHING INSIDE SO STRONG	Rainbow 9257921 (M)
		Kenny Rogers	C.9257921/CD.92579212D
17	11	WALKIN' IN THE SUN	Capitol C193884 (F)
		Glen Campbell	C.C493884/CD.WX293884
18	14	NO HOLDIN' BACK	Warner Bros WX 292 (M)
		Randy Travis	C.WX292/CD.WX292C2D
19	18	OLD 8 X 10	Warner Bros WX 162 (M)
		Randy Travis	C.WX 162C/CD.WX 162C2D
20	19	AS LONG AS I HAVE YOU	RCA PI 90393 (BMG)
		Dan Williams	C.PI 90393/CD.PI 903933

## TOP-10 COMPILATIONS LPS

1	1	VERY BEST OF JIM KENNES	RCA PL95017 (BMG)
		Jim Kenes	
2	2	THE KENNY ROGERS STORY	Liberty L6407 (F)
		Kenny Rogers	
3	4	ANTHOLOGY	Columbia/VSP2 1448 (F)
		Kenny Rogers	
4	3	GREATEST HITS	RCA PI 90407 (BMG)
		Dolly Parton	
5	5	THE COLLECTION	Jim Barnes/Columbia/SCE 185 (BMG)
		Jim Barnes	
6	6	BEST OF WILLIS NELSON - ACCESS ONLY	Liberty STAR 2373 (BMG)
		Willie Nelson	
7	7	THE COMPLETE GLEN CAMPBELL	Saba SAK 579 970 (F)
		Glen Campbell	
8	8	IT'S GOTTA BE MAGIC	John Williams/Pickwick PWS 535 (M)
		Don Gibson	
9	9	SPECIAL COLLECTION	Capitol LSP 2172 (F)
		Alamy Marley	
10	10	ANNIVERSARY 30 YEARS OF MUSIC	Country Profiles/IC 4523003 (F)

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SWERVEDRIVER

With a flood of conventional magazines coming onto the market — most recently *Select* and *Zigzag* — BMG feels the future of music journalism lies in the video magazine format. Martin Aston reports

# Magazine videos take a tilt at the inky's crown

**F**ORGET INKIES, glossies and perfect bands. Video magazines are the future for music journalism according to BMG.

The year-old company's exploration of new routes in sell through has led to an innovative video publishing project, with Los Angeles-based Video Production Industries.

Three bi-monthly music "magazines" will hit the rocks on July 23: Dance International, the rap-orientated *Slammin'* and the self-explanatory *Metalhead*. The latter is in direct competition to *Hard 'N' Heavy* "although our animation links won't have the gratuitous blood and guts they've been criticised for," says BMG Enterprises' marketing manager, Vicky Blood.

Blood stresses that the three titles are not video compilations, but music journalism. "It is the same as a print magazine with interviews, special features, reviews of albums and other videos," she says — "but with sound and vision."

The formula has already been tested; *Hard 'N' Heavy* is seven issues old and *Metalhead* sold 70,000 units within its first fortnight of US release. "When you think about it, it has to be the medium for the new youth generation because they're so video-literate," Blood points out. "Most 13-year-olds can work a VCR better than an adult, so they expect to hear and see music."

Creator, publisher and series producer is VPI president Stuart Shapiro, whose CV includes film production and distribution, video software, directing the iconic classic

Nightlights cable show and establishing a national midnight film festival in the US.

So while the first editions are broadly mainstream, don't rule out the unexpected. Don't expect a proliferation of BMG artists either.

"Obviously we have some great acts but to continually use them defeats the whole purpose, which is offering a broad view of everything that's current," says Blood. "This is a new concept we need to talk about, but every other record company has got a grip on it pretty quickly and been very enthusiastic. It's a valid promotional video too — you can hear people plugging their albums all through it!"

The first issue features Aerosmith's Pump recording sessions and live footage of Anthrax; Ice T guiding you around his home and Lone Lac shooting pool; a profile of Lisa Stansfield and exclusive live footage from Dockland's recent Energy rave. With the exception of promo clips, all issues will feature exclusive material shot by BMG's in-house crews.

Blood describes the project as a "multi-million dollar investment" which will be further developed in time — "if there's a market that we think is viable, we'll go for it, have



METALHEAD: hot on the heels of *Hard 'N' Heavy*

no fear!" she says. "We've got two other concepts which are currently being researched."

A country music title will be launched with issue two of the launch trio, and a *Smash Hits*-style mag may be forthcoming.

Promotional support is extensive, from Gibson guitars autographed by Aerosmith for radio competitions through to club and press promotion and consumer brochures. There will also be in-store talking stands — "you won't see these on TV" they announce — to differentiate from other music videos; an essential point, it seems.

## MUSIC VIDEO

Description (tracks) / Time / Dealer Price			
1	9 NEW KIDS ON THE BLOCK: Hangin' Tough Live/50min/£6.95	CMV	49028.3
2	4 SIMPLE MINDS: Verona Live/14 tracks/1hr 30min/£8.34	Virgin	VD 810
3	2 MORRISSEY: Hulmerist Compilation/40min/£6.95	PMI	MVP 99 1218.3
4	5 GLORIA ESTEFAN: Evolution Compilation/1hr 14min/£9.04	CMV	49032.2
5	4 THE BANGLES: Greatest Hits Compilation/1hr/£6.95	CMV	49052.2
6	53 PHIL COLLINS: Singles Collection Compilation/1hr 45min/£6.95	Virgin	VD 594
7	9 KYLIE MINOQUE: On The Go...Live Live/50min/£6.95	Video Collection	VC 4092
8	12 THE CARPENTERS: Only Yesterday Compilation/45min/£6.95	Channel 5	AMV 847
9	2 TALK TALK: Natural History Live/1hr 17min/£3.47	PMI	MVP 99 1219.3
10	8 LUCIANO PAVAROTTI Live/1hr 17min/£3.47	Music Club/Video Col	MC2003
11	5 BIG COUNTRY: Greatest Hits Compilation/30min/£6.95	Channel 5/PMV	CFV 10622
12	1 UB40: Labour Of Love II Compilation/1hr 4 tracks/1hr/£6.95	Virgin	VD 647
13	5 NOW THAT'S...MUSIC VIDEO 17 Compilation/1hr 6 tracks/1hr/£6.50	PMI/Virgin/PMV	MFNOW17
14	3 DANIEL O'DONNELL: TV Favourites Compilation/1hr 7 tracks/52min/£6.95	Ritz	RIZ 0002
15	2 QUEEN: We Will Rock You Live/21 tracks/1hr 30min/£3.47	Music Club/Video Col	MC 2002
16	17 BARRY MANILOW: Barry In Britain Live/25 tracks/1hr 55min/£6.95	Pickwick	FGP 21 37
17	1 JEAN M JARRE: Rendez-Vous Houston Live/52min/£6.95	Channel 5/PMV	CFV 10432
18	1 U2: Rattle And Hum Live/21 tracks/1hr 30min/£8.34	CIC	VHR 2308
19	12 ROXY MUSIC: Total Recall Compilation/1hr 18 tracks/1hr 30min/£6.95	Virgin	VD 649
20	NEW GARY NUMAN: The Skin Mechanic Live Live/52min/£6.95	PMI	MVP 99 1217.3

© BPI. Compiled by Gallup for BPI, Music Week and BBC.

## Urban rebellion

THE UNGLAMOROUS backdrop of London's Broadwater Farm Estate has been cleverly used by Mediabloc director Philip Richardson in the new promo for Rebel MC.

Rebel Music is the first promo to be shot on the estate and, says producer Alex Pantor, it is more than "just another gratuitous slice of urban blight in a video".

"The way Philip likes to work means there's a high level of consensus with the artist. And having thought about going to exotic locations, because the song is actually about going on a journey, we decided against it and picked up another aspect of the lyric which is all about family and community and getting your shit together in bad circumstances."



REBEL MC: the urban warrior

With the atmosphere of co-operation high in their minds — Rebel MC has many friends on the estate — Mediabloc chose not to adopt the "occupying army" stance of many video location

shoots. Instead it lessened the cultural blitzkrieg by using the Community Association's own catering service, and putting the Rebel and band in the photographic studio in a local parade of shops.

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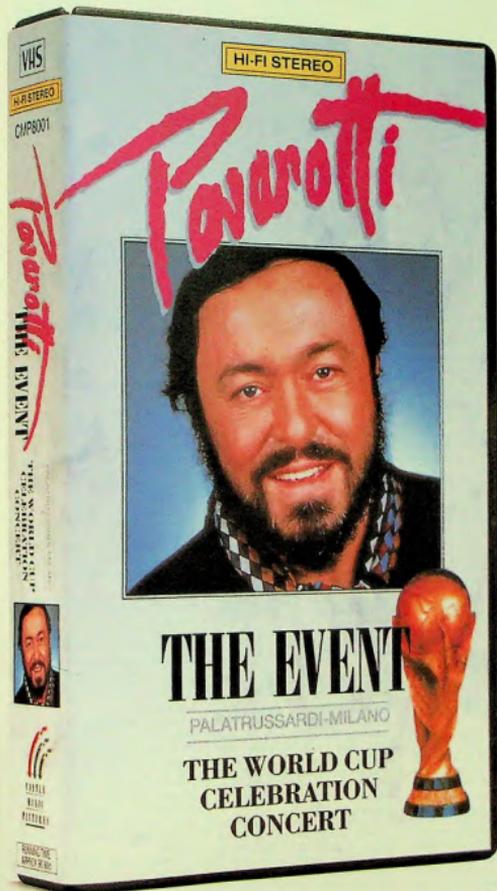
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*on Video*

# Unravelling the riddle of TV comedy sales



SEVENTIES COMEDY classic *Rising Damp* still has a few followers though a repeat of the series would boost sales

**David Giles reports on an area of flourishing sales that is bemusing distributors and marketing men**

**B**LACKADDER is a real pain in the neck," confesses Don Noble at Video Collection. "No-one can work out why it's done so well."

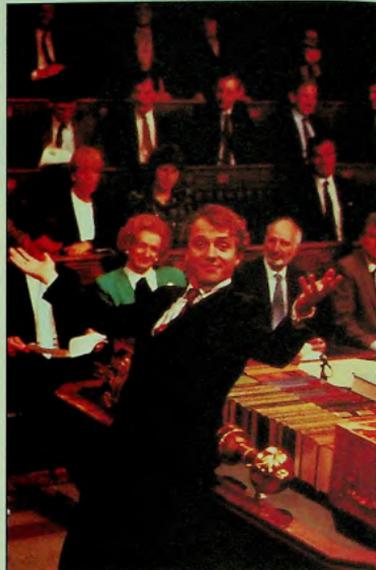
Since the BBC began releasing cassettes of the second and third series last year, sales of Blackadder have rocketed past 500,000, making it the corporation's second best-selling video after *Watch With Mother*. Now that the first series has been released, and with the fourth series due out later in the year, the million sales mark can't be far away.

This is further evidence of TV comedy series on video as an area of immense commercial potential. But it's not quite that straightforward, as Don Noble's comment suggests. Not all TV comedy sells.

"The Harry Worth series that we released were just disastrous," admits Noble. "And things like *Bliss This House* weren't so successful either."

Noble offers two explanations for success: value for money; and high profile. "What we have discovered is that, rather than simply repackaging whole series, it's often better to assemble edited highlights. Jeremy Beadle came in and chose the favourite bits from his Beadle's A-Z series, and the result was tailor-made for video.

"Profile's very important. We have high hopes for our Robbie Coltrane compilation: coming out soon, because he is a high-profile artist, unlike Harry Worth, who hasn't been on TV for ages. Also, that sort of humour has been passed by now. Mind you, the *Carry On* series (on



EVERYBODY in the House say yeah! *Castle Hending's New Statesman* is proving popular with constituents

our Cinema label) has done very well. They're flying out — they've just been re-released at £4.95."

So it's not time so much as exposure that does comedy. Virgin Video has done well with its Laurel & Hardy collection. Three more Laurel & Hardy films were released in April (nos 26-28, including a Stan Laurel special). But Laurel & Hardy shorts are never off the TV, and returns of the Blackadder series have played an invaluable part in the video's success. More, high quality comedies can improve with age: the BBC series *Porggie* scored its best-

ever ratings when repeated earlier in the year, almost 15 years after its first screening.

"We're fortunate because we can safely say we've got the best product," boasts BBC Enterprises' marketing manager Paul Holland. "For some reason the BBC seems to make all the best TV comedy programmes."

The corporation is also fortunate in having access to vast vaults of footage. "There's so much stuff in the archives that we'd love to do — things like *Yes*, *Prime Minister* which we're confident will be coming out in the future."

It was the phenomenal success of *Fawlty Towers* on video that convinced the BBC it was a growth area. "It's a type of programme that people want to collect: as with Blackadder, we found we could sell the full unedited programme. With things like *Lennie Henry* and *Victoria Wood* we compiled tapes to be sold at the best prices."

Not all unedited series possess the same worth as collectible items. A lot depends on the nature of the audience. "Breed did reasonably well on video, but it didn't correspond to the high TV rating," says Holland. "That's because *Breed* tends to appeal to a slightly older audience than, say, *Blackadder*, with viewers less disposed to collecting videos."

Companies like Video Collection have to batten for their TV shows — their deals with LWT/Thames and Central allow them access to programmes like *Uit Wiedershen Pet*, and footage of *Benny Hill* and *Tommy Cooper* for edited highlights compilations.

Other companies in competition for independent comedy series include *Castle Hending* (*Rising Damp*, *The New Statesman*) and Channel 5.

## SELL THROUGH VIDEO

	Description	Timing/Dealer Price	
1	<b>THE UNTOUCHABLES</b> Action/114 min/£6.95	CIC VHR 2288	
2	<b>CALLANETICS</b> Special Interest/50 min/£6.95	CIC VHR 1335	
3	<b>NEW KIDS ON THE BLOCK</b> Music/50 min/£6.95	CMV 490302	
4	<b>STAR TREK: Episodes 49 &amp; 50</b> Sci-Fi/98 min/£6.95	CIC VHR 2361	
5	<b>HELLRAISER</b> Horror/89 min/£6.95	New World SNW 1038	
6	<b>THE EVIL DEAD</b> Horror/90 min/£6.95	Palace PVC 2018A	
7	<b>SIMPLE MINDS: VERONA</b> Music/1hr 30 min/£8.34	Virgin VVO 810	
8	<b>MORRISSEY: HULMERIST</b> Music/40 min/£6.95	PWI MVP 99 121 83	
9	<b>BEGINNING CALLANETICS</b> Special Interest/30 min/£6.95	CIC VHR 1380	
10	<b>BEEETLEJUICE</b> Comedy/89 min/£9.04	Warner Home Video FES 11785	
11	<b>COMING TO AMERICA</b> Comedy/112 min/£9.04	CIC VHR 1320	
12	<b>THE BLUES BROTHERS</b> Comedy/127 min/£9.04	CIC VHR 1382	
13	<b>RANGERS 1989/90</b> Sport/60 min/£6.95	Pickwick RFC 002	
14	<b>GLORIA ESTEFAN: EVOLUTION</b> Music/74 min/£6.95	CMV 490302	
15	<b>DIRTY DANCING</b> Drama/100 min/£6.95	Vestron VA 5223	
16	<b>MOONWALKER</b> Musical/90 min/£6.95	Gold GHS 886	
17	<b>LIVERPOOL 1989/90</b> Sport/90 min/£9.99	CBS/Fox 7461 56	
18	<b>THE BANGLES: Greatest Hits</b> Music/50 min/£6.95	CMV 490312	
19	<b>ROSEMARY CONLEY'S INCH LOSS PLAN</b> Special Interest/70 min/£6.95	Video Group V 1351	
20	<b>ROBOCOP</b> Action/98 min/£6.95	Virgin VHR 2371	

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## CIC moves heaven and earth for ET

CIC is launching a £1/2m marketing campaign to back the sell through release of ET on June 18. "No stone will be left unturned in CIC's drive to ensure this title becomes the first million seller," says sales and marketing manager Glyn O'Connell.

The campaign breaks on release date with £300,000 TV advertising. National press ads will appear at the same time as competitions, and promotions are planned in conjunction with the *Daily Mirror*, *Daily Record*, *Daily Express* and *Daily Star*. Point-of-sale materials include posters and standing displays to hold 36 copies of the film. CIC reports that cross-promotions are planned for soon after release, and again for an autumn push of the title.

## Virgin Vision secures £1m Best of deal

VIRGIN VISION has signed a \$1m deal with Best Of British Films And Television for rights to eight new video series covering music, sport and feature films.

Virgin has acquired all UK and, in most cases, world video rights to the titles. Best Of British retains the broadcast rights.

The first titles are scheduled for autumn release and are of various stages of production. They include *Peter Sellers*, the first in the series of *Best Of British Stars* which charts the UK film careers of actors and actresses popular over the last 40 years; *Rock 'N' Roll: World's Greatest Stars: Players Guide To Golf Courses* (a 13-part series); *Best Of British Cricketers*; *Classic Moments In Golf*; *Best Of British Rock*; and *Hellow, I Love You*, a project which takes a light-hearted look at love and relationships in British films.

# Back to reality

by Andy Beevers

**S**INGING IN the shower has never sounded as good as it does on Heaven Knows, the debut single from Cool Down Zone on Ten Records. The song's vocals were recorded in the bathroom of the Beaconsfield home-cum-studio of One World, the production/recording duo who released the excellent *Down On Love* a few months ago.

Heaven Knows is a smooth and gentle song over a big Soul II Soul type beat, with Diane Charlemagne's lovely voice elevating it way above the current plethora of shuffling soul tracks. Charlemagne used to sing with 52nd Street, the Manchester-based soul/jazz/funk group which began life with Factory and went on to have three minor hits with Ten. When the group split up, she and Tony Bowry, the band's bassist, formed Cool Down Zone along with Mike Wilson who used to play drums for another Factory group, The Jazz Defektors.

Like Innocence, Cool Down Zone aim to end the current famine of "real songs" in the charts and out on the dancefloor.

Charlemagne talks about the band's formation with enthusiasm: "It was like being re-born. The group is a whole new fresh thing, I am much more optimistic now." 52nd Street were recording at a time when UK audiences looked down upon home-grown soul; the group found greater respect in the US than they did over here. Now that such snobishness has been blown away, Cool Down Zone should fare much better. The single has been doing very well in the clubs on pre-release and should make the Top 40.

There is an LP to follow shortly. It has three more tracks produced by One World, and six recorded in Los Angeles with John Barnes, who was musical director for Michael Jackson's tour and has also worked with the likes of Gino Fazio, Anita Baker and Vesta Williams.



COOL DOWN Zone return to 'real songs'

## Living up to the name

by Barry Lazell

**E**LLINGTON IS one of those names which carries an implied musical pedigree. A&M's Lance Ellington, whose first solo album has just hit the shops, has been living up to the name ever since the release in mid-April of the laster single *Treat Me Right*, which had reviewers talking a distinctively fine new soul voice.

