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# MUSIC WEEK



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## Charity LP in chart wrangle

THE KNEBORTH '90 album, part of the music business's biggest charity project of the year, has fallen foul of the industry's decision to run two album charts.

Polygram marketing director John Waller argues the Music Therapy theme makes the album a cost recording and, therefore, eligible for the Top 75 Artist Albums chart.

However, Chart Information Network, the company which now commissions the charts, says the Knebworth acts "performed individual sets of a live concert". The album belongs therefore, it says, in the Top 20 Compilations chart.

Waller says: "I don't want anybody to bend the rules, but it was recorded on one stage on one day and everybody performing was a Silver Clef winner. They are, therefore, all members of the same club."

"It raises the question of what Gallucci/CIN are going to do with The Wall which will be out later in the month."

A CIN spokesman says: "We have every sympathy with John

Waller's motives and wish just as much as he does that the Knebworth album is a great commercial success. However, the chart should always be above such considerations.

It is clear that the Silver Clef winners performed individual sets at a live concert, whereas original cost recordings are based on a common theme of content rather than motive.

"CIN has consulted widely on the matter and the nearest precedent to the Knebworth album is the Prince's Trust project, on which a range of artists performed live for charity. In that case the album was considered to be a various artists compilation."

The Independent Broadcasting Authority relaxed its normally rigid rules to allow the Knebworth album to be advertised during the commercial breaks in the TV broadcast of the show. The IBA is usually strict in not allowing advertising of a product during a programme in which that product is featured.

## INSIDE

### HEAVY METAL

The world's loudest special focus in Donington week

### GETZ BACK

Veteran jazz Stan Getz is in the charts again

### THE SINGLE FILE

Why the indies say they're making a killing and the majors say they're being killed

## EMI Music aims for top with Filmtrax

EMI MUSIC is within a whisker of overtaking Warner Chappell to become the biggest music publisher in the world following its agreement to buy UK independent Filmtrax.

EMI has been vying for top slot since its purchase of SBK's 250,000 titles last year enabled it to compete in the same league as conglomerate Warner Chappell.

Filmtrax co-founder and managing director John Hall states: "This must make EMI the world's biggest publisher." He believes Filmtrax' 90,000-strong catalogue — which has put the company in the world top 10 in its own right — added to EMI's 550,000 songs will take the new grouping past Warner Chappell.

In the UK last year, Warner Chappell was top publisher in the individual and corporate categories, leading EMI into second place by some 10 percentage points in each. However, those placings are based on singles sales only and do not include revenue from television broadcast of films, a large part of Filmtrax's income.

EMI has agreed to pay up to £62m for Filmtrax and its US subsidiary Filmtrax Copyright Holdings. The final figure will depend on EMI's conclusions after closely examining the Filmtrax catalogue.

That catalogue includes the Columbia Pictures roster which owns rights to music from Ghostbusters, El Elmo's Fire, Close Encounters Of The Third Kind and Tootsie. Jazz standards on Filmtrax books include An't Misbehavin' and Stormy Weather.

In purchasing Filmtrax, EMI will now control all original compositions for Columbia Pictures Entertainment's television and film projects until 1993.

# Iraqi crisis hits vinyl prices set to rise

RECORD PRICES look set to rise as the crisis in the Gulf pushes up the cost of oil-based vinyl.

Increased oil prices, say UK record companies, mean that when raw material stocks run out and they have to re-order, higher costs may well be passed to retailers.

EMI Manufacturing & Distribution Services, the largest UK presser of vinyl, says it has been following the situation in the Gulf since it began, and two weeks ago it embarked on a raw material stock building programme.

"It means we now have enough stock for eight weeks," says a spokesman. "So there will be no immediate effect on prices. But we must wait and see, any problems of this stage are just speculation."

CBS agreed that the jump in oil costs could have a marked effect on record prices.

"But the timing and the size of any increase is out of our control," says director Jonathan Morrish.

Meanwhile, COPS managing director Eise Dahd, says he sees no immediate signs of increased costs.

"But it all depends on how much stock our suppliers have," he adds.

The world oil price averaged \$18 a barrel in the first six months of this year. It hit \$25 in the past week following the Iraqi invasion of Kuwait and there has been speculation that it could reach \$30.

Even if the market stabilises at \$22.5, as many suggest, that will represent a 25 per cent increase. However, top industry sources point out that the growth of the higher-value five-inch compact

disc at the expense of the traditional 12-inch vinyl LP means the influence of oil-based raw materials on the industry is declining.

The BPI, meanwhile, says it is sensitive to what is going on, and will advise its members if there are any further developments.