Ellington isn't related to "The Duke" — in fact, he's British, a fact which is causing more excitement relating to the quality of his vocals. The expected musical pedigree is there, however, since he's the son of Ray Ellington, whose band was a familiar sound on radio and TV in the Fifties and Sixties (including a regular musical slot in *The Goon Show*), and who scored a hit in 1962 with the dance sound of the day, *The Madison*.

The new standard-bearer for the name, however, offers music which is, wholly Nineties. The album, *Pleasure And Pain*, is the culmination, he says, of some two-and-a-half years of songwriting collaboration with his partner in Panacea Songs, Peter Pritchard, whom he first met in the mid-Eighties. Every song on the set was penned by the

duo, and while ranging from uptempo dancers to soulful slowies, they shine most strongly in the latter area.

Ellington admits that the ballads are his preferred creative medium, and the slower material certainly showcases his voice at its best. He and Pritchard tend to work jointly on both the lyrics and music of their collaborations rather than dividing the roles, and this close-knit style and the fairly long gestation period of some of the material has given the debut album the feel of a carefully-matured repertoire of work.

While the US (as Panacea Productions) supervised overall production of the LP, five of the tracks, including the debut single, were cut at Jimmy Jam & Terry Lewis' Flyte Tyme Studios in Minneapolis, with Steve Hodge in the producer's chair. This expedition was a major source of inspiration to Ellington, who says that when they got to work at Flyte Tyme, he felt the first real sense of positive feedback offer that of A&M itself, and that the enthusiasm and energy of Hodge (whose work Ellington had long admired) was a major factor in the creative process.

With the album now released, to further positive feedback (this time from the critics), the immediate pre-occupation is its promotion. Ellington hopes before too long, however, to get together a stage act with a live band. He certainly has the pedigree in this direction too,

from a young player in the National Youth Jazz Orchestra, through his "showbizzy" stint as half of the duo *Koffee & Crepe* (about which he doesn't speak, but they were a superior act of their time and type), to five busy years vocalising on jingles, sessions and backup work to the likes of Al Green, Tina Turner and more recently, Terence Trent D'Arby.

The UK is still casting around for its own world-class stars in the Alexander O'Neal/Luther Vandross mould, and Lance Ellington could just be our best contender yet.

## Pulse still beating

by Stu Lambert

**STEEL PULSE** founder-member David Hinds realises the group has been away for a long time, but with a new album due next month he's hoping that curiously will tempt many fans to reacquaint themselves with the band.

"There are still plenty of people shouting for the old favourites like *Handsworth Revolution* and *Ku Klux Klan*," says Hinds, "and we still have our militant political stance on the new album. We defini-

tely don't want to lose the market that we spent so many years developing — the old albums are still selling." The new one, *Victims*, is co-produced by Steel Pulse and Paul Horton of Silicon Squad, "an engineer working around the ghetto (in Birmingham, still Steel Pulse's home town). We saw his potential and brought him in to work with us."

Hinds reveals that *Victims*, though retaining a distinctive sound, has been influenced by the staccato, syncopated feel of reggae, but "We've gone in various musical directions: playing safe with some dancehall, some commercial tracks for Radio One; we like longevity in our albums."

The most auspicious mark of the band's success in the US, where they have concentrated their efforts since the end of 1980, is a Grammy award for best reggae recording for *Babylon The Bandit*, their last album for Elektra released in 1986. "It's a strange category," muses Hinds, "I'd really like to see it changed. It's as though you can only get the album recognised by its recording quality, not the quality of the music."

Steel Pulse are popular in a surprisingly diverse range of US territories: though New York state is their most enthusiastic market, they also go down well in California, New Orleans, Miami and Louisiana. Airplay relies heavily on college stations; Hinds names WBLS in New York. A US tour is planned for August, after *Victims* is finished, but no major UK dates are imminent.

● James Hamilton and charts on p34/35



STEEL PULSE'S David Hinds

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# TOP 75 ARTIST ALBUMS

## MUSIC WEEK

23 JUNE 1990

INCORPORATING LP, CASSETTE & CD SALES

# W

<b>No 1</b>	<b>THE ESSENTIAL PAVAROTTI</b> • CD Luciano Pavarotti	Deca 4321 81
<b>2</b>	<b>SUMMER DREAMS</b> CD Beach Boys	Capitol DINTO 51
<b>3</b>	<b>VOL. II (1990 A NEW DECADE)</b> ○ CD Soul II Soul	10/Vepg 002 96
<b>4</b>	<b>GREATEST HITS</b> • CD Bangles	CBS 6463 81
<b>5</b>	<b>RUT SERIOUSLY</b> ★★★★★★ CD Paul Collins	Virgin V2A31
<b>6</b>	<b>ONLY YESTERDAY</b> ★ CD Carpenters	A&M A&M 1990
<b>7</b>	<b>THROUGH A BIG COUNTRY - GREATEST HITS</b> • CD Big Country	Mercy/Phonogram 646221
<b>8</b>	<b>BETWEEN THE LINES</b> ★ CD Jason Donovan	EMI 1P 14
<b>9</b>	<b>LABOUR OF LOVE II</b> ★ CD UB40	DEP Int/Virgin UDBP 14
<b>10</b>	<b>NATURAL HISTORY - THE VERY BEST OF</b> • CD Talk Talk	Capitol/EMI 929 1P
<b>11</b>	<b>I'M BREATHELESS</b> • CD Madonna	S&W W2351
<b>12</b>	<b>VIVALDI FOUR SEASONS</b> ★ CD Nigel Kennedy/ECO	EMI NMG2
<b>13</b>	<b>OTHER VOICES</b> ○ CD Paul Young	CBS 6463 81

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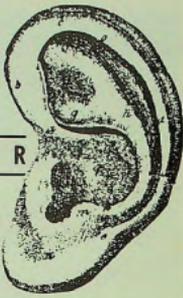
National TV Advertising Campaign

<b>35</b>	<b>WILD!</b> ★ CD Erasure	Mercury STUMM 75
<b>36</b>	<b>THE BEST OF VAN MORRISON</b> • CD Van Morrison	Polygram 6419711
<b>37</b>	<b>CHANGES/BOWIE</b> ★ CD David Bowie	EMI DBT 1
<b>38</b>	<b>DREAMLAND</b> CD Black Box	deConstruction RCA R 7027
<b>39</b>	<b>ABSOLUTELY</b> • CD ABC	Mercy/Phonogram 642671
<b>40</b>	<b>HELL TO PAY</b> CD Jeff Healey Band	A&M 718815
<b>41</b>	<b>BRIGADE</b> • CD Heard	Capitol ESTU 7121
<b>42</b>	<b>BORN TO SING</b> CD En Vogue	A&M/Real West 75A702841
<b>43</b>	<b>WORD POWER</b> CD Simp	A&M 71862
<b>44</b>	<b>THE SAME SKY</b> CD Horse	Epic Chamber/Capitol EST 7121
<b>45</b>	<b>HEARTS AND FLOWERS</b> CD Joan Armatrading	A&M 952981
<b>46</b>	<b>CLASSICS BY MOONLIGHT</b> • CD James Last	Polygram 6423181
<b>47</b>	<b>I'LL GIVE ALL MY LOVE TO YOU</b> CD Keith Sweat	Virgin/duo/EMI 929 1P
<b>48</b>	<b>THE STONE ROSES</b> • CD The Stone Roses	Selwyn OHEP 392
<b>49</b>	<b>GOODBYE JUMBO</b> CD World Party	Empire/Capitol CEN 18
<b>50</b>	<b>LIFE</b> • CD Inspired Garçons	Cow/Black DING 8
<b>51</b>	<b>WAKING HOURS</b> • CD Del Amitri	A&M A&M 1004
<b>52</b>	<b>STORM FRONT</b> ★ CD Billy Joel	CBS 6463 81
<b>53</b>	<b>A ROCKETFUL OF DREAMS</b> • CD Big Fun	Int. FINE 1

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S.M.R. 996 COMPACT  
S.M.D. 996 COMPACT DISC

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## THE EAR



HAPPENING in the wacky world of pop music this week is **LAPD**, whom **The Ear** rates as one of the most exciting metal/thrash/crossover acts to come out of the States in recent months. Their debut single, James Brown — "a tribute to music's most famous jailbird" — is available through Empire records in conjunction with **LA** Triple X, (who gave the world **Jane's Addiction**), is a cracker. With an average age of 18, including a 15-year-old drummer, there's no doubting their youthful enthusiasm, and given some encouragement this lot could really clean up. By the way, among their influences they list **Leverne And Shirley** and **Lawrence Welk**; records played at 78. **LAPD** should have an album out in September to coincide with a European tour.

Which unsigned ER discovery is going to block up the phone lines this week? Well, holy hand of God if it isn't a jolly little combo called **The End**, which **The Ear** feels is a pretty conclusive name. They offer up a pretty tasty groove rock not at all unlike **Lenny Kravitz**. Things were looking racy a while back when the north London four-piece were set to enter a "fruitful working relationship" with **FM Recycler**. But due to unforeseen circumstances and maybe a few flying lines of emulsion, negotiations ground to a halt. They are quite probably the most exciting commercial rock outfit to have emerged in yonks, and soon people should be talking about them in **U2**/Stone/Rox terms. Another lot to be excited about is **Honeychild**, who **The Ear** feels, knocks **Terence Trent D'Arby's** bleatings into a cocked hat. Their latest gig, on a Thames steambot, saw some extremely dancey music produced, and some particularly charismatic vocals addled by the somewhat idiosyncratic **Worlds Of A Peak** live.

Always happy to unearth new talent, **The Ear** is proud to introduce you to **Beautiful Losers** whose first single has just appeared on **Rage** records. Strangely it's **Rage's** debut foray into this end of the biz, but feelings in the office would suggest that a lot of interest could be drummed up from this limited edition (500) release. A **Rage** spokesman told

**The Ear** "They're strange boys. All they think about is music to the total exclusion of girlfriends, drinking etc... they just spend their time in their studio-lab writing and playing songs." And if this **Love Is Haunted** is anything to go by, it's the total exclusion of girlfriends, drinking etc... they just spend their time in their studio-lab writing and playing songs. "Wild as this **Love Is Haunted** is, it's not too much of an insult to say that their sound is fairly reminiscent of **House Of Love**, but there's a shimmer of originality throughout which suggests that the majors will soon be snapping of their heels. Don't be too surprised, mad as the single is taken up by one of the

bigger indie fairly soon.

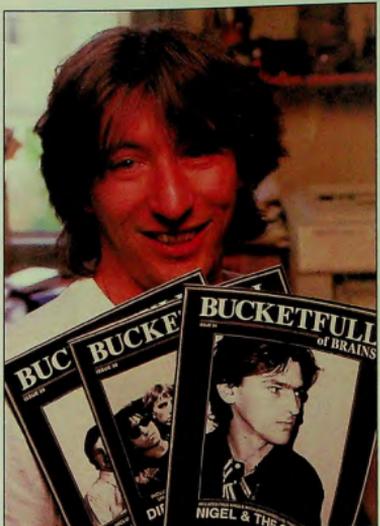
Straight out of indie land comes another whizzer spawning new demo. This time it's from a bunch of misfits by the name of **Poke**. This Hounslow three-piece produce a sophisticated modish sound that sounds like it wouldn't go amiss on a fairly decent-sized indie. Having caught this phenomenon live and nodded sagaciously, this particular oracle knows these boys are also the biz live.

"It's going to be a good summer for slow dance records," says **MC "Bob" Stanley**, who is half of **Kentish Town's** radical free dance experience **St Etienne**. The duo have on release a nifty cover of **Neil Young's** Only Love Can Break Your Heart on Heavenry — the label founded by ex-Creation bad **Jeff Barrett**. As dance records go, it's bloody bad and successfully laps into that Soul II Soul-style laziness without ever sounding original.

One of our reviewers posed the question "where was **Robert Gotobed**?" in his review of **Wife's** **Hibernian Club** date the other week. **The Ear** can now inform you that he was propping up the self-same bar as **Lugs** of the gig. Still it's nice to see a reviewer keeping his mind on the job and eschewing excessive alcohol-intake.



THRASH BAND LAPD honour James Brown



WRITE ON: *Bucketful of Brains* publisher and editor Jon Storey — "Bands know that we're likely to be seriously interested in what they're doing and what the music's about"

## Poil writer

by **Martin Aston**  
**SOUTH LONDON'S** excellent **BUCKETFUL OF BRAINS**, 10 years young this year, has dug itself a corner of the fanzine market, giving its loyal audience what it wants. For instance, after championing its own BoB's monthly issues, which have recently switched distribution from Shigaku to APT, Caroline and C Greyhound.

"People ask me, what BoB is about and I just don't know," beams editor and publisher Jon Storey. "It's just things that I like." Storey takes issue with reviews labelling BoB a garage or psychedelic-inclined magazine. "Ninety-nine per cent tends to be independent, so there's got to be lots of guitars," Storey points out. With lots of guitars and named after an unreleased **Flaming Grooves** album, BoB was started by Nigel Cross. He felt that guitar bands like **New York's Television** or **Cambridge's Soft Boys** (**Robert Hitchcock's** first band) weren't getting enough press attention.

"It's just an undercurrent of music that's always been there," says Storey. "There's always a band that comes along and fits in." Not that the undercurrent always stay underground. "When **the Long Ryders** were on the cover of **NME**, we started coinciding with the weeklies. The mag is doing as well now as it was then, probably because guitar bands are back in

fashion for the next two weeks," he adds wryly.

Cross established a reverent but thorough approach that bands appreciated. "BoB looked more at the history and bands' music rather than what they thought of 'The Labour Party' that week," says Storey. "Bands know that we're likely to be seriously interested in what they're doing and what the music's about, and if they fit into the BoB's scheme of things, they know they'll get treated right."

BoB's close relationship with bands has been its calling card. Yet record companies have sometimes been overly protective. In 1987, for instance, after championing a deal, **We** go to send a copy of **REM** from day one, Storey went to **REM** but he personally asked Peter Buck until he personally asked the guitarist at a soundcheck.

Explaining how he took the driving seat in 1984, Storey reports that **Nigel Cross** had tired of his favourite bands turning their backs on him after signing to majors.

"He took it personally and didn't want to bother anymore, and offered BoB to me," says Storey. "I was a regular contributor by then, but had no experience running a magazine. But my first issue was a **REM** flexi with it, which gave us a lot of kudos."

BoB's policy of issuing flexis of unreleased seven-inches — with every issue has met with the band's co-operation, resulting in choice and collectable discs. **REM's** **Tighten Up** is now valued at £15.

Storey has recently moved across to hard vinyl, debuting with **LA heroes** **The Dream Syndicate** and **Wallhamston's** finest psychedelic warrior **Bevis Frond**. Recent flexis include **the Dripers** issues have featured **Big Dipper** and **The Droogs** from **America's** east coast.

"A lot of the flexis got damaged in the post, while I've found out that

hard discs aren't vastly more expensive than flexis. One guy wrote in saying, 'yes, love the hard disc, when can we expect DC singles please?' — you can't please everyone, can you?" Storey laughs. BoB is obviously doing the right thing for someone, judging by its long-term success. "There's a loyal readership that gets gradually added to. People tell me they've put the mag out but that I don't sell, which is where I fail, I suppose. But I'm learning as I go along."

## Thrashing out a new deal

by **Kirk Blows**  
**THE RELEASE** of **God's Gift**, Toranaga's debut **Chrysalis** album, marks not just the West Yorkshire thrash metal band's arrival on a major label but also an unfamiliar kind of deal that dispels a lot of realism on the company's part.

The roots of the deal lie in the band's signing to **Chrysalis Music** and its former manager, **Alan Cunningham**, A&R consultant at **Chrysalis Music** and holder of an A&R position at **Chrysalis Records**, had first picked up on the band with their **Barstad** **Boards** offering on the **Peaceville Records** indie and their support slots with **Sabbat** and **Slammer**. When the band signed to **Chrysalis Music** the plan was to put out fresh product on the publishing company's self-financed **Wild West** label. However, others at **Chrysalis Records** then got interested and a special joint package was put together.

"I think we've constructed a very sensible record deal for Toranaga that allows the band to develop without grinning meekly at us slowly," Cunningham says. "We looked at the indie — you we felt have done it right — and have followed their example, but with the benefits of major distribution."

The essence of this worldwide deal has been to avoid the trap of pumping large advances into the band. "Some bands have been signed and have failed due to too much money going into them too quickly. Obviously it takes time to develop them to the standard whereby they can recoup a normal deal. We go to send a copy of **REM** from day one, Storey went to **REM** but he personally asked Peter Buck until he personally asked the guitarist at a soundcheck."

One such band who suffered from getting a big deal too early were fellow UK hopefuls **Slammer**, signed and then dropped by **WEA**. "Slammer never had the chance to build up a grassroots following," says Toranaga's **Andy Mitchell**, recognising the benefit of the last two years' work. Majors had been interested in **Slammer** and **Records** financing a demo but failing to follow through. "We've spent a few years building up our fan base (Germany had warmed to us) and we're confident that there's potential in the concept. We're going to try and build upon this one, possibly doing more of these kind of deals."

## Turning the tables

THE CONCEPT of today's hi-tech dance music being performed "live" on stage is a difficult one to grasp.

After all, if you had a choice between watching a couple of artists behind turntables and just dancing, what would you do? And there lay the problem behind **MC 900ft Jesus With DJ Zero's** performance at **Subterrania** in London.

Faced with the prospect of some great dance tunes and two Canadians attempting to make the best of the restrictive stage, the audience seemed in two minds as to whether to go into the club mode or gig mode.

The end result was that no-one really committed themselves either way which meant that the rather unexciting stage show was met with a polite response from the rather unexcited crowd.

Not that this was really the fault of the artists, mind you. Yes a few more stage props and/or effects would have helped boost the atmosphere but it was really the soundman that should shoulder much of the blame.

The MCs' music is very much about fresh rhythms and samples, but primarily it is his dry wit and laconic vocal delivery that makes it all so interesting.

Consequently, the fact that his work is so low in the mix at the Subterrania, meant the music lost a lot of its original charm. Hopefully, with the single *Trix is Out Of Style* picking up airplay, MC 900ft Jesus will soon return in full glory.  
NICK ROBINSON

## Californian rope trick

**THIN WHITE ROPE** may have loosened the noose a little regarding their emotional psychosis and guitar warfare on the new *Sack Full Of Silver* album (but first on Frontier since the label deal with BMG) but it was very noticeable about their **Subterrania** gig. From the morning Lee "Nancy's Some Velvet Morning" through to Guy Kyser's last deep-throated howl and duelling guitar with Roger Kunkle, once again the Californians show their star-rock doesn't come much tauter.

Especially impressive was Kyser, a man who recalls one of those possessed Fifteen belters who inspired the Gramps. Bury that spirit in classic two-guitar rockout, or the band's own brand of sinewy desert boogie, or a rockably and country-rock beat, or Can's mammoth mantra *Voo Doo Right* and you have something totally captivating — and a little unrelaxing to boot.

The only spoiler was the fact the hell was full, despite the fact some praise these guys win all year round. A beguiling Americana/*The Ghost* or mesmeric *Voo Doo Right* or even a climactic Red Sun isn't the hell folks' idea of commercial, but is Neil Young? That's the kind of support list TWR need and should grab, not only just reaching to the devoted, the kind of fan

who'll jump up on stage and cuddle Kyser as happens tonight. A sex symbol whose stage show can feel like a casual exorcism — now that's what I call entertainment.

MARTIN ASTON

## Aggressive manifesto

IN AMSTERDAM's **Paradiso** club, **Meat Beat Manifesto** put on a show that seemed somewhat relevant for a few numbers before the law of diminishing returns came into play.

The music was relentlessly thunderous, consisting of a melee of torturous dance beats almost toggling over each other to reach the end of the track. It was the kind of sonic environment in which aggressive rapping comes as a bit of light relief.

Summoned by this cacophony were three dancers (at least one of whom has formal ballet training) attired in "prosthetic body armour" covered in angry spiky projections like rubber thumbs. As a dance troupe they fit comfortably into the Michael Clark tradition, except that they play it again. So why play music which is rather easier to dance to than the Fall's. Because of the limitations of dancing to such a monotonous rhythm, their routine displays little variation, which is where the other stage props would have proved a welcome accompaniment. What's more, the intensity of the back spotlights is such that it's impossible to watch half of the time without the risk of impairing one's eyesight.

DAVID GILES

## Sowing the good seed

THE **Brixton Academy** was packed to fainting point for **Nick Cave's** only date, the rump of a cancelled tour. No one came away disappointed.

Most of the drugs is a whole new man — from a startlingly rearranged *Mercy Seat* on, he prowled the stage, alert, electric and in command, in control of his art rather than suffering through it. Songs from his new LP, *The Good Son*, almost all outstripped their recorded versions, especially the blurring *Ho Na Cruz* and the beautiful *Sing Song*. All his other solo albums were touched on, with thoughtful reworkings, bringing new life into the likes of *From Her To Eternity*.

Much credit must go to the *Bad Seeds*, who seemed to echo the singer's newfound clarity and attention to duty, even down to proving superb three and four-part backing vocals.

Cave, for his part, seemed positively touched when he was tumultuously called back for two encores. When he ran out of properly rehearsed songs after *Knocker* "On Joe, he was happy to close with a stab at the rockably aldie



MC 900ft Jesus With DJ Zero: caught between two stools

Send Me.

There is now no contradiction between the narcotic petulance of Cave's younger days and the discipline of his new literary career. He is a big talent, and that's that. Throughout the concert study young freshmen loudly demanded to have his baby — and indeed there must be some extraordinary genes in Nick Cave's bad seed.  
RUSSELL BROWN

## Brown goods fail to deliver

EVERY LITTLE step, bump and grind **Bobby Brown** made at the **Wembley Arena** was greeted with a self-conscious pubescent cheer.

The trouble was if he stopped jumping around and fiddling with his fly for a moment then he'd be seen as he really is — just another singer modelling Michael Jackson's new clothes. Brown came into town with fireworks and flashbombs, but turn off the lasers, the Spielbergerne lights and the zany video clips and you are left with dull, unoriginal rhythms, clinical electro-funk and some sub-Paul Abdul choreography.

Misguidedly, Brown invited two of his young relatives up on stage, and, although barely out of diapers, both managed to do a passable impression of his song and dance routine.

By contrast, support band **Blaze** just light the blue touch paper and let the sparks fly. With not a pyrotechnic in sight, the young Americans proved that there's still a few more pages to be written in the *Malown* story.

Despite a half-empty *Arena*, they smoothly ran through most of the 25 Years On album, powered by a sturdy backing of sampled horns, piano and Ashley-style guitar. Lyrical and three vocalists — and four backing singers — switched easily from social obser-

vations more akin to rap politics to more familiar soul territory. Peace, love and genuine understanding of what real soul music is all about.

PAUL STEPHENSON

## Plant in full bloom

ONE APHORISM that evidently applies to **Robert Plant** is the Old Swinger's maxim: you're as young as you feel. Clearly the erstwhile *Led Zeppelin* singer may be approaching 40 but he still wiggles, teases, pouts and parades with cocksure swagger.

His **Hammersmith Odeon** concert served to illustrate further that the man is in rude health. Indeed, being rude is central to *Plant's* nudge, nudge, wink, wink libido-driven songs. Most of his latest tour's tunes are drawn from his fifth post-*Zeppelin* album *Manic Nirvana*. As the title suggests it is an unholy alliance of psychedelic allusions bludgeoned into the *Ninettes* by pumping, razor-edged guitar and speaker-crunching drumbeat.

Plant's restless desire to be contemporary (he welcomed the audience to an evening of "progressive" music) is aided by a young and capable band. Add to that the odd sample — often a *Led Zeppelin* cut take — and *Plant* has succeeded in making hard rock music that is at least challenging.

ANDREW MARTIN

## The great pretenders

THANKFULLY, **GIVEN** the crush at the front of **The Charlatans' gig** at the **Town and Country Club**, the photo pit had made a reasonable appearance. In fact, everything about this performance by North-



THE CHARLATANS: youthful energy and style

wick's favourite indie-retro group were carefully planned for maximum effect, from the kaleidoscopic coloured projected backdrop to the clear mix.

Preceded by an intro tape of the Seventies "classic" *Age Of Aquarius*, the Charlatans arrived in a cloud of smoke to begin a set of compositions full of energy and swirling Hammond organ.

The venue, sold out even before the single, *Only One I Know*, made it into the upper echelons of the chart, was steamy and sweaty as the crowd jumped and danced to number after number of the Charlatans' Sixties-influenced pop workings.

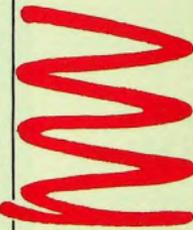
That single made an appearance, as did their previous releases, *Indian Rope*, with its loping beat and lazy vocals, buoyed by the organ support high in the mix, even managing a hushed vocal interlude in the middle before a strong finish by the whole band.

The encore track, like all the others of the evening, a conceivable musical slice full of virtue, vigour and cracking instrumentalism, saw the band left on stage, gradually finishing one by one to wander off after the singer.

The youthful energy and style was incredible; *Beggars' Bonquet* has one hell of a group on its hands.

JEFFREY DAVY

## MUSIC WEEK



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

<b>No 1</b>	<b>SACRIFICE/HEALING HANDS</b> Elton John Radar/Phonogram E8-221 (P)
<b>2</b>	<b>WORLD IN MOTION...</b> England New Order Ferry/MCA FAC 2927 (12-FAC 792) (P)
<b>3</b>	<b>NESSUN DORMA</b> Luciano Pavarotti Decca PM 6 (P)
<b>4</b>	<b>IT MUST HAVE BEEN LOVE</b> Biafra EMI USA 1256M 141 (E)
<b>5</b>	<b>STEP BY STEP</b> New Kids On The Block CBS BLOCKBUSTERS (E)
<b>6</b>	<b>OOOPS UP</b> Snap Arista 11296 (12-43296) (BMG)
<b>7</b>	<b>HEAR THE DRUMMER (GET WICKED)</b> Chad Jackson Big Wave BWRV71 34 (BMG)
<b>8</b>	<b>HOLD ON</b> Wilson Phillips SIRI 12598K 4 (E)
<b>9</b>	<b>DOIN' THE DO</b> Betty Boo Brylann King/Motiv Left 2011 (J&R)
<b>10</b>	<b>THE ONLY ONE I KNOW</b> The Charlatans Dural/Dural Good/Station Two 517 7017 (J&R)
<b>11</b>	<b>KILLER</b> Adamski MCA MCAKIT 100 (P)
<b>12</b>	<b>THE ONLY RHYME THAT BITES</b> MC Tunes Versus 808 State ZTT/WEA ZANG 201 (M)
<b>13</b>	<b>VENUS</b> Don Pablo's Animals Ramar/RUMACK 18 (PAC)
<b>14</b>	<b>THE FREE STYLE MEGA-MIX</b> Bobby Brown MCA MCAKIT 1421 (P)
<b>15</b>	<b>CLOSE TO YOU</b> Mead Prieest 10 Virgin TENO 294 (P)
<b>16</b>	<b>DIRTY CASH</b> Adventures Of Stevie V Mercury/Phonogram MERK 311 MERK 311 (P)
<b>17</b>	<b>STAR</b> Erasure Musa 112/MUTE 111 (J&R)
<b>18</b>	<b>THINKING OF YOU</b> Maxine Urban/Philo 1080K 15 (P)
<b>19</b>	<b>YOU'VE GOT A FRIEND</b> Big Fun And Sonia Jive CHILD 01 98 (BMG)
<b>20</b>	<b>MONA</b> Craig McCullahan & Check 1-2 Epic 65794 7 112-65794 (E)
<b>21</b>	<b>IT'S MY LIFE</b> Talk Talk Polygram 1238 0254 (E)
<b>22</b>	<b>PAPA WAS A ROLLING STONE</b> Polygram 1238 0254 (E)

<b>41</b>	<b>EVERYBODY EVERYBODY</b> Black Box deConstruction RCA 8 4215 (P) 0711 (BMG)
<b>42</b>	<b>COVER GIRL</b> New Kids On The Block CBS BLOCKBUSTERS (E)
<b>43</b>	<b>THE GREAT SONG OF INDIFFERENCE</b> Bob Geldof Mercury/Phonogram MORG 134 (P)
<b>44</b>	<b>MOVE AWAY JIMMY BLUE</b> Del Ammiri A&M AMNY 555 (P)
<b>45</b>	<b>GIRL TO GIRL</b> 49ers 44+ Flyin' Discoid 17318WV 74 (P)
<b>46</b>	<b>BROTHERS GONNA WORK IT OUT</b> Public Enemy J&R J&R 656018 0 112-656018 (E)
<b>47</b>	<b>TIME AFTER TIME</b> The Beloved East West TE 40211 (M)
<b>48</b>	<b>MESSAGE IN THE BOX</b> World Party Ensign/Capitals ENTY 031 (E)
<b>49</b>	<b>REPUTATION</b> Dusty Springfield Polygram 1238 0253 (E)
<b>50</b>	<b>STILL GOT THE BLUES (FOR YOU)</b> Gary Moore Virgin V571 132 (P)
<b>51</b>	<b>SHALL WE TAKE A TRIP/MOODY PLACES</b> Northside Ferry/FAC 146 (P)
<b>52</b>	<b>KISSING GATE</b> Sam Brown A&M AMNY 549 (P)
<b>53</b>	<b>OPPOSITES ATTRACT</b> Paulo Abdul (duet with The Wild Pair) Sire/Virgin SPNT1 124 (P)
<b>54</b>	<b>WON'T TALK ABOUT IT (Remix)</b> Beats International Go Beat GODO 01 (P)
<b>55</b>	<b>WON'T STOP LOVING YOU</b> A Certain Ratio A&M AMNY 549 (P)
<b>56</b>	<b>CLOUD 8</b> Prozac Chorus Virgin V571 122 (P)
<b>57</b>	<b>WAYS OF LOVE</b> Claytown Troupe Island 11235 464 (P)
<b>58</b>	<b>CUTS BOTH WAYS</b> Gloria Estefan Epic 65982 7 112-65982 (E)
<b>59</b>	<b>NESSUN DORMA FROM TURANDOT</b> Luís Cobos featuring Florindo Domingo Epic 65806 7 (E)
<b>60</b>	<b>SAY IT WITH PRIDE</b> Official Scottish World Cup Squad RCA RA 43791 (12-F 43791) (BMG)
<b>61</b>	<b>BLACKER THAN BLACK</b> Goodbye Mr. Mackenzie Polygram 1238 0252 (E)
<b>62</b>	<b>LOVE IS</b> Alemayehu Woldelegn Polygram 1238 0252 (E)



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<b>1</b>	<b>SACRIFICE/HEALING HANDS</b> Elton John Mercury/Phonogram ERS 2212 (F)	<b>21</b>	<b>PAPA WAS A ROLLING STONE</b> The Rolling Stones Mercury/Phonogram ERS 2212 (F)
<b>2</b>	<b>WORLD IN MOTION...</b> England New Order Mercury/MCA FAC 292 (12" MC 292) (F)	<b>22</b>	<b>THE ONLY RHYME THAT BITES</b> MC Tunes Versus Bob Stone Mercury/Phonogram ERS 2212 (F)
<b>3</b>	<b>NESSUN DORMA</b> Luciano Pavarotti Decca FAV 02 (F)	<b>23</b>	<b>VENUS</b> Don Pablo's Animals Mercury/Phonogram ERS 2212 (F)
<b>4</b>	<b>IT MUST HAVE BEEN LOVE</b> Roxette EMI USA 112EM 141 (E)	<b>24</b>	<b>THE FREE STYLE MEGA-MIX</b> Bobby Brown Mercury/Phonogram ERS 2212 (F)
<b>5</b>	<b>STEP BY STEP</b> New Kids On The Block Mercury/Phonogram ERS 2212 (F)	<b>25</b>	<b>CLOSE TO YOU</b> Meat Pinstrip Mercury/Phonogram ERS 2212 (F)
<b>6</b>	<b>OOOPS UP</b> Shop Mercury/Phonogram ERS 2212 (F)	<b>26</b>	<b>DIRTY CASH</b> Adventures Of Steve V Mercury/Phonogram ERS 2212 (F)
<b>7</b>	<b>HEAR THE DRUMMER (GET WICKED)</b> Big Waver BMG 75 38 18M	<b>27</b>	<b>STAR</b> Erasure Mercury/Phonogram ERS 2212 (F)
<b>8</b>	<b>HOLD ON</b> Wilson Phillips Mercury/Phonogram ERS 2212 (F)	<b>28</b>	<b>THINKING OF YOU</b> Meat Pinstrip Mercury/Phonogram ERS 2212 (F)
<b>9</b>	<b>DOIN' THE DO</b> Buffy Blue Mercury/Phonogram ERS 2212 (F)	<b>29</b>	<b>YOU'VE GOT A FRIEND</b> Big Fun And Sonia Mercury/Phonogram ERS 2212 (F)
<b>10</b>	<b>THE ONLY ONE I KNOW</b> The Chordinats Dated based Good Situation Two ST 7071 (F)	<b>30</b>	<b>MONA</b> Craig McClellan & Check 1-2 Mercury/Phonogram ERS 2212 (F)
<b>11</b>	<b>KILLER</b> Adventures Mercury/Phonogram ERS 2212 (F)	<b>31</b>	<b>IT'S MY LIFE</b> Tina Turner Mercury/Phonogram ERS 2212 (F)
<b>12</b>	<b>THE ONLY RHYME THAT BITES</b> MC Tunes Versus Bob Stone Mercury/Phonogram ERS 2212 (F)	<b>32</b>	<b>PAPA WAS A ROLLING STONE</b> The Rolling Stones Mercury/Phonogram ERS 2212 (F)
<b>13</b>	<b>VENUS</b> Don Pablo's Animals Mercury/Phonogram ERS 2212 (F)		
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<b>41</b>	<b>EVERYBODY EVERYBODY</b> Black Box Mercury/Phonogram ERS 2212 (F)	<b>45</b>	<b>GIRL TO GIRL</b> Dai Amiri Mercury/Phonogram ERS 2212 (F)
<b>42</b>	<b>COVER GIRL</b> New Kids On The Block Mercury/Phonogram ERS 2212 (F)	<b>46</b>	<b>BROTHERS GONNA WORK IT OUT</b> Public Enemy Mercury/Phonogram ERS 2212 (F)
<b>43</b>	<b>THE GREAT SONG OF INDIFFERENCE</b> Bob Geldof Mercury/Phonogram ERS 2212 (F)	<b>47</b>	<b>TIME AFTER TIME</b> The Notorious B.I.B. Mercury/Phonogram ERS 2212 (F)
<b>44</b>	<b>MOVE AWAY JIMMY BLUE</b> Dai Amiri Mercury/Phonogram ERS 2212 (F)		



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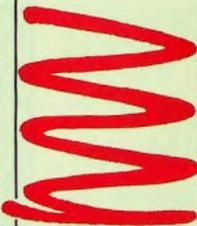
1	HEAR THE RUMORING (GET WICKED)	31	THE MASTER PLAN
2	THE ONLY ONE I KNOW	32	HOW DO I KNOW
3	THE ONLY BRINE THAT BITES	33	BOYHOOD
4	MC Linn Knows B33 State	34	BOYHOOD
5	SHOCK THE HEALING HANDS	35	BOYHOOD
6	CLOSE TO YOU	36	BOYHOOD
7	MC Linn Knows B33 State	37	BOYHOOD
8	MC Linn Knows B33 State	38	BOYHOOD
9	IT JUST HAD TO BE LOVE	39	BOYHOOD
10	THINKING OF YOU	40	BOYHOOD
11	TAKE THE FERN	41	BOYHOOD
12	MC Linn Knows B33 State	42	BOYHOOD
13	MC Linn Knows B33 State	43	BOYHOOD
14	STEP BY STEP	44	BOYHOOD
15	FREEZE THE FEELING	45	BOYHOOD
16	FREEZE THE FEELING	46	BOYHOOD
17	DARTY CAR	47	BOYHOOD
18	DOIN' THE DO	48	BOYHOOD
19	HALL W/TAKE A TRIP/POOT PLACES	49	BOYHOOD
20	MC Linn Knows B33 State	50	BOYHOOD
21	MC Linn Knows B33 State	51	BOYHOOD
22	MC Linn Knows B33 State	52	BOYHOOD
23	MC Linn Knows B33 State	53	BOYHOOD
24	MC Linn Knows B33 State	54	BOYHOOD
25	MC Linn Knows B33 State	55	BOYHOOD
26	MC Linn Knows B33 State	56	BOYHOOD
27	MC Linn Knows B33 State	57	BOYHOOD
28	MC Linn Knows B33 State	58	BOYHOOD
29	MC Linn Knows B33 State	59	BOYHOOD
30	MC Linn Knows B33 State	60	BOYHOOD

23	HOLD ON	En Vogue	Atlantic/Eni West A 7982117
24	BETTER THE DEVIL YOU KNOW	Kylie Minogue	PAR PW017154
25	U CAN'T TOUCH THIS	R. C. Hammer	Capitol 1702LS78
26	WHOSE LAW (IS IT ANYWAY?)	Guru Josh	duConstruction/RCR W 8347172-PT 83461 BMG
27	I STILL HAVENT FOUND WHAT I'M LOOKING FOR	The Chimes	CBS CHW111
28	YAAAH/TECHNO TRANCE	D-Shake	Colterson/Orion/COOL J 2121 K
29	TASTE THE PAIN	Real Hot Chili Peppers	EMI USA/RS 101-11M1 851
30	TREAT ME GOOD	Tozz	Big Life BLD 24011 UR
31	DON'T WANNA FALL IN LOVE	Jane Child	Warner Brothers W 8127011 M
32	ALL THE YOUNG DUDES	Breece Dickinson	EMI 1028M02 142 L
33	TOUCHED BY THE HAND OF CICCIOUNA	Pop Will Eat Itself	RCR W 8325112-PT 83241 BMG
34	ROOM	B52's	Reprise/Warner Brothers W 8227011 M
35	ROCKIN' CHAIR	Magnum	Interscope 1018112-PT 81811

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# TOP 75 SINGLES

## MUSIC WEEK



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

<b>1</b>	<b>SACRIFICE/HEALING HANDS</b> Elton John	Rock/Program 135 721(F)
<b>2</b>	<b>WORLD IN MOTION...</b> England New Order	Foxtrot/MCA FAC 2927 (12" FAC 292) (P)
<b>3</b>	<b>NESUN DORMA</b> Luciano Poweroff	Decca PM 03 (P)
<b>4</b>	<b>IT MUST HAVE BEEN LOVE</b> Rozette	EMI USA 125EM 4 (12" E)
<b>5</b>	<b>STEP BY STEP</b> New Kids On The Block	CBS/Blockbuster 15 (C)
<b>6</b>	<b>OOOPS UP</b> Sprey	Atlantic 1132M (12" 4125M) (BMG)
<b>7</b>	<b>HEAR THE DRUMMER (GET WICKED)</b> Chad Jackson	Big Wave 10W121 34 (BM)
<b>8</b>	<b>HOLD ON</b> Wilson Phillips	SBK 1258K 4
<b>9</b>	<b>DOIN' THE DO</b> Bertie Boo	Rhythm King/Mina LEFT 391 (UK)
<b>10</b>	<b>THE ONLY ONE I KNOW</b> The Chordinans	Dead Dead Good/Situation Two SIT 7007 (UK)
<b>11</b>	<b>KILLER</b> Adamski	MCA/MCA (UK) 1400
<b>12</b>	<b>THE ONLY RHYME THAT BITES</b> MC Tunes Versus 808 Store	ZTT/MCA LANG 3070
<b>13</b>	<b>VENUS</b> Don Pablo's Animals	Remour RHM (UK) 18 (PA)
<b>14</b>	<b>THE FREE STYLE MEGA-MIX</b> Bobby Brown	MCA/MCA (UK) 1421
<b>15</b>	<b>CLOSE TO YOU</b> Maxi Priest	10/Vegan TENIX 294
<b>16</b>	<b>DIRTY CASH</b> Adventures Of Stevie V	Mercury/Program 1188 B3 (11)
<b>17</b>	<b>STAR</b> Enrose	Mina 125M (12" 11) (P)
<b>18</b>	<b>THINKING OF YOU</b> Mo'Nique	Urban/Phylax 188 (P) 55
<b>19</b>	<b>YOU'VE GOT A FRIEND</b> Big Fun And Sonia	Jive/CHILD (UK) 91 (BM)
<b>20</b>	<b>MONA</b> Craig McLaughlin & Check 1-2	Elek 45278A (7" 2-45278A) 4
<b>21</b>	<b>IT'S MY LIFE</b> Talk Talk	Parlophone 1238 054
<b>?</b>	<b>PAPA WAS A ROLLING STONE</b>	

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<b>41</b>	<b>EVERYBODY EVERYBODY</b> Black Box	deConstruction/VECA PR 42715 (7" 42716) (BMG)
<b>42</b>	<b>COVER GIRL</b> New Kids On The Block	CBS/Blockbuster 15 (C)
<b>43</b>	<b>THE GREAT SONG OF INDIFFERENCE</b> Bob Geldof	Mercury/Programme 10400 (124 (P))
<b>44</b>	<b>MOVE AWAY JIMMY BLUE</b> Dad Amrin	J&M AM (UK) 1555 (P)
<b>45</b>	<b>GIRL TO GIRL</b> 49ers	444-Phony/Island 128RW 174 (P)

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<b>23</b>	<b>HOLD ON</b> En Vogue	Atlantic/East West 4 75987 (W)
<b>24</b>	<b>BETTER THE DEVIL YOU KNOW</b> Kylie Minogue	PWL PWL1154 (P)
<b>25</b>	<b>U CAN'T TOUCH THIS</b> M.C. Hammer	Capitol 1120CL571 (B)
<b>26</b>	<b>WHOSE LAW (IS IT ANYWAY?)</b> Guru/Josh	44Columbia/World Circuit 4347 (12-PT 4348) (BMG)
<b>27</b>	<b>I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR</b> The Climates	CEB CHW071 (C)
<b>28</b>	<b>YAAAH/TECHNO TRANCE</b> D-Shade	Columbia/Columbia 60019 213 (C)
<b>29</b>	<b>TASTE THE PAIN</b> Red Hot Chili Peppers	EMI USA 4115 (10-11) 4115 (B)
<b>30</b>	<b>TREAT ME GOOD</b> Yaz	Big Life 414 2401 (XRT)
<b>31</b>	<b>DON'T WANNA FALL IN LOVE</b> Janet Jack	Warner Brothers W 81470 (W)
<b>32</b>	<b>ALL THE YOUNG DUDES</b> Grace Dickinson	EMI 11216MG (142) (B)
<b>33</b>	<b>TOUCHED BY THE HAND OF CICCIO/LINA</b> Pop Will Eat Itself	KCA/EAS 4333 (12-PT 4334) (BMG)
<b>34</b>	<b>ROAM</b> B2-5	Capitol/Warner Brothers W 80270 (W)
<b>35</b>	<b>ROCKIN' CHAIR</b> Noggin	Parade/PD 408 (12-PT 401) (P)

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<b>63</b>	<b>JACK'S HEROES/WHISKEY IN THE JAR</b> The Pogues & The Dubliners	Poppy/Motown/WEA 72 50071 (W)
<b>64</b>	<b>TAKE YOUR TIME</b> Mantronix (feat. Wondrich)	Capitol 1120CL372 (B)
<b>65</b>	<b>EXPRESS YOURSELF</b> N.W.A.	Ruffalo/446-8 West 11218BW 144 (P)
<b>66</b>	<b>BATTLE OF THE SEXES</b> Poppy, H. & Clarity	WEA 72 48071 (W)
<b>67</b>	<b>PAINT IT BLACK</b> The Rolling Stones	London 10092 244 (P)
<b>68</b>	<b>THE WHOLE OF THE MOON</b> Little Caesar	A.I. 11218AU 130MG
<b>69</b>	<b>BLACK VELVET</b> Alamo/Myles	Atlantic/East West A 842071 (W)
<b>70</b>	<b>POLICY OF TRUTH</b> Depeche Mode	Mer 11208MG 19 (WRT)
<b>71</b>	<b>THE POWER</b> Soap	Arava 113132 (12-13133) (BMG)
<b>72</b>	<b>TIME</b> Kim Wilde	JACA 44071 (131)
<b>73</b>	<b>...AND THAT'S BEFORE ME TEA!</b> Mr Food	Temple 104 005 3 (B7)
<b>74</b>	<b>CELEBRATE</b> An Emotional Fish	East West 72 48071 (W)
<b>75</b>	<b>LAZYTITS - ONE ARMED BOXER</b> Happy Mondays/And Karl Denver	Foxy FAC 222 (12-132) (ZZP)

<b>36</b>	<b>VOGUE</b> Madonna	Sire W 98111 (W)
<b>37</b>	<b>VICTIMS OF SUCCESS</b> Dogg D/Amor	Cherry China 1412-CHNK24 (P)
<b>38</b>	<b>LOVING YOU</b> Maximo featuring Tracy	Dub's/Passion 01870 307 (PAC)
<b>39</b>	<b>THE MASTERPLAN</b> Diana Brown & Barrie K. Sharpe	EMI/London 170 133 (P)
<b>40</b>	<b>HOW CAN WE BE LOVERS</b> Michael Bolton	CEB 4593 831 12-4593 816 (C)

**T W E L V E • I N C H**

1	<b>GOODS UP</b> Sade	15	<b>PAW PAW &amp; ROLLING STONE</b> New York No. 1
2	<b>WORLD IN MOTION...</b> The Roots	16	<b>TEAR ME UP</b> The Roots
3	<b>HEAR THE NUMBER (GET NUMBER)</b> Cher/Jackie	17	<b>THE MASTERPLAN</b> Diana Brown & Barrie K. Sharpe
4	<b>THE ONLY ONE I KNOW</b> MC Teez/Money B2/Sony	18	<b>WORLD ON FIRE</b> Public Enemy
5	<b>THE ONLY WAY THAT BITES</b> MC Teez/Money B2/Sony	19	<b>THE ONLY ONE I KNOW</b> The Roots
6	<b>SHREDDING HANDS</b> The Roots	20	<b>THE ONLY ONE I KNOW</b> The Roots
7	<b>CLOSE TO YOU</b> New Power Generation	21	<b>STAR</b> Tina Turner
8	<b>Address</b>	22	<b>TEAR ME UP</b> The Roots
9	<b>IT MUST HAVE BEEN LOVE</b> The Roots	23	<b>THE GOOD</b> Van
10	<b>THINKING OF YOU</b>	24	<b>WHOSE LAW (IS IT ANYWAY?)</b> Dogg D/Amor
11	<b>WALK THE PAIN</b> The Roots	25	<b>MOVE AWAY, JIMMY BLUE</b> The Roots
12	<b>TENS</b> The Roots	26	<b>IT'S MY LIFE</b> The Roots
13	<b>FEEL THE PAIN</b> The Roots	27	<b>BLACKER THAN BLACK</b> The Roots
14	<b>FEEL THE PAIN</b> The Roots	28	<b>WON'T STOP LOVING YOU</b> A Certain Ratio
15	<b>FEEL THE PAIN</b> The Roots	29	<b>EVERYBODY EVERYBODY</b> The Roots
16	<b>FEEL THE PAIN</b> The Roots	30	<b>EVERYBODY EVERYBODY</b> The Roots
17	<b>FEEL THE PAIN</b> The Roots	31	<b>MONA</b> The Roots
18	<b>FEEL THE PAIN</b> The Roots	32	<b>THE WHOLE OF THE MOON</b> Little Caesar

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## SINGLES

1	1	PLEASE HAMMER DON'T HURT 'EM, M.C. Hammer	Capitol
2*	3	I'M BREATHELESS, Madonna	Sire
3	2	I DO NOT WANT WHAT I HAVEN'T GOT, Sinéad O'Connor	Chrysl./Epic
4	4	PRETTY WOMAN, Original Soundtrack	EMI
5	6	POISON, Bill by Devo	MCA
6	5	BRIGADE, Heart	Capitol
7	7	SHUT UP AND DANCE, Paula Abdul	Virgin
8*	10	WILSON PHILLIPS, Wilson Phillips	SBK
9	8	VIOLATOR, Depeche Mode	Sire
10	9	SOUL PROVIDER, Michael Bolton	Columbia
11	12	CHARMED LIFE, Billy Idol	Chryslis
12	13	...BUT SERIOUSLY, Phil Collins	Arista
13*	16	JOHNNY GILL, Johnny Gill	Motown
14*	-	STEP BY STEP, New Kids On The Block	Columbia
15	11	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
16	15	FEAR OF A BLACK PLANET, Public Enemy	Def Jam
17	-	NICKI OF TIME, Bonnie Raitt	Capitol
18	17	AFFECTION, Van Halen	Arista
19*	21	PASSION AND WARFARE, Steve Vai	Raindog
20	18	TEENAGE MUTANT NINJA... Original Soundtrack	SBK
21	19	PUMP, Aerosmith	Geffen
22	22	STICK TO IT YA, Slaughter	Chryslis
23	20	END OF THE INNOCENCE, Don Henley	Geffen
24*	-	VOL. II - 1990 A NEW DECADE, Soul II Soul	Virgin
25	25	BORN TO SING, En Vogue	Affinity
26*	27	AMERIKKA'S MOST WANTED, Ice Cube	Priority
27	24	SEX PACKETS, David Underwood	Tommy Boy
28	23	FOREVER YOUR GIRL, Paula Abdul	Arista
29*	30	DR FEEL GOOD, Malice M.C.	Elektro
30	29	CAN'T FIGHT FATE, Taylor Dayne	Arista
31	26	BEHIND THE MASK, Fleshwerk Mac	Warner Brothers
32*	-	THE REMIX ALBUM, Milli Vanilli	Arista
33	32	TENDER LOVER, Boyz n the Band	Solar
34	35	DAMN YANKEES, Dann Yankee	Warner Brothers
35*	39	LIVIN' IT UP, George Strait	MCA
36*	-	HELL TO PAY, Jeff Healey Band	Arista
37	36	BLUE SKY MINING, MCA/Disco	Columbia
38	37	CRY LIKE A RAINSTORM, Linda Ronstadt	Elektra
39	38	DOWNTOWN TRAIN/SIDEWAYS, Rod Stewart	Warner Brothers
40*	-	THE REVIVAL, Tony! Tony! Tontel	Wing

## ALBUMS

1	1	IF IT MUST HAVE BEEN LOVE, Roxette	EMI
2*	4	STEP BY STEP, New Kids On The Block	Columbia
3	3	POISON, Bill by Devo	MCA
4	2	HOLD ON, Wilson Phillips	SBK
5*	10	DO YOU REMEMBER?, Phil Collins	SBK
6	5	VOGUE, Madonna	Sire
7	9	READY OR NOT... Aha?	Virgin
8*	11	HOLD ON, En Vogue	Affinity
9	14	U CAN'T TOUCH THIS, M.C. Hammer	Capitol
10	1	I'LL BE YOUR SHELTER, Taylor Dayne	Raindog
11	6	ALL I WANNA DO IS MAKE LOVE TO YOU, Heart	Capitol
12	18	THE SHEANTH WORTH IF, Glenn Medeiros	MCA
13	15	CHILDREN OF THE NIGHT, Richard Marx	EMI
14	14	THE HUMPHREYS, The Lighters Underground	Tommy Boy
15	19	RUB YU THE RIGHT WAY, Johnny Gill	Motown
16*	16	ABY'S TONIGHT, Judy Cole	Reprise
17	11	CRADLE OF LOVE, Billy Idol	Chryslis
18	13	SENDING ALL MY LOVE, Lonestar	Affinity
19*	22	ENJOY THE SILENCE, Depeche Mode	Sire
20	7	ALBRIGHT, Jason Jackson	A&M
21*	25	THE POWER, Sade	Arista
22*	27	GIRLS NITE OUT, Tyler Collins	RCA
23	26	SITTING IN THE LAP OF LUXURY, Louise Lorie	W/G
24	17	NOTHING COMPARES 2 U, Sinéad O'Connor	Chryslis/Emig
25	30	NOTICE ME, Niki	Geffen
26	20	TURKLE MOP, Paterson In Krayne	SBK
27	28	UP ALL NIGHT, Slaughter	Chryslis
28*	31	WHEN I'M BACK ON MY FEET AGAIN, Michael Bolton	Columbia
29*	33	MENTIROSA, Mellowmax	Capitol
30	23	OOH LA LA, Perfect Gentleman	Capitol
31	38	VISION OF LOVE, Mariah Carey	Columbia
32*	37	YOU CAN'T DENY IT, Louisa Ford	Arista
33	32	DARE TO FALL IN LOVE, Brent Bourgeois	Chryslis
34	34	THE BALLAD OF JAYNE, LA Guns	Vertigo
35	35	CLUB AT THE END OF THE STREET, Elton John	MCA
36	24	I'LL SEE YOU IN MY DREAMS, Giant John	A&M
37	29	NICETY, Michelle	Alca
38	-	KING OF WISHFUL THINKING, Go West	EMI
39	40	LOVE IS, Alomah Myles	Affinity
40*	-	BAD OF THE HEART, George Laund	Columbia

Charts courtesy Billboard, 23 June, 1990 \* Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

## ALBUM OF THE WEEK

**NEW KIDS ON THE BLOCK:** Step by Step. CBS. \$66.98-1. Possible the only contenders to PWL's pop throne, this second New Kids album (in the UK) sees them not quite as formalised as the Saturdays but almost as predictable. Smoochers, soft rap and pop dance tracks fill most of the grooves with the Beatles/Jeff Lynne patina. Tonight and the reggae-infused Stay With Me Baby being the notable exceptions. The New Kids/Maurice Starr writing partnership continues to deliver the goods so expect high sales. **NR**

**BAD COMPANY: Holy Water. Atco Records/Atlantic 7567 9137-1.** As the original Bad Company Free & Easy blues mainfestos into an instantly successful rock package, so does this latest incarnation, sans Paul Rogers, continue the move into persuasive AOR. Foreigner rock pop. Hugely popular in the US, where band name carries far more weight than personnel, but slightly too tame for the UK which still remembers the group with great affection. By signing with the pack rather than being one step ahead. **DN**

**MIKE OLDFIELD: Amarok. Virgin (TC/CD) V 2640.** After spending the Eighties dabbling with half-serious, half-commercial recordings (the magnificent Killing Fields and the splendid Oid), Oldfield returns to his esoteric best with this lengthy piece of thoroughly unpredictable invention. The range of instruments deployed is as fascinating as ever, and although some of the musical themes fail to fully develop at times, it's an absorbing and meditative work. **GT**

**VARIOUS ARTISTS: Leather & Lace: The Men & Women Of Rock. Dinco Records DIN TV 9.** Neo marketing to bring together yet another collection of soft rock — in this case spinning the genre by gender. Thus we have MeLoat, Robert Plant, Alice Cooper etc representing the chops, while the women just about take the honours with superior offerings from Stevie Nicks, Bonnie Tyler and Tina Turner. Compilations of this nature are always steady sellers, but realistically do anybody still require a copy of Total Eclipse Of The Heart? **DN**

**THE MOCK TURTLES: Turtle Soup. Imaginary Illusion 121. Distribution: APT.** The Turtles' album has already been hailed as important a debut of Sixties-influenced pop as the Smiths and Stone Roses, which isn't quite accurate, as their influences dominate a touch too much. But the likes of Kathy Come Home, and There She Smiled and a cover of The Willow Song prove Manchester's best kept secret are as valid a psychedelic dreampop experience as California's Rin Parade five years ago. Their timing couldn't be better either. **MA**

**REPTILE: Flame And Fossils. Worker's Playtime PLAYP 13.** Distribution: Rough Trade/Cartel. Icelandic recording superstars on the Sugarcubes' Bad Taste label, Reptile are to jazz, boogie, swing and folk what The Cubes are to pop and funk, corrosive, surreal and very much for

real. Sweetly barking female vocals complete with clarinet and violin while the rhythm section blows sweetly fused. Quite an extraordinary, totally original. Debut of the year. **MA**

**THE RAILWAY CHILDREN: Native Place. Virgin V2627.** Having made one of the more inspired debuts of 1987 with Reunion Wilderness and then Recurrence, The Railway Children — seemingly discontented with the moodiness of old — take a more commercial step forward. Sadly, the gentle guitar melodies and distinctive vocals are now swamped in glossy production leaving them quite unremarkable. The chief failure of the two singles is a clear pointer of the fate of this one. **NR**



**VARIOUS: "a constant source of interruption..." Rough Trade LCU 6004.** A smart move by Geoff Travis and crew to remind us all of the quality material released by this stalwart independent label over the last 10 years. From those that made it (The Smiths, Aztec Camera, David Sylvain) to those that almost did (The Woodentops, Easterhouse) and those that might do (Daniel Bantini), this colourful compilation cannot fail to please. **NR**

**THE DEL FUEGOS: Smoking In The Fields. RCA PL90422.** Another chapter in the Fuegos' incisive but unassuming musical story with plenty of quality finds. The Band's Rick Danko, Seth Justman, a horn section and some imported strings, make their gritty sub-Bob Seger vocal rumble more country-club. Stabbed with Memphis soul-styled horns, The Del Fuegos' songs are road-weary and every millimetre the lost-out-look from the Band's Music From Big Pink. **DEH**

**THE TRIFFIDS: Stockholm. MNRV MNR CDX 9.** Distribution: the Cartel. The release of this Swedish radio concert from 1989 has been on the cards a while. A fitting tribute it is too to the Australian band's fine career to date with tracks representing their early work of pop including the haunting Raining Pleasure and the glorious Wide Open Road. New material is anxiously awaited but for now this will do very nicely. **NR**

**BAD BRAINS: The Youth Are Getting Restless. Caroline/AVL CARLP.** America's dreadlocked thrash outfit, Bad Brains caught live at the Paradise Club in Amsterdam in 1987. The four piece throw together their punk thrash patterns ranging from streetwise bludge eccentric outbursts like Fearless Vampire Killer All The Movies, mixed and mashing some reggae set breakers to give contrast. An artefact from a truly undervalued group. **DEH**

**DORO: Doro. Vertigo 846 194-1.** Competing the transformation from metal queen with Warlock to solo hard rock performer, German made her US relocation attempt into sales by putting herself under the aegis of Kiss' Gene Simmons and ex-Blink 'N' Blue guitarist Tommy Thayer. The result is a rather

convoluted attempt at commercialism, with its patchy mix of rockers and ballads drawn from a variety of sources. Quite an extraordinary sell where Doro's most seemingly lies. **KB**

**SPREAD EAGLE: Spread Eagle. MCA MCG 6092.** Displaying a restless appetite for destruction, n' R style, with an unrestrained energy rarely heard since the days of Van Halen's first album, New York's Spread Eagle descended from the skies with outstretched claws and a metallic bawl. It's with the emotive Through These Eyes ballad that the band reveal a genuine rock and roll passion. The sky's the limit. **KB**

**EXPOSE: What You Don't Know. Arista 210 062.** Fact: Expose are the first female group to have seven consecutive top 10 hits in the US. Fact: All seven singles flopped here. This is their UK debut LP and features three of their hits/RPs, and while there is nothing wholly original here (see photos of Paula Abdul, with a dash of Belinda Carlisle and a dollop of Madonna), it could do quite well providing Arista is willing to advertise heavily. **LF**

**VICTORIA WILLIAMS: Swing The Statue! Rough Trade Rough 140.** Williams has begun to spare. The second album goes all the way from the relaxed, funky Boogie Man through the pure acoustic strumming and harmony of If It Were Up to the dreamily whimsical Wobbling on which she sounds as childishly silly as Judy Tenuta. Latest in a decade or so of whacky women, she has amassed a suitably eclectic collection of instruments well arranged and co-produced by sometime Tom Waits man Michael Blair. **RM**

**CONCRETE BLONDE: Bloodletting. IRS EIRSA 1028.** Concrete Blonde hit outstanding form with an album characterised by memorable tunes, astute lyrics and tastefully restrained performances. The intimate production enhances a range of feeling which sweeps from tender vulnerability (Joy) to angry desolation (Tomorrow). Wendy still shines with sidelong glances of humour. A classic album, which should serve as a practical manual for all aspiring songwriters. **VP**



**ABOVE THE LAW: Livin' Like Hustlers. Ruthless 464760 1.** A hot import item, with a lead off track, Murder Rap, that's already banned by MTV in the States. Above The Law's aggressive, outspoken lyrics and streetwise public Enemy and N.W.A. for attitude, being the first three controversial rap set heading for the UK this summer (the other two being N.W.A.'s Ice Cube's solo set and truly scandal-sheet matifying Ghetto Boys). For news attention there'll be interest here and the material is powerful enough to survive block. **DK**

**BLOCK VOTE: Martin Aston, Kirk Blows, Leo Flanagan, Dave E Henderson, Duncan Holland, Valerie Potter, Nick Robinson and Gareth Thompson**

Reviewed by David Giles

## SINGLE OF THE WEEK

**KICKING BACK WITH TAXMAN:** Everything. (Ten 12/C/CD TEN 307). An excellent follow-up to this Nottingham outfit's debut *Devotion* earlier in the year, and one of several teams blending reggae with dance music. Here the toasting seems almost superfluous, given the gorgeously sumptuous soul melodies that even wipe the floor with Soul II Soul's *Keep On Moving*. Brilliant.

**FRONT LINE ASSEMBLY:** *Iceolate*. (Third Mind 112 TMS 52). A pulverisingly powerful piece of electronic body music that places this Canadian duo along with Front 242 at the vanguard of this genre. Not exactly Top 40 material, but a fine example of technological abuse.

**BLACK UHURU:** *Reggae Rock*. (Antler-Subway 12 AS 5026). The long overdue return of the legendary reggae outfit. Though strong on op rock hooks and not particularly lyrical, the sound is a little dated when compared to the rest of this week's reggae offerings.

## STOCK IT

**BONJO:** *The More We Are Together*. (Gal Beat 121 GD 42). An unusually vibrant combination of Jamaican hard rhythms and rhythms with added dancefloor zest provided by Norman Coaker's production. This track by Adrian Sherwood's former African Heedchange sidekick could be one of the reggae anthems of the summer.

**BENJAMIN ZEPHANIAH:** *Mingy*. (Manga/Island 12 MMG 745). An interesting blend of reggae rhythms, dub poetry and gospel-tinged harmonies from Zephaniah's forthcoming LP, *Us And Dem*. Effective enough as a single, though one wonders how well it would work stretched out over an album.

**JEFF LYNNE:** *Every Little Thing*. (Reprise/WEA 12 W9799). Lynne's obsession with rockably and traditionally R&B comes heavily to the fore on his debut solo single — a half-hearted romp through bygone musical forms with none of the musical integrity he became renowned for with ELO.

## STOCK IT

**BLUE PEARL:** *Naked In The Rain*. (Big Life 12 BLR 23). Very strong release from a duo comprising former Killing Joke member *Scuzz* and American soul singer *Laurie McBroom*. The result is like a cross between Soul II Soul and mid-period Cabaret Voltaire. If Adomasi's *Killer* was good enough to get to number one, then watch this go right through the roof.

**THE DOGS D'AMOUR:** *Victims Of Success*. (China/Polydor 12/CD) CHINA 24). Though the opening minute is deceptively slow, this soon opens into an standard knees-up that should ensure an

another hit for them. For the unconverted, there is little of interest.

**PUBLIC ENEMY:** *Brothers Gonna Work It Out*. (Def Jam/CBS 12/CD 656018 0). An intriguing and fragmented track from the Fear Of A Black Planet LP that, like the last single, is unlikely to be a hit. Much of the rapping is conducted over a sample of a wild heavy metal guitar solo, though there are no obvious hooks. Uncommercial, but PE remain at the forefront of progressive rap.

## STOCK IT

**MYSTIC:** *Ritmo De La Noche*. (Fanfare 12/CD) FAN 25). Likely to be the record that dominates clubs throughout Europe over the next two or three months. Its powerful and uplifting melody lifts it several notches above most other Eurohouse efforts. Could be a big UK hit too.

**TONY TON! TONE!** *Oakland Stroke* (Polydor 12/T/CD) WING 7). First UK release for a US rap act who draw on a strong Seventies soul influence on this track from their big-selling LP. Blacksmith's remix has toughened it up slightly for the UK market, though perhaps not quite enough for a major hit.

## STOCK IT

**RUBY BLUE:** *Primitive Man*. (Fontana/Phonogram 12/CD) RB 2). Another superb release from this outstanding folk-top act, though disappointingly failed to score a massive hit with their *Quiet Mind* single a couple of months ago. Never mind, this time round, the only "get back to nature" refrain lyrics courtesy of top playwright David Mamet, and pungent Olde English harmonies should catapult them to the very top.

**THE BLACK CROWS:** *Jealous Again*. (Def American/Phonogram 12/CD) DEFA 4). Impressive debut from this Atlanta outfit that recalls The Faces in no uncertain terms, though injecting the old Mississippi bar-room blues with a Nineties freshness.

**TACKHEAD:** *Dangerous Sex*. (SBK One/Parlophone 12/CD) SBK 7014). Strange change of style for Tackhead, who lay and kick off in the direction of cameos with this ode to clean living (don't be fooled by the title). Still, it's the sort of move that worked for their labelmate Montronix, so who knows?

**POISON:** *Unskippy Boy*. (Capitol 12/T/CD) CL 582). Poison are one of the more accessible HIM outfits, and this heavily blues-tinged number from their forthcoming LP should give them another substantial hit.

**DAVID J:** *I'll Be Your Chauffeur*. (Beggars Banquet 12) BEG 243). The former Bauhaus and Love And Rockets member embarks on his solo career with a suspiciously Lloyd Cole-sounding number complete with annoyingly cryptic lyrics ("the twinkle of the stars shall be our semaphores" etc).



KICKING BACK with Taxman: reggae meets dance equals brilliant

**JULIA FORDHAM:** *Girlfriend*. (Circa 12/T/CD) YR 48). Taken from the *Porcelain LP*, another piece of wistful and exceedingly tasteful pop balladry, impeccably produced right down to the faintest brush of the guitar strings. A bit too impeccable, to be honest, and certainly not hit material.

**JOHN LEE HOOKER & BONNIE RAITT:** *I'm In The Mood*. (Silvertone CD) ORE 18). Re-working by these seasoned performers of a song that was a hit for Hooker back in 1951. This time round it earned him (and Raitt) a Grammy award, which shows what can happen if you stick around long enough.

**INDECENT OBSESSION:** *Say Goodbye*. (MCA 12) MCA 1420). Second UK release from this Australian band who toured here with Kylie Minogue recently. They look worryingly like an Oz version of Durandand, 10 years too late. The record does little to dispel these fears.



REGGAE ANTHEM for the Summer? Try Bonjo

# DISTRIBUTION TOP 20 TOP 40 SINGLES

1	3	WORLD IN MOTION...	Factory/MCA FAC 2927 21
2	3	THE ONLY ONE I KNOW	Shelton/Ten 102 10(US)
3	2	VENUS	Bonnie RUMALT 18 (PAC)
4	4	DOWN THE DO	Rhythm King 12FF 29(US)
5	3	STAR 80	Mars 12/CD MARS 11 (US)
6	6	BEHIND THE DEVIL YOU KNOW	PWS PW163 54 (P)
7	10	LOVING YOU	Debut/Arts&Crafts DERT20(US) PACS
8	9	SHALL WE TAKE A TRIP	Narada/ABC FAC 28(US)
9	8	LAYTITTS - ONE ARMED BOXER	Factory FAC 2922 (FAC) 22(US)
10	5	POLICY OF TRUTH	Mars 12/CD BONG 11 (US)
11	2	AND THAT'S BEFORE ME TEA	Topcats TRO 905 11
12	11	STEP ON	Factory FAC 2727 21
13	11	REBEL MUSIC	Decca WARC 21 1(US)
14	2	NOISE LEVEL CRITICAL	Music For Nations 12/CD MFL 134 (P)
15	NEW	ONLY LOVE CAN BREAK YOUR HEART	Harvest H19 001 (US) 132 11
16	5	TAKE ME BACK	Network/Kid/Kat NWK101 11 (P)
17	29	MADCHESTER RAVE ON EP	Factory FAC 2427 (FAC) 24(US)
18	NEW	RUBBER	Big Cat/ABC 107(US) 1(US)
19	14	CASANOVA	Fine Arts/The London Gram
20	4	ACID ROCK	Ten TMO 121 24 (PAC)
21	9	CAN'T STOP LOVING YOU	BMG BGM 152 21
22	6	THE PEE SESSIONS	Shred Fish/Fish 075(US) 1(US)
23	4	FIND A WAY	Atlantic CD Ten CCCC001 11
24	16	ELEPHANT STONE	Silverstone ORE 17 1(US)
25	17	STEPPING STONE/FAMILY OF MAN	Provision MUSIC 101 11
26	27	SHE BANGS THE DRUMS	Silverstone ORE 6 1(US)
27	25	LOADS	Decca CD 902 1(US) 1(US)
28	34	THIS IS HOW IT FEELS	Cavalera DUN07 1(US) 1(US)
29	NEW	KAOS	Decca WANTS 28 (PAC)
30	26	GHOSTBUSTERS	Bonjour 20-23(US) 11
31	23	SOON	Creation CMO 73(US) 1(US)
32	NEW	PROGEN	One Little India 12/CD 110(US)
33	21	DIFFERENT DRUM	Roundhead/Fine 119(US) 3(US)
34	33	FOOLS GOLD/WHAT THE WORLD IS...	Silverstone ORE 13 1(US)
35	29	MADE OF STONE	Silverstone ORE 3 1(US)
36	6	THE INGREDIENTS EP	Chaper 22-112 (CHM47) 11
37	1	100% TUBES TO GET IN	Start Up And Dance 21AD 1A(PAC)
38	29	HITCHHIK A RIDE	Decca 12/FAN 24 21
39	NEW	PROJECT 90	Isa/Ten 19(US) 1(US)
40	28	THE VERY BEST OF THE AIR	Big World 81(US) 00(PAC)

# TOP 20 ALBUMS

1	2	BETWEEN THE LINES	PWS 16 14 (P)
2	3	PASSION AND WARFARE	Ford For Thought 010R 11 (P)
3	4	VIOLATOR	Mars STUMM 44 (US)
4	6	THE STONE ROSES	Silverstone ORE 25 1(US)
5	3	POD	4AD CD 206 1(US)
6	5	LIFE	Cine/Mars DUNG 18(US)
7	32	WILD! I	Mars STUMM 73 (US)
8	32	BUMMED	Factory FAC 220 21
9	NEW	THE VERY BEST OF IVAN REBROFF	ABC 888 178 1(US)
10	10	THE HEALER	Silverstone ORE 35(US) 21
11	9	THE INTERNATIONALE	Libby 10711 11
12	10	REBEL MUSIC	Decca 1104 1(US) 1(US)
13	14	4 FEET HIGH AND RISING	Telstar/Big Life 11A 1(US) 1(US)
14	13	BELEZ	Music For Nations MFM 16 1(US)
15	12	FLY YOURSELF	Kid/Decca PWS 149 1(US)
16	NEW	BACK BY DOPE DEMAND (12)	Ford Bass 0107 4 1(US)
17	2	ONCE	Arctangent AW 18 1(US)
18	1	ONE A WORLD CUP EXCUSE	ABC 27C 279 1(US)
19	17	FLYING IN A BLUE DREAM	Ford For Thought 010R 14 1(US)
20	15	THE AMERICAN WAY	Providence 80 329(US) 11

Compiled by Music Week from Gallup Data

# TOP 20 • COMPILATIONS

15	12	11	10	9	8	7	6	5	4	3	2	1								
JEAN MICHEL JARRE	COSMIC THING	HOME	CHIMES	CUTS BOTH WAYS	STILL GOT THE BLUES	SOUL PROVIDER	HANGIN' TOUGH	BEHIND THE MASK	ALANNAH MYLES	FOREVER YOUR GIRL	THE RISE AND FALL OF ZIGGY STARDUST	FOREIGN AFFAIR	I DO NOT WANT WHAT I HAVEN'T GOT	MENDELSSOHN/BRUCH/SCHUBERT	THE ROAD TO HELL	HEART OF STONE	VIOLATOR	GOLD MOTHER	STRAY	PASSION AND WARFARE
Dreyfus/Voyager 8281/1	Capitol 8527	Reprise/Warner Bros/WG 233	London 8281/171	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11

20	19	18	17	16	15	14	13	12	11	10	9	8	7	6	5	4	3	2	1
THE PREMIERE COLLECTION	DEEP HEAT 6 - THE SIXTH SENSE	TENAGE MUTANT NINJA TURTLES (OST)	MOTOWN DANCE PARTY 2	DIRTY DANCING (OST)	THE EARTHQUAKE ALBUM ...	THE CLASSIC EXPERIENCE	HOOKED ON COUNTRY	THE BLUES BROTHERS (OST)	GET ON THIS - 30 DANCE HITS VOL 1	FREEDOM TO PARTY - FIRST LEGAL RAVE	JUST THE TWO OF US	THE NORTHERN BEAT	LEATHER & LACE	PRETTY WOMAN (OST)	NOW 171	SIXTIES MIX 3	NITE FLUTE 3 - BEING WITH YOU	A NIGHT AT THE OPERA	CLASSIC EXPERIENCE II
Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11

75	74	73	72	71	70	69	68	67	66	65	64	63	62	61	60	59	58	57	56	55
ERIC CLAPTON	ONE WORLD ONE VOICE	LET LOVE RULE	POD	FLOOD	TATTOOED MILLIONAIRE	PACKED!	FEAR OF A BLACK PLANET	HELLO, I MUST BE GOING!	STILETTO	LOUNGEYMAN	EVERYBODY KNOWS	THE VOICE	HAPPINESS	THE BEST OF ROD STEWART	THE BEST OF UB40 VOL 1	PUMP UP THE JAM	LET THEM EAT BINGO	THE VERY BEST OF IVAN REBROFF	APRIL MOON	AFFECTION
Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11	Capitol 8448/11

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# A&M returns to the big time

by Stan Britt  
A&M is back as a major player in recorded jazz. With new product from veteran Stan Getz and 19-year-old Vernel Brown Jr., Apasionado is the title of Getz's debut album for the label and it will be available on all three formats in July when Getz will be in the UK to appear at the Capital Radio jazz week. Signed to the

label by co-founder Jerry Moss, pianist Brown's Total Eclipse produced by ex-Crusaders' drummer Stix Hooper is a June release.

The titles are part of an ongoing programme of new recordings which include the already issued double CD by Dizzy Gillespie and Max Roach piano titles by Don Cherry (Art Deco) and Sun Ra

(Blue Delight). Autumn releases are planned for further albums by Cherry and Sun Ra as well as debut A&M set from composer-pianist Cecil Taylor.

A&M also has a reissue series with CD releases of Seventies material from its Horizon label.

Available are albums by such artists as Quincy Jones, Dave Brubeck and Chet Baker.

# Emily Remler: the warmth lives on

EMILY REMLER hadn't quite achieved the status of one of the all-time jazz virtuosos, but since 1978, when she was discovered by veteran fellow guitarist Herb Ellis, she had developed into a superbly-gifted, warm-toned performer. Her death from cardiac arrest, aged 32, while appearing in Sydney, Australia, on May 4 cruelly cut short a promising career.

Carl E Jefferson, president-founder of Concord Jazz, the label with which Remler had been closely associated since the end of the Seventies, paid his tribute:

"In an interview in October '89, Lisa Ungar asked Emily what she would most like to be remembered

for, musically. Her answer was: 'Good compositions, memorable guitar playing, and my contribution as a woman in music'. We will always remember Emily Remler for those things...and for her warmth, intelligence, her joie de vivre, and for the joy she brought to our lives."

Remler, born in Englewood Cliffs, New Jersey, studied at the Berklee College of Music, Boston, and began playing professionally in New Orleans. Her first major break came when Jefferson invited her to participate on a Great Guitars bill at the 1978 Concord Jazz Festival, at Concord, California.



EMILY REMLER: superbly gifted

For Concord Jazz, Remler cut six albums — Firefly, Take Two, Transitions, Catwalk, East To West (a tribute to Wes Montgomery, who remained her major influence to the end), and Together (which found her in the company of Larry Coryell, with whom she had been closely associated during the past few years). Other Concord Jazz appearances by Remler included the Clayton Brothers' It's All In The Family; Ray Brown's Soulary Energy; Rosalynn Cloney Sings The Music Of Cole Porter, and the eponymous album by John Giallomi. Her distinctive guitar-playing will be heard on a new Susannah McCorkle album, scheduled for release this autumn.

All present only East to Wes (CD, LP) and Together (CD only) remain in the local catalogues. **SB**



CBS JAZZ Masterpieces: the series continues

# Giants back in CBS reissues package

THE LATEST batch of 19 reissues from CBS' jazz/ blues vaults features some of the music's greatest names. Louis Armstrong, Bessie Smith, Charles Mingus, Charlie Christian, Erroll Garner, Miles Davis, Billie Holiday, and JJ Johnson are among the additions to the CBS Jazz Masterpieces series. All titles are available in mid-price CD, LP, and tape formats.

Says CBS' Philip Savile: "From the success we've already having from this latest batch of reissues — plus the Big Band quartet from last month — we shall be looking at further additions to the series, to be made available perhaps every three or four months."

"Certainly, we have the right catalogue — and I feel we have

the strongest mid-price jazz series anywhere. Reaction from dealers has been most encouraging. And we're supporting the current release with a full-colour leaflet and poster, plus T-shirts. We're also advertising at the Glasgow and Birmingham jazz festivals, as well as in Jazz Journal International, Jazz FM Magazine, and Jazz Express."

The future availability of the Masterpieces series in vinyl — bearing in mind its still-unavailable in Japan — is almost certain to continue here, adds Savile, "probably for the next three to four years. We had to fight very hard to include vinyl in our latest releases". The next CBS jazz masterpieces reissues should be available in early 1991.

**TOP 10**

1	<b>MONTAGE</b> Kenny G	Arista 210621 (BMG) C210624/CD:210622
2	<b>WHEN HARRY MET SALLY</b> Harry Connick Jr	CBS 4557531 (CD) C-4557534/CD:4557532
3	<b>SOFT ON THE INSIDE</b> Andy Shephard	Anilles AN 8751 (FI) CANC 8751/CD:ANCD 8751
4	<b>VISIONS TALE</b> Courtney Pine	Anilles AN8746 (FI) C-ANC8746/CD:ANCD8746
5	<b>PEEPING TOM</b> Tommy Smith	Blue Note BLT 1002 (FI) CTCBLT 1002/CD:CTCBLT 1002
6	<b>STRONG PERSUADER</b> Robert Cray Band	Mercury MEHR97 (FI) C-MERHC97/CD:830958-2
7	<b>A WALTZ FOR GRACE</b> Steve Williamson	Verve 8430881 (FI) C-8430884/CD:8430882
8	<b>THE FABULOUS BAKER BOYS</b> Original Soundtrack	GRP/New Note 20021 (PI) C20024/CD:20022
9	<b>DON'T BE AFRAID OF THE DARK</b> Robert Cray Band	Mercury MEHR 129 (FI) C-MERHC129/CD:8349232
10	<b>LIVE AT ROYAL FESTIVAL HALL</b> John McLaughlin Trio	JMT 834361 (FI) C-UCJ-834463

**CHART COMMENTARY**

**KENNY G's** anthology unsurprisingly surges to the top of our Gallup chart, which measures sales in High Street record stores over the last four weeks. Encouragingly, the other two new entries are by young UK musicians, both of whom also do well in our survey of specialist jazz retailers. There, hard bop drummer **Tommy Chase** also scores well with his latest release, as does **Pat Metheny**, whose Question/Answer is a new Gelfin title by the guitarist.

Compiled by Music Week from Gallup data

# Getz, Hubbard provide the Capital gains

THURSDAY looks to be the pick of this year's Capital Radio/Capitol Jazz Parade. The 1990 jazz festival, held again at the Royal Festival Hall, takes places between July 16-21.

Sharing the strong bill during the evening of July 19 are Stan Getz, with Quartet, plus the McCoy Tyner Trio, with special guest Freddie Hubbard. To coincide with pianist-composer Tyner's appearance, EMU is releasing Things Ain't What They Used To Be, his latest Blue Note recording.

July is an exceptional month for Stan Getz, record-wise. From Poly-Gram's reactivated EmArcy label comes Anniversary, featuring the Stan Getz Quartet performing in 1987 in Copenhagen plus Helen Merrill's Just Friends with Getz

strongly featured as guest instrumentalist. Meanwhile, EMU is reissuing Stan Getz' At Storyville from 1951 on Roulette.

The persuasive Getz tenor is also to be heard on Apasionado, his first recording for A&M. For those with memories of his solid successes with bossa nova in the Sixties, comes the surprise reissue of the hit Desafinado and The Gift From Ipanema — back-to-back 12" single format as part of Old Gold Records' Old Gold series.

The rest of the Capital/Capitol jazz week is, Jack DeJohnette, Herbie Hancock, Dave Holland, Pat Metheny (July 16); BB King, Dr John (17); David Sanborn (18); Lee Ritenour, Yellowjackets (20); Dave Brubeck Quartet; George Shearing/Neil Swainson Duo (21).

**SPECIALISTS' TOP-10**

1	<b>BRAND NEW HEADS</b> Brand New Heads	JAZZ/102 (JMS)
2	<b>PARADE REALITIES</b> Jazz Parade	Mercury 42113 (PMS)
3	<b>QUESTION/ANSWER</b> Pat Metheny	Gelfin (FI)
4	<b>NEW PANTS CONCERT</b> Keith Jarrett	ECM (FI)
5	<b>SOFT ON THE INSIDE</b> Andy Shephard	Anilles AN 8751 (FI)
6	<b>EMILY REMLER</b> Emily Remler	Mercury MEHR 97 (FI)
7	<b>PEEPING TOM</b> Tommy Smith	Blue Note BLT 1002 (FI)
8	<b>NEW TOWN SESSIONS</b> Lobby Lloyd & Cecil Taylor	CBS (FI)
9	<b>NEW ARRIVAL</b> Stan Getz	A&M (FI)
10	<b>LOVE CONCEPT PLAY</b> Bobby Short	Mercury (FI)

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# Better by Miles

by Stan Britt

**R**ACK OF funds continues to tempt me to suggest the Miles who wants to make his own recordings. This is especially the case if you're not affiliated to a powerful and long-established record company — for you're not a person of immense wealth.

And if, like John Miles, you intend to issue your recorded projects on your own label, operating strictly as an independent, the problems tend to increase.

So far, Miles has built up a small-but-impressive catalogue of eight albums for his Miles Music label, each providing a showcase for some of the finest local jazz players, both young and long-established. Critical reaction has been uniformly positive.

Yet finance has been a problem for Miles, since his first MM release, in 1982 — *Straight Eight*, featuring veteran tenorist Tommy Whittle and youthful saxophonist-clarinettist Alan Barnes — even though the odds are to having a reasonably well-paid job as a development engineer with the Lotus racing-car firm.

At any time since that first album was issued, he admits that he might have been forgiven for thinking it was time to quit. "Some others might — not me," he says. "There's a degree of balance in my background — after all, my father is Sir Bernard Miles! Obviously, the whole financial set up required to make your own recordings does worry for someone like me, with a purely independent, one-man-only approach.

But in more recent times, I feel more and more optimistic. For one thing, when you've got eight albums under your belt, people begin to treat you with some respect." It was Alan Barnes who was almost solely responsible for making jazz-fan Miles into an aspiring record company boss. Barnes had got in one night at Miles' favourite north London pub in Tufnell Park, with the resident Stan Greg Trio. Not only was Miles impressed by the saxophonist's performance that night, but it set into motion the entire concept of Miles Music.

As his own act of thanks to Barnes for acting as catalyst — "It really was like some outside force" — Miles paired him with Whittle for the launch album, and gave the Yorkshireman the opportunity to cut his debut LP as a band leader (*AFBillion*).

The Barnes Quartet production emerged from Jon Hiseam's Temple Music Studios, in Sutton, Surrey, during 1987, the same year which John Miles taped *A Little Blue* featuring pianist Mike Payne's Quartet (including tenorist Don Walker) and guitarist Don Cliff's Quintet with the Right Time.

Three more additions to the Miles Music catalogue followed the next year — tenorist Alan Skidmore's *Tribute To Trane*; fellow Peter King's Brother Bernard, and tenorist-saxophonist Dick Morrissey's *Resurrection Ritual*.

As pleased as he was with each of the first seven albums Miles has produced only one further new-cut MM disc. In March last year, he co-produced what he considers to be "the best album yet from



ALAN SKIDMORE: a tribute to Coltrane

**'When you've got eight albums under your belt, people begin to treat you with respect'**

Miles Music" — Holly J, a showcase for trumpeter-composer Guy Barker, leading a five- or six-piece combo including saxist Nigel Hitchcock and pianist Nigel Rebello.

Next month, Miles Music takes a different stance with the release of *For Members Only*. Licensed from the BBC it comprises a BBC Jazz Club broadcast from 1967, featuring the tenor and flute of the late Tubby Hayes fronting his then regular Quartet.

For the future, Miles is addressing the need to make his catalogue available on CD. "I hope it won't be very long before we get into CD. It's just that I still haven't the time to put that together — perhaps find a partner, someone who knows about this area."

Miles has recently signed a deal with New Note as his label's sole distributor. "Distributors always been a headache — and New Note are good at their job... and they care."

New Note's Graham Griffiths says: "We're most happy to be representing Miles Music. Already, we've found a great interest in British jazz emerging throughout the country. And Miles Music has always been captured on disc some of the most exciting younger and older local players around. And Jazz FM has been picking up on the label recently."

Miles concludes in positive mood: "Optimism is still the keyword. And that doesn't include a fervent hope that, sooner rather than later, we'll start to make some real money... and with sufficient funds I can go on making first-rate records by such marvellously talented people."

JUNE is a significant month for CBS, with 19 additions to its important jazz

Masterpieces reissue series. The mid-price series ranges back to the Twenties (Louis Armstrong, Bessie Smith, *Big Bopper*), through the Thirties (two additions to *The Quintessential Billie Holiday*), the forties (Charles Christian, *Barry James*, *Willie Smith*, *Gene Krupa*), the Fifties (*Buck Clayton*, *Miles Davis*, *Gil Evans*, *Davis*, *John Coltrane*, *Eddie Condon*), the Sixties (*Ervin Garner*, *Charles Mingus*), and concludes in the Sixties (*Earl Hines*, *Dave Brubeck*, *Thelonious Monk*, *Ben Webster*, *Harry Edison*).

**Dexter Gordon** is the focal point of the latest releases from the Steeple Chase label. (Distributed by Harmonia Mundi).

Documenting the late tenorist's own Danish Radio series, 1962-1964 are seven units, each available on CD for the first time... Also from Harmonia Mundi, come items from Enjo — one each from *Clark Terry*, *Red Mitchell*, *Phil Woods*, *Tommy Flanagan*, *Mitchell*, *Elvin Jones*... Hat Hut has two further additions to the *Steve Lacy* discography with an allstar band, including *Albert Mangelsdorf*, and *John Scofield*, providing

stimulating memories from the last *Munster Jazz Festival*.

More reissued Roulette from EMI with *Count Basie*, *Dinah Washington*, *Stan Getz*, *Lee Morgan*, *Thad Jones* (sharing an album), and *Randy Weston* with two African-tinged albums...

And more reissues from the same company, on Blue Note this time — five albums from *Jimmy Smith*, *Dexter Gordon*, *Grant Green*,

**Bobby Hutcherson**, **Lee Morgan**, and **Wayne Shorter**...

Three jazz giants feature on three budget-priced CD-only releases from Start — *Charlie Parker* (The Highest Flying Bird), *Billie Holiday* (In Person, In Concert), and *Fats Waller* (... At His Finest)... **Big Manne Thornton's** *The Original Hound Dog* is available on Ace this month, while *Storm Warning's* *Spirit* is issued on Zink, a new jazz label.

More Chess-on-CD from MCA, with reissued material from *Buddy Guy*, *Howlin' Wolf* and *Koko Taylor*... *Charlie Mariano* and *Don Cherry* appear, in CD format, on two current releases from Charly, on Affinity. The same company also has titles from *Orical* (*Joe Turner*, *Lena Horne*, *Miles Jordan*, *Honore Hampton*), *Le Jazz Official* (*Bessie Smith*, *Benny Goodman*, *Charlie Barnet*, *Johnny Hodges*, *Django Reinhardt*), and *Westwind/ITM* (*Bill Laswell*, *Peter Brotzman*, *Sonny Sharrock*, *Chet Baker*, *Art Pepper*, *Al Cohn*).

New Note brings in a quintet of Concord Jazz albums, from *Dick Hyman*, *Peter Lelich*, *Ken Pappalardo*, the *Frank West-Harry Edition Orchestra*, and the tenor triumvirate of *Al Cohn*, *Scott Hamilton* and *Buddy Tate*, whose four de force concert performances are made available on CD for the first time.

New Note is also promoting *Mal Trum*, *Marty Peck's* *Reunion*, from the same label... And it has an current release four CD-only items from the *Manhattan Jazz Quintet*, plus a lone offering from UK-born *Chris Hunter*, on *Paddle Wheel*... Just an release from Gramovision in June — from pianist *La Monte Young*... And the latest from Miles Music — the self-explanatory *Tubby*

**Hayes Quartet** — 1967 (For Members Only).

More live jazz reissues — CD only — from MusicDisc: Four top names — **Benny Goodman**, **Duke Ellington**, **Louis Armstrong**, **Lionel Hampton** — via *Bud Powell* (from Birdland, New York City, 1926 is available on Jazz Anthology...

... And jazz activity, once more, from A&M: *Max Roach-Dizzy Gillespie* (Max & Dizzy, Pans 29-89), *Stan Getz* (Apasionado), and new signing *Yarnell Brown Jr* (A Total Eclipse, First Miles (Davis), The Adorners — This 'N'at & Juliet, and The Hunt, co-starring *Wardell Gray* and *Dexter Gordon*, *Kenny Barrer's* *Trio of the Villages*, *Vanguard's* pick of the current crop from Muse, together with another guitar-based set, from the near-forgotten *Pat Martino* (The Return). All are CD-only.

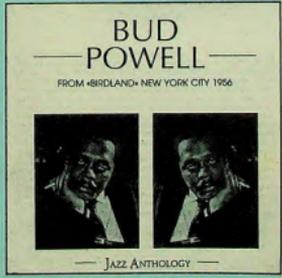
Acid Jazz from Acid Jazz Records — the eponymous *The Brand New Heavies* (The Adorners — This 'N'at & Juliet), and the Hunt, co-starring *Wardell Gray* and *Dexter Gordon*, *Kenny Barrer's* *Trio of the Villages*, *Vanguard's* pick of the current crop from Muse, together with another guitar-based set, from the near-forgotten *Pat Martino* (The Return). All are CD-only.

Another strong release schedule from PolyGram includes two new *Stan Getz* albums — *Anniversary* and *Billy High Street* (both EmArcy), plus four additions to the *Compact Jazz/Walkman Jazz series* — *Clifford Brown*, *Betty Carter*, *Michel Legrand* and *Canonball Adderley*. More from EMI also — *Miles Beach* (with *Red and Kirk's* *Rip, Rig & Panic*, and a special treat for the fans of the late *Sarah Vaughan* — *Sassy Swings* the *Tivoli*, a two-CD release, which for the first time, brings together all the titles recorded in Copenhagen in 1963. From MFOS there are two *Oscar Peterson* albums — *Motion & Emotions* and *Herbie Hancock*, plus two volumes of *British Traditional Jazz* (on Philips).

Pride of place among videos is *Tales of Gil Scott Heron* & His Amnesia Express from Castle Hending.



CLIFFORD BROWN: walking back on Walkman



BUD POWELL: back from Birdland

— JAZZ ANTHOLOGY



Putting the message across for rap music is Sophie Bramly, presenter of MTV's YO! — a message some major record companies are still ignoring, despite the music and the show's growing popularity. Stu Lambert reports

# Creating a good rapport

**S**OPHIE BRAMLY is not the kind of presenter to hide her feelings under a veneer of professional charm. When NWA can't get to the studio from Heathrow in time for their promised appearance on YO!, MTV's rap showplace, producer/presenter Bramly takes a quick verbal swipe at the absent Americans for disappointing her and her viewers. "I love those boys but I'm still mad at them," she asserts, but it's not serious. "Actually they're really nice kids."

French-born Bramly is probably the best exponent of Euro-VJ cooler language is street-smart English with a warm French accent, her presentation uninhibited and slightly hyper, like someone playing you their freshest buys from the specialist record shop. She giggles scornfully with guest She Rockers Aura and She-Roc over Big Daddy Kane's loverman posturing in a video, chats idly about the girl's forthcoming album and introduces each video with the authority of a woman who really knows her stuff.

Bramly left France for New York in 1980 and documented the nascent hip hop scene in magazines, with a book of still photography and on TV and radio. She's taught breakdancing in Red Square (on a visit with New York graffiti artists Futura 2000) and has been dubbed the Queen of the

Zulu Nation of France by Afrika Bambaata. Going on to produce shows on black music for French TV, she joined MTV Europe at its start three years ago and the thrice-weekly YO! is really her concept.

YO! is MTV's most watched show in the UK and second most popular across Europe; Bramly says it's becoming very well-known in clubs and is also shown at rap concerts. The show was voted best music show by *Cut* magazine last year.

"I wish that rap was more respected by record companies," she says. "It has generated massive sales with almost no media attention. The Nineties are all set towards the various forms of dance music — but record companies can't relate to rap acts."

Chart rap acts from Salt'n'Peppa to the Jungle Brothers have visited the studio opposite TV-am in Camden, but Bramly says, "The record companies can't be bothered. Ireland are good and others are starting to recognise YO! and so sometimes artists are in the country and available and they [the record companies] don't contact us."

The numerous dance and rap subsidiaries set up by major labels haven't improved matters much. MTV deals with the international section of labels and if some big star from the big label is in town, Bramly finds it hard to get atten-



SALT'N'PEPPA meet up with Sophie Bramly

tion. Her forthright opinions do sometimes wake the labels up: "I'm not afraid to say things on-air — I'll say a record is shit if I think so and I've had some problems with reactions to that," she says.

YO! shares only its title with the long-standing rap show broadcast by MTV in the US. "The format is very different, totally different really. We're in touch and we share crews sometimes," Bramly says. There is one guest on each half-hour show and their video is played along with four new releases, usually the standard record company promo.

Particularly among the hardcore acts, Bramly's first love, there are few opportunities to make broadcast-standard videos. UK and European rap videos are scarce and the clips are only aired once on YO!. "I try to give the artist the chance to talk. There aren't many outlets for that in Europe, but rap has things to say. There are more places for artists to get access and express themselves in the US," she says.

"I'm fascinated by the way rap's changed the street. The Bronx has just cleaned up since the early Eighties because of rap."

Certainly Bramly has had no problems with bad behaviour from her hardcore guests; the only act she regrets inviting in are the Fat Boys — "they were so incredibly dumb."

While Bramly is prepared to walk the line on rap/dance crossover and has featured Techno-tronic and Rob'n'Roz on YO!, there are limits to her interest. "We played the first single Mantronic did with Wandress but not the second — no point," she says. Her lips for success at the moment are Digital Underground, Booyah, Tribe, Monie Love and A Tribe Called Quest, "making it big on the strength of albums in a field where most artists expect a short career. But it's everywhere — 2 Live Crew had two weeks at number one in Europe with Me So Horny."



SOPHIE BRAMLY: exuding Euro-VJ cool

**'I wish that rap was more respected by record companies. It has generated massive sales with almost no media attention. The Nineties are all set towards the various forms of dance music — but record companies can't relate to rap'**

## STATION PROFILE

### 103

CNFM HAS been broadcasting since February 1989 to Cambridge and the surrounding area. Group programme controller Adrian Crookes says "CNFM was set up as a digital stereo station — it goes with the high-tech Cambridge image. There's only one turntable in the station."

#### MUSIC POLICY

Crookes says: "Melody is still very important in daytime play. We wouldn't necessarily put a record straight on to the A list. For example, Joan Armatrading would not be put straight on to the A list." He programmes the A and B lists by using Selector — "a wonderful tool" — which is keyed into the CD juke box system. The station doesn't play a lot of dance although Crookes says "good radio records will be played." Recent inclusions on the A list were Jane Child, Billy Joel, Hothouse Flowers, Belinda Carlisle and Fairground Attraction.

#### PRESENTERS

David Tighe starts off the day with "lots of music" on his breakfast show followed by ex-Radio One DJ Dixie Peach from 9am-12. Mark Simpson opens the afternoon from 12-3pm followed by Mike Souza from 3-6pm. Every weekday evening at 6.30pm, following the news, is *Live Alive* presented by Mick and Sarah Jane, cham-



ADRIAN CROOKES: group programme controller at CNFM

pioning local bands like The Bible. They have increased their ratings by half over the last 18 months for their show, and adds Crookes: "more than doubling Radio One's evening audience in this area with a weekly reach of around 74,000 people." Other specialist shows include a dance-orientated show hosted by Chris Brown, a local soul DJ, jazz on Saturday nights with Harry Gilltrap, and, during the term-time, students doing their own programme on Sunday evenings after the Network Chart. Syndicated programming also includes Benny Brown, David Hamilton and Saville's Travels.



DAVID TIGHE: kicking off the day with the breakfast show

#### AUDIENCE

1989 Jicar figures show CNFM and affiliate station, Hereward reach 36 per cent of their 25-44 year-old target audience. Crookes says "This is a growing audience of more than 400,000." CNFM's main competition is Radio One followed by Saxon, BBC Radio Cambridge and Chiltern.

#### THE INDUSTRY

The station receives very few visits from sales teams and phone calls are rare although Crookes makes special mention of the service CNFM receives from CBS and Virgin. SARAH DAVIS

**The Music Circuit uses government money to promote Caribbean and African music. Stu Lambert meets Paula Fraser, the guiding force behind this new and unique body**

# Reggae gets a bite of Arts Council pie

**M**ENTION THE Arts Council and many minds still imagine huge subsidies lavished on opera and ballet or support for obscure arty events. Yet the government-funded body is now backing some lively reggae, soca and African music through an organisation called The Music Circuit.

Since March 1989, Paula Fraser has been scouting new and established talent from such countries as Jamaica, Zaire, Cameroon and Trinidad and arranging for them to tour in the UK through the African, Caribbean Music Touring Circuit, to give its full title. There is also a separate Asian touring circuit.

Calyso king Mighty Sparrow headlined the first Music Circuit tour last August, finishing up with a date at London's Hammersmith Palais. October saw the Africa Rhythms '89 tour with Papa Wemba and Gaspar Lwaila. As well as these fairly-established world music acts, Fraser is bringing over less familiar names including The Mystic Revelers, a reggae

band new to UK fans but who have been getting a lot of attention in Jamaica. They played at Reggae Sunsplash '88 and '89 and the Jamaican celebration of Nelson Mandela's 70th birthday. One of their songs, Mash Down Apartheid, was produced by reggae luminary, Jimmy Cliff.

At the Hackney Empire for the third gig of The Mystic Revelers' 10-date tour of late May and early June, Fraser declared herself delighted with the response to such an unknown act, having seen them pack out Manchester's Band On The Wall and satisfy a small but appreciative crowd at the Sadacca centre in Sheffield. Support has come from Radio One DJ Ranking Miss P and WNK's Colin Francis, Sunset Radio co-promoted the Manchester date and the Hackney gig was backed by Brixton station Choice FM. The album isn't yet available in the UK. Negotiations were proceeding with Jetstar and other labels during the visit.

Anyone making the assumption that arts-sponsored stuff is bound to be oddball should think again — The Mystic Revelers are classy. Billy 'Mystic' Wilmot is a high-boned, bearded lankan who has fronted the Mystic Revelers since 1982. His voice is like Bob Marley's — medium-weight and happiest in higher ranges. Add to this the strong material, pitter-patter of simmering social protest and joyful light reggae for the beach or the car, and the band's potential

The Music Circuit



for wide appeal becomes clear.

War Planes, their self-pressed 12-inch single was one of the highlights of their set at the Empire, though a half-full seated venue rarely brings out the best in an act or an audience.

Paula Fraser has trodden the music/public sector path for some time: she used to manage the Jazz Warriors, produced events for the GLC and worked with the Clean Break Theatre, which involved women ex-prisoners.

The Music Circuit is directly funded by the Arts Council, covering all the costs rather than giving an annual grant, though help with tours comes from regional arts councils.

The Arts Council wants Fraser to set up a funding organisation. It also wants the circuit to attract commercial sponsorship. Fraser, meanwhile, has retained British marketing company WMP&P, whose clients include Steel Pulse, Choice FM and concert promoters BKO. But she foresees a hard road ahead.

"Sponsorship's always in my mind," she says, "but we're competing with the likes of the Royal Shakespeare Company for commercial interest and many of the firms haven't historically seen black people as their market. There is a group of companies known for the sponsorship of black projects, but Red Stripe, for example, are tied up sponsoring the [Notting Hill Carnival] and a lot of the others, such as the hair-care companies, tend to go more for the things like fashion shows."

Fraser observes that many UK companies have very strong interests in Africa and the Caribbean: "Why shouldn't Barclays Bank and the others sponsor black music?" she asks. British Airways, for one, has been approached for help with plane tickets.

The Arts Council also aims to encourage black venues and promoters through the circuit. For many, promoting at a professional level involves a lot of learning: targeting audiences, making cashflow projections and keeping accurate books.

"Three years' established book-keeping is required for regional arts association funding, but often these promoters are people who've been keeping notes on the backs of envelopes," Fraser explains. "They've often been running a one-man show in black cultural and community centres, with no help from councils or regional authorities."

She offers promoters help with determining their particular audience. A questionnaire helps them think methodically about their approach. Setting the ticket price right is important and is one of the areas where subsidy is vital. "Without it the venues just couldn't take the acts," says Fraser. "You can't charge London ticket prices in the North — there's still a great deal of poverty there and in some places you couldn't charge more than £2.50 a ticket!"

Yorkshire Arts provided half the money for the Sheffield gig — the first time the Sadacca centre had received any money to promote a musical event.

The immediate future for the Music Circuit holds a tour by Trinidadian calypsonian David Rudder who should attract large audiences in the bigger cities. The tour is to be co-sponsored by London Records, Rudder's UK label. Also planned is a visit from Cameroonian five-piece Les Teles Brules, who sing in four languages and appear on stage with painted bodies and shaved heads. "Look provocateur et musique terrible," said a reviewer of their 1988 shows in France.

In the long term, Fraser would like to expand into European promotion. "The organisation's a bit too small at the moment — I'd like to attract foreign sponsors who might get together to sponsor an international tour."

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Despite new and legal black and ethnic music stations emerging, reggae still has a relatively low program priority among broadcasters. Stu Lambert reports

## A stormy passage with ex-pirates of the airwaves

bufling reggae label Green-sleeves, when he aired his opinion of the new increments in MW (April 28). Cracknell claimed that many people who had initially tuned in to stations like Choice and Manchester's Sunset were disappointed with the music they heard — particularly the death of reggae during the daytime — and had returned to the pirates. He further alleged that unlicensed broadcasters who had closed down when the increments began broadcasting were considering returning to the airwaves due to public demand.

Cracknell's criticisms form part of a widespread dissatisfaction with the management of the new radio initiative. The future of the new ethnic and minority broadcasters is important to reggae. Previously, apart from sporadic chart singles, reggae has been restricted to specialist DJs like Ranking Mix P on Radio One or Captain's David Rodigan and other minority slots around the IR and BBC networks. These shouldn't be undervalued. They often play the best that's around to listeners who couldn't hear it any other way.



BROADCASTERS BACKING reggae: Choice FM's Daddy Ernie (left) and DJ Elayne of BSB's Power Station

But reggae doesn't exactly fit the specialist music slot; it's electric, often commercial, youth music with a strong metropolitan following and clear historic ties to rock and soul. As such it is ripe for the kind of expansion which the dance scene has recently undergone. A flourish of new stations which play reggae as a matter of course could give a shot in the arm to record

labels, clubs and the UK's reggae bands, singers and DJs.

The Home Office stipulated that unlicensed broadcasters would have to cease transmission for a period before they would be considered for a new franchise. So many people expected the new broadcasters would be legitimate replacements for pirates. This is a desirable move, formalising arrangements for frequency allocation and output power, licensing and royalty payments, and stopping the hyping of records which is common practice on pirate stations.

Indeed, several new franchises were almost straight handovers: KFM in Stockport, For The People in Bristol and most notably KISS FM, which opens as a legal, London-wide dance station in September, all operated under the same names as unlicensed broadcasters.

But those who expected all-day reggae, even the lovers' rock variety which is the staple of many pirates, have yet to hear it.

Daddy Ernie isn't convinced that an incremental station with large daytime reggae output would be viable at the moment. He's the presenter of the UK's first legal, five days-a-week reggae show (on Choice). He does club dates and owns two west London record shops — a man in touch with his reggae audience.

"If I certainly work musically, but financially it wouldn't be viable," he declares. Ernie has DJ'd in the past for pirate stations LWR and Time FM. He points out that the scale of operations and the flexibility of bargaining for ad revenue is completely different for legal stations: "You can't get by on fifty quid for hyping a record, you've got the IBA to satisfy, PPL returns..."

Though Ernie plays some dancehall and harder sounds on Mondays and Tuesdays, he includes soca and lovers' rock, oldies and British talent on other evenings. "I'm not going to play a non-stop barrage of reggae to a couple of people round the corner. Remember, Choice FM is not just broadcasting to Bristol, it covers all of south London, white and black people."

Ernie's Friday night reggae chart is automatically scheduled for daytime play and he advises the playlist panel on other suitable tracks. "Some stuff's definitely not for radio," he judges. "But I like Tiger, Admiral Bailey, Ninja Man. DJ of the moment is without question Shabba Ranks."

Ernie believes reggae is undergoing a healthy consolidation. "People are getting their studios together: Arwa, Tippa Irie, Peter Hunningdale. Labels like Mango and Virgin are signing up a lot more; Taxman's on 10 Records now."

"My shop, a reasonably busy shop, sells a lot of lovers' rock, mostly to the 25 to 35 group. Especially the girls, they like a good tune. That stuff has longevity. We've got to get back to sounds like Marcia Griffiths and Beres Hammond first; then we can bring in DJs."

There is also a range of home-grown reggae to attend to: "As-would-of-course, Tippa Irie, Peter Hunningdale, Labels like Mango and Virgin are signing up a lot more; Taxman's on 10 Records now."

Choice's MD Patrick Berry also advocates a measured pace. He feels that the advertisers as well as the public need time to adjust. Reggae still has an image problem which would threaten the viability of its station.

"The kind of person who would be placing ads with such a large concern still associates reggae with a certain kind of person; even Bob Marley has associations with rasta-ism, which a lot of people don't understand," he argues.

Glen McLarty, chairman of Bristol's FTP, says: "All increments are the image-makers for reggae. Promote it right and it will deliver the money-spending audience that you want."

Like Choice, FTP programs selected lovers' rock and light reggae among the daytime soul and dance. "UB40 are having great success with remakes of great Jamaican songs — the kind of songs we program in the day," McLarty says. "Lovers' rock, too, it can capture an audience instantaneously."

On weekday evenings various DJs introduce the Reggae Rockers Show, daytime reggae charts on day. An advertising, McLarty states that Independent Radio Sales has "done a marvellous job. They've come in on target for national sales." Jackie Timberlake, senior IRS's West & Wales team, reports no reluctance on the part of agencies to embrace the ex-pirate's audience, though FTP promotes itself as a youth station rather than a black music station.

Further expansions in the growth area of reggae broadcasting are coming from television, with BSB's Power Station powerstage. Junior Tucker for two weeks and airing the limited amount of available videos on three shows: Global Juicebox, Swingshills and DJ hall and harder sounds on Mondays and Tuesdays, he includes soca and lovers' rock, oldies and British talent on other evenings. "I'm not going to play a non-stop barrage of reggae to a couple of people round the corner. Remember, Choice FM is not just broadcasting to Bristol, it covers all of south London, white and black people."

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# When thinking small equates big business

by Gerald Mahlowe

IN THE early Seventies, Tin Pan Alley's most famous son, Dick James, was successfully spreading his DJM publishing operation into the fields of recording and management via Elton John, his second legendary signing after The Beatles.

"There is," he was quoted as saying then, "no such thing as a music publisher, pure and simple, any more."

Yet nearly 20 years on, the late man's son, Stephen, is just that: a music publisher, pure and simple, with no wish to diversify.

"I've stopped having those ambitions," he explains bluntly. "I think it would be getting back to the old sort of vicious circle I was wrapped up in with DJM. During the Seventies, we had our own sales force on the road, we had offices all around Europe plus two in America, and we had about 120 staff. And, rather like Island Records found recently, we were too small to be a major and too big to be an independent. We were on a bit of a treadmill."

After his father died, James Jr sold DJM to PolyGram and started afresh with his own Dejanam, and "I'm much happier being a publisher, thinking smaller," he says. "What we tend to do is try and find the singer-songwriter before he or she has a deal, and develop them to the point where a record company wants them. That, to me, is good old creative music publishing, in so far as it's available nowadays."

Keeping only the administration deal with Mr & Mrs Music from the DJM days — which gives him close working relationships with Tony Hatch and Jackie Trent — he has added then James' own record publishing division Thomas Lang, the sub-publishing of his former Tom Snow and Reuben Blades, plus nearly all the songs his father was involved with writing when he was a successful singer in the Fifties. "I bought them up for sentimental reasons, but there is, in fact, commercial value in one or two, particularly Pink Loobbaubs, which Max Bygraves has re-recorded for his next TV-promoted album."

But James' conversation these days dominated not by pleas for his catalogue but by concern for the general health of the industry he's worked in for 27 years now, or the BPI to refer the old mechanical royalty to tribune is, "an enormously burdensome step," he says of today's retroing issue. "The fact is, the record companies have become unbelievably greedy. They're trying to squeeze everybody."

Prepared to say what many others must be thinking, he goes on: "They've been using a false argument to retain high CD prices, so squeezing the retailers. They've been using the controlled composition clause, which I believe to be illegal, and the free synchronisation



STEPHEN JAMES: a publisher, pure and simple

**'Rather like Island Records, we were too small to be a major and too big to be an independent. We were on a bit of a treadmill'**

licence, which is not talked about as much but comes within the same sphere, to reduce their singer-songwriters' royalties by the back door, so to speak. And now, by refusing to negotiate on a reasonable basis with the MCPS, they're trying to squeeze the publisher and composer, too."

There's more. "They've moved towards central licensing because it saved them 10 per cent, maybe more — and publishers, who are losing money as a result, did as much as they could, I believe, to accommodate them believing they were going to get the BIFEM agreement. Now the goodwill isn't being returned."

"We're all in this industry together and I think it's about time the record companies owned up and paid a rightful mechanical royalty. Ten out of the 12 EC countries are happy with the BIFEM agreement and it's obvious we should be moving towards one deal that spans Europe."

Chipping away at mechanicals is just part of a wider, more sinister scenario for companies like Dejanam, he thinks. "The margins we're operating on nowadays — anything from 25 per cent down to 10 — are already very small, and I think that the long-term aim of the major multi-media companies is to try and move the industry to a point where the independent publisher cannot survive at all, because the margin just isn't there. They want total control!"

Logically, he doesn't expect the publishing divisions of the conglomerates to side with him. But as for the independents, "the BIFEM agreement is the only protection that we can look to now. We are committed to obtaining it," he says.

EDITIONS ARE manageable marketing concepts — particularly for CD packages. And this month EMI joins the fray with The Beethoven Edition, incorporating some of the influential conductor's finest recordings.

Its release is timed to coincide with the nationwide July screening of a Yorkshire TV 90 special, Beethoven — a play written by Caryl Brahms and Ned Sherrin starring Timothy West. This could kindle wider interest in the conductor who died in 1951 after making such an impact on British musical life in the first half of this century.

EMI has already digitally remastered 15 Beethoven titles and issued them on CD. But last week it announced a further seven which, for the first time, bear a corporate packaging idea, The Beethoven Edition.

Interestingly, four of the seven titles are licensed from CBS Records — acclaimed recordings Beethoven made for American Columbia between 1950 and 1955 and released in the UK on the Philips label. This unusual collaboration between two major companies — which involves music by Balokirev, Sibelius, Tchaikovsky, Beethoven, Schubert and Mendelssohn — opens the way for future projects which could be of real benefit to the collector.

The most-wanted, releases centre on Beethoven's work with the music of Jean Sibelius — the composer wrote a series of letters to the conductor thanking him for recordings and radio performances.

The live performance of Sibelius's Symphony No 2 is coupled with Dvark's Symphony No 8 [CDM 7633992]; there are two

Sibelius programmes, Symphony No 7, Tapiola, The Oceanides, and incidental music from Pelleas et Melisande [CDM 7634002]; and The Tempest; Finlandia, Karelia Suite (except Scenes Historiques and Festive) [CDM 7633972] — which came from CBS.

Stefan Bowm, EMI UK label manager, says there will be a further Beethoven Edition release next year. He also anticipates that, gradually, existing Beethoven CD product will be re-packaged in line with the Beethoven Edition design.

The Beethoven Edition cannot be compared fairly to BMG Toscanini Collection with its 82 CDs because the Englishman did not have such an international reputation as the Italian. Nevertheless, Bowm hopes that while the Beethoven Edition is an EMI UK enterprise, it will be taken up by other countries.



THE WORLD'S leading tenors — Carreras, Pavarotti and (extreme right) Domingo — met with conductor Zubin Mehta to rehearse for their World Cup appearance

## Labels in grip of Nessel Dorna fever as top tenors team up

IT WAS all smiles, if not hugs, when the world's three top tenors — Jose Carreras, Luciano Pavarotti and Placido Domingo — met with conductor Zubin Mehta to rehearse for their World Cup appearance at the Baths of Caracalla on July 7, the eve of the final.

"But in the market place, it was a different story as the marketing divisions of their companies logged it out, pursuing massive sales as Nessel Dorna fever took hold."

"Accept no substitute," proclaimed Decca in promoting its Pavarotti recording; the real McCoy, recordings on BBC Grandstand's programme. But the Decca single and the stickered Essential Pavarotti album was under pressure from two

Domingo albums, one marketed by Epic, and the other from WEA. "Sometimes substitutes score the winning goal," retorted wackerworking Bill Holland, classical manager of WEA. His label has Domingo's first recital with Taliesin — containing Nessel Dorna among other operatic favourites. A cheeky ad describing Domingo as the Essential version will not have gone down well with PolyGram Classics, his previous employer.

And, more by coincidence than design, EMI has released two titles with the same recording of Nessel Dorna sung by Jose Carreras; Great Spanish Tenors; and Tenorissimo, the last a Philips Marconi compilation.

## BRIEFS

● VLADIMIR ASHKENAZY, a Decco artist, appears on EMI this month in the live recording of Rachmaninov's Piano concerto no 2 (Andrei Gavrilov) and Tchaikovsky's Symphony No 4. The result of ASHKENAZY's widely-publicized return to Moscow in 1989, it will be released later on laser disc and VHS video. The release [CDC 7540032 and on LP] has been hailed in the series of Viennese and the RPO, and is the EMI CD/top of the month, with a reduced price for the month of sell-in.

● MERIDIAN RECORDS is issuing a one-CD selection of songs from its double album set of Housman's A Shropshire Lad sung by Graham Trewe with Roger Vignoles, piano (CDE 841185). The Gramophone Award winner is still available on tape [KE 77031/2]. The label's new releases include chamber music with fortepiano by Mozart played on authentic instruments by Christopher King and friends (CDE 841136), and the last volume in the series of Viennese Organ Symphonies played by David Sanger, Nos 1 and 2 (CDE 841192).

● LEONARDA, the US label devoted to women composers' music, is being imported and distributed by Albany Records. There are five titles on CD, including music by Thea Musgrave (LC328) and Journeys: Orchestral works by American Women (LC37). Leonarda is imported to order, so 30 days delivery must be allowed. Retail price is £6.99 for tapes and LPs, which includes p&p.

● RCA WILL benefit from the publicity surrounding Sony Classical Horowitz: The Last Recording for his two latest reissues. June sees the CD versions of Horowitz' performance of Beethoven's Appassionata, Moonlight and Waldstein Sonatas (GD.GK 60375) as well as two popular piano concertos, Tchaikovsky's No 1 and Beethoven's Emperor (GD.GK 87992).

## CHOICE

David Nice considered the various recordings of Gershwin's *An American In Paris*: the Philips recording, with the Pittsburgh Symphony Orchestra conducted by Gervin (412 6112, and on LP/CD).

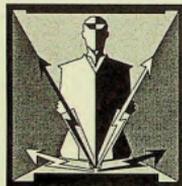
● THE NEW Nimbus CD catalogue is now out, covering its classical music, spoken word and few jazz recordings. The available tapes are also included. And Decca has issued a useful catalogue of its mid-price CDs and tapes, which includes the recent issues of Your Hand-Beat Tunes, Ovation and Grand Opera.

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Dance  
AND DISCO

# James Hamilton

C O L U M N

COMPACT DISC may be the format of the future, but a couple of current pre-release promos have created a stir by reverting to formats from the past not normally associated with the still 12-inch-orientated dance music market. First of all, white labelled just on seven inch came the excellent **Dancin' Danny D** produced tenderly anguished soulful joggin' **DANNY MADDEN** Facts Of Life (Eternal YZ473), followed now (ahead of full WEA release in a fortnight) on single sided 10 inch by the **Soul II Soul**-ishly tempoed octave scaling **Danceless Williams** classic reviving **TAMMY PAYNE** Free (Bristol Baseline Productions BPM 97). Amusingly, and with commendable accuracy, that latter catalogue number is also the actual Beats Per Minute number! (For the record, Madden is only just over 1 bpm faster "98bpm" definitely being the heat of the moment in London at least.)

Incidentally, the dance music market really is still 12-inch-orientated, and an important point worth consideration by manufacturing companies is that many independent dance music labels are experiencing increasing difficulty finding sufficient vinyl pressing capacity for their releases. Although the trend otherwise may understandably be towards CD and cassette, vinyl is likely to remain the sound carrier favoured by disco DJs for some time to come as it is easier and quicker to manipulate, especially by mixing jocks. However, I imagine that one day CD versions of dance releases will have the start of their breaks, vocals and other cueing points, encoded for rapid access by DJs, rather as **Motown** used "eye-cue" scrolling bands on its 12-inch promos back in the late Seventies. It is also not inconceivable that vari-speed multi-deck CD players will be developed that can automatically fine tune their

revolutions per minute to synchronise encoded rhythm pulses between separate CDs—something for the boffins to work on? There's no knowing what creative DJing techniques will emerge out of future technology to supersede scratching.

Right, on to the current dance releases. Imports getting attention include the **Indeep** classic reviving (likely to eclipse an earlier UK remake by **Olimax & DJ Shapps**) but much more loudly shuffling **COLDJAM** featuring **GRACE** Last Night A DJ Saved My Life (Italian Fun Records FUN 008). **Bizz Nizza**-type exciting live crowd effects backed simple galloping instrumental **GTO Pure** (Pure Energy) (Dutch Go Bong) Records BANG 004). **Lennox Dee & Tommy Musto's** 1987 house instrumental newly remixed (for the second time this year) bossily throbbing **FALL OUT** The Morning After 1990 Remix (US Fourth Floor Records FF-1114). **Gap Band** classic reviving languidly mumbled and moaned mellow reggae-ralling **RICH NINE** with **Special Guest JEFF REDD** Outstanding (US Motown MOT-4720); jolting message rap by California's biggest names **THE WEST COAST RAP ALL-STARS**. We're All In The Same Gang (US Warner Bros 0-21549).

Reviewed on import last week but rushed out here next week is the **Roberta Flack** classic reviving and in fact London recorded by a brother and sister team previously known as **City Heat**, now **Soul II Soul** associated **Simon Law** produced superb cool **JOANNA LAW** First Time Ever (CityBeat CB 1292); attractive piano tinkled and afro flavoured though **Soul II Soul**-ishly tempoed, Italian instrumental **VOICE OF AFRICA** Hoomba (Tom Tam Records TTT 027); **Dancin' Danny D** produced **O'Joys** anthem reviving uncluttered choogling **DARRYL PANDY** I Love Music

(Eternal YZ4781) **Ben Liebrand** remixed rhythm enhanced though not radically different 1983 rambing rap classic **GRANDMASTER MELLE MEL & THE FURIOUS FIVE** White Lines (Freestyle Remix) (SugarHill Records SHRM 00), with Castle Communications) dubwise reggae base bumped and pinose piano jangled repetitively intoned straggling **GARY CLAIR**-On-U Sound System Beef (The Future Mix) (PerfectO Records PRL 1), via BMG), as yet unscheduled but hot on pre-release, **Bristol Baseline Productions** remixed languid girl crooned mellow gently jiggled swoying **EVERYTHING BUT THE GIRL** Take Me (Clifton Mix) (Blanco y negro SAM 673); **Mike Stevens** produced and **Reid** co-penned funky drummer shuffled contemporary if not particularly distinctive **OLEN GOLDSMITH** On The Line (RCA PT 1), via BMG), brought on though routine pop aimed scampering **49ERS** Girl To Girl (4th + B-way 12BRW 174);

nerve acidic electro techno instrumental the **Berick May** masterminded act's first new product for ages) **RHYTHM IS RHYTHM** The Beginning (Kool Kat (Kool T600, via Pinnacle); mist and newly remixed, in fast talked rap and funky drummed instrumental mixes, nervy jiggling the **ADDIS POSE** In The Warriors Dance — All Wrapped Up Remix (Warriors Dance WAF 14R, via Spartan) **Smith & Mighty** co-produced though uptempo swirling lighthearted **FRESH 4 (CHILDREN OF THE GHETTO)** FEATURING **SISTER REDZ** Release Yourself (10 Records TENX 301); **Shep Pettibone** mixed **White Linen** based swingbeat **LOUIE LOUIE SHIN'** In The Lap Of Luxury (Epic 655738 6); popular at certain raves, **The Waterboys** pop-rock **Louie** covering atmospheric bumpily joggling **LITTLE CAESAR** The Whole Of The Moon (A.I. Records 12 eu 1, via Total/BMG).







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**Vested interests argue there is room on the shelves for DAT but CD-happy consumers don't seem to share their enthusiasm for yet another format. By Jeff Clark-Meads**

**D**IGITAL AUDIO tape faces some massive obstacles if it is ever to become established in the UK. One high hurdle is the lack of a consumer buzz about the format; another is the questionable availability of software; a third is the problems record stores will face in trying to sheehorn a fifth format on to already crowded shelves.

Those with a vested interest in DAT say that it will generate consumer interest in all music and will, therefore, justify the space it occupies in even the most packed-to-the-gunnels Our Price.

Yet it remains to be seen whether retailers, particularly smaller independents, will be prepared to curtail their coverage of the burgeoning cassette, CD and video markets to accommodate DAT. On the basis that they don't have enough room as it is, it may be that software for players with a price tag of around £500 is for the megastores only.

# Is all DAT glitters gold?

The question then arises: if DAT's introduction to the UK is to be low-key (see p1) and retailers are not generally carrying the software, who will know it's out there?

Indeed, is there a section of music buyers who actually want to know? Given that CD continues to capture the punters' imagination — and their spending power — will they be prepared to fork out on another expensive format?

Ask those involved in DAT and they give a resounding "yes". They argue that tape is the country's favourite format (despite CD's spectacular success, most albums in the UK are still bought on cassette) and DAT will exploit that fact.

So, will there be an enthusiasm from record companies to release their product on DAT? Not insignificant operations Factory and Nimbus have already done so and attracted a great deal of interest and publicity by it.

It would be cynical to suggest that these releases were merely attention-seeking devices, but few others have rushed to follow suit. The majors, of course, have all toed the music industry corporate line, refusing to release DAT product until the players are fitted with the Serial Copy Management System. This device prevents digital-to-digital cloning of one DAT cassette to another although it does allow

the digital transfer of information from a CD to a DAT tape.

The industry now has an agreement with the hardware manufacturers stating that both sides will press for legislation making serial copy circuitry compulsory and, in the meantime, the hi-fi companies will voluntarily include the appropriate chips anyway.

But will all of them volunteer? The Japanese have gained a reputation as the Western world's worst respecter of copyrights and it can be guaranteed that a number of unrestricted machines will find their way into the UK.

Those machines are unlikely to come from major manufacturers. In the main, they have their own copyright interests through their ownership of record companies. The big movers and shakers in the market are already coordinating the release of proprietary-restricted players and DAT software to the world. Each has a global gameplan for several years to come.

Once again, though, their success will not depend on the quality of their marketing or the innovation of their strategies. It rests on whether the public wants DAT. The final straw for DAT may be the plan by Dutch electronics giant Philips to launch a combined digital/analogue recording system



based on the existing compact cassette it invented.

Unlike the Philips system, DAT machines will not play cassettes in the current format and so inevitably face much greater consumer resistance.

Philips is refusing to comment on the new system. The company's UK group marketing manager for audio products, Tony Hall, will not even confirm whether the system exists. But reflecting Philips' long-term opposition to DAT — originally based on the fact that a premature launch would muddy the waters for CD — he confirms that the company has no plans to launch a DAT player in this country.

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# Today's

## D I A R Y

OK, LET'S face it. In entertainment terms, a Copyright Tribunal may not compare with the Rolling Stones at Shea Stadium. But, we suspect, the majors' arguments for why they can't pay a role the indie are happy to pick up will be interesting indeed if and when they ever get laid before the tribunal panel... Seems the **Dave Robinson-Island** court case ended in something of a nil-nil draw — or at least it would have done had it not been for lawyers' fees. Apparently Robbo received a £50,000 payment from Island but had to hand it back to pay for costs. When told he was getting the money, we hear the racing-mad entrepreneur replied: "If you just give it to me now, I can treble it at Ascot next week..." We like to think our wall charts are well used but our radio map has been such a popular reference tool that we owe an apology to a firm called **Support Architects** who are understandably miffed at getting an avalanche of calls for new radio station **Choice FM**. Please note the correct number for **Choice FM 071-738 7969** — and amend your radio map now... BPI anti-proxy coordinator **Tim Dabbin** reckons last week's raid in Huddersfield [p4] was the first full-scale bootlegging operation to be busted under the new **Copyright Act**. Interesting to note that this some piece of legislation is requiring the BPI to negotiate for new mechanical rates. One sword, two edges.

**JUST WHEN** you thought the UK retailing scene was as hot and competitive as it could be, there comes another force. Representatives from **Musicaid** — a sort of American Our Price — have been back in the UK making enquiries about the market... We always knew that EMI's shop-dressed &R chief **Nick Gatfield** was a hunk, but now **Options** has dubbed him one of the 50 sexiest men in Europe. The ex-Dexy's man is in good company, also in the list are those epitomes of manhood **Ken Livingstone** and **Robbie Coltrane**... As **PWL** and **CBS** lock horns over the use of the Hit Factory name, it's amusing to note that practical considerations — like making records — have not been forgotten. Epic critic **Shakira Stevens** is currently "laying down some tracks" at **PWL's Hit Factory [oops!]** studio... Did you know the **Sony Walkman** is 10 years old this month... Custom presser **Knops** has a new line in product: cuddly **Toy Bunnies**. **Dookey** knows it would be cynical to suggest that they're made from pieces of old cuddly toys roughly cobbled together... International rescue: **CBS** chairman **Paul Russell** had to be flown home from Germany after going down with chicken pox... **Mrs Thatcher** may not be entirely convinced that the cold war is over, but **RAF** helicopters are linking up with Soviet tanks in Berlin as part of **Roger Waters'** *The Wall* extravaganza...



**TIGER FLEET:** A mass of fans greets heavy metal band Tigerlitz at Tower Records in London's Piccadilly Circus.



**HORSING AROUND:** George Strait and four-legged friend are the focus of attention outside the Dominion in London.

OVER THE MOON: **Phil Collins** receives a special award from **WEA** Europe for sales of over 6m copies of his latest album.

### MUSIC WEEK



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## Back tracking

### Record Retailer, 24 June 1985

London store Camden Records returns both of Hollies singles to EMI increased advertisements for lipstick on Parlophone paper sleeves... **RR** recognises folk boom in the UK with a special supplement... **EMI** re-introduces maximum 10 per cent discount terms for libraries and educational establishments.

### Music Week, 21 June 1985

**Island** opens its first pressing plant, capable of manufacturing 6.5m albums per year, but states it will maintain distribution arrangement with **EMI**... **Pinnacle** issues three singles as its first foray into the pop record market... In a streamlining exercise, **EMI** announces that all **HMV** stores, with the exception of the Oxford Street flagship, will be re-named **EMI Records** and Tapes by the end of July... Commenting

on **Magner's** recent successes, **MD Michael Levy** predicts £3m turnover for 1975... **EMI** discloses £50,000 interest in **ILR** stations **Victory, Orwell** and **Tees**.

### Music Week, 22 June 1985

**Conit** founder and **BPI** director general **John Deacon** joins forces with **Steve Mason** of the newly revived **Pinnacle** to form the **D Sharp** classical distribution company... **HMV** spends £100,000 on new 'Fox n' Frottage' corporate image for its 40 stores... **Tim Reed** succeeds **John Preston** as marketing director of **Polydor**... **Spirit Records** switches distribution from **PRT** to **WEA**... The 88-page **MAM/Chrysalis** merger document reveals the true figure — £17.3m — paid to **Terry Ellis** for his shareholdings.

MARK LEWISOHN

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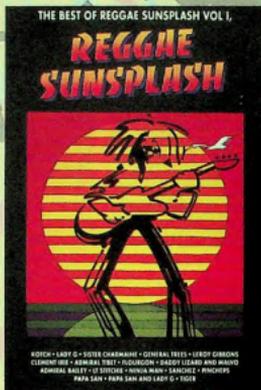
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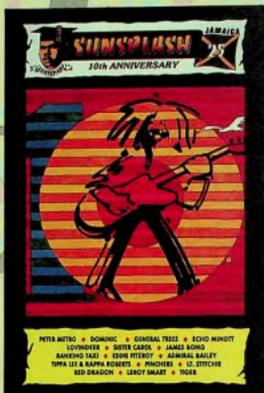
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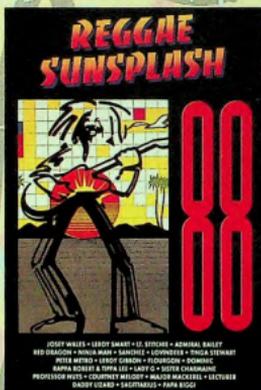
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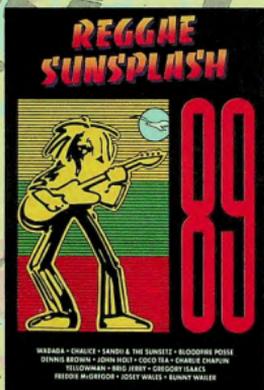
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