"But all the indications are that there are sufficient supplies," said spokesman Jeremy Silver. "Should the situation get worse, however, there could be a knock-on effect on record prices."

## Profits down as PolyGram counts the cost of acquisition

POLYGRAM IS expected to announce a fall in profits when it gives its six-monthly trading figures this week.

In the first half of 1989, the company had a net revenue of £148m. However, according to analysts James Capel in the Netherlands, this year's figure is anticipated to be some £20m lower.

This fall in profits is believed to be due to the continuing cost of PolyGram's acquisition of Island and A&M last year and the restructuring that has engendered. Together, those purchases cost PolyGram nearly £400m.



## Menon held in Kuwait

IFPI CHAIRMAN Bashkar Menon, the figurehead of the world music industry, has gone missing in war-torn Kuwait.

Menon was on a British Airways flight en route to Madras when Iraqi forces took control of Kuwait airport. Along with other passengers, he is now believed to be in a hotel somewhere in Kuwait City

held by the Iraqi army.

Menon had not been heard from for five days as MW went to press, and an IFPI spokesman says: "It's quite serious and we are worried."

Menon, who is also chairman of EMI Music Worldwide, would have been travelling on his Indian passport.

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## Lippman and Kahane split

GEORGE MICHAEL'S management company, Lippman-Kahane Entertainment, is being dissolved, with Michael Lippman and Rob Eshane going their separate ways.

The two managers, who formed the Los Angeles-based company four years ago, say the split is "completely amicable."

Both Lippman and Kahane are to form their own company. Lippman will continue to represent Melissa Manchester, Bernie Taupin and Elsa Fiorillo while Kahane will concentrate on George Michael's interests. The singer's second solo album, *Listen Without Prejudice*, is released by Epic next month.

## BRIEFS

- **TOP PROMOTIONAL** clothing Ace Total Merchandising is to launch a chain of stores selling its products. The company has already opened a retail outlet, *Acme XS*, in London's Poland Street, and now plans a string of franchise stores throughout Europe.
- **LOS ANGELES** Richard Palmese has been promoted to president of MCA Records. Palmese, who has been with MCA since 1983, fills the slot left vacant since Al Teller rose to chairman of the MCA Music Entertainment Group last year. Palmese began in the industry as a DJ in St. Louis and worked for Buddah and Arista.

## 130 companies set to sign royalties deal

MORE THAN 130 record companies are in the process of signing up for a new mechanical royalty scheme, says the Mechanical Copyright Protection Society.

Deadline for taking part was August 3 and the MCPSP says it is now completing the formalities on the applications it has received.

The organisation is issuing a veiled threat, though, to some com-

panies not on the new schedule. Says managing director Bob Montgomery: "Some BPI members are still putting unlicensed product onto the market. We are considering what further action needs to be taken to prevent the chaos this irresponsible attitude creates."

However, a BPI spokesman says he is not aware of any such unlicensed product being released.

The BPI is still advising record companies to obey the letter of the law pending a decision from the Copyright Tribunal.

Meanwhile, the Scottish Record Industry Association is emphasising that it is not seeking an interim role in its negotiations with the MCPSP. Chairman Robin Morton says his members will pay whatever rate the Tribunal puts in place.

## Music press sales plummet

LATEST ABC figures reveal plunging circulations for most of the consumer music press, with only EMAP titles Q and *Raw* reporting increases so far.

The depth of the recession hitting the market was emphasised last week with the closure of *Pop Shop*, the fortnightly bought by Maxwell Consumer magazines last spring.

Britain's most successful music publication, EMAP's *Smash Hits*, suffered the worst year-on-year ABC decline. Its average January-June sales were just 555,797 a fortnight, nearly 30 per cent down on the same period last year.

*Record Mirror* suffered a 14 per cent drop in sales to just over 35,000.

*Sounds* fell 10 per cent to just over 44,000, while *Kerrang!* fell one per cent to just under 60,000.

### Music Press ABCs: winners and losers

	Jan-June 1990	Jan-June 1989	per cent change
Q	172,053	133,975	+28
Raw	46,581	37,000	+25
Kerrang!	59,411	60,126	-1
Sounds	44,057	49,201	-10
Record Mirror	35,190	41,089	-14
Smash Hits	555,797	786,886	-29

Source: Audit Bureau of Circulations

EMAP's winners, Q and *Raw*, both enjoyed double-digit increases. Q up 28 per cent to 172,053 and *Raw* up to 25 per cent to 46,581.

Weeklies *NME* and *Melody Maker* are both part of IPC, which is traditionally late with its ABC figures. But both are expected to show a surge in sales after their

heavy coverage of the Manchester/house scene.

Maxwell decided to close *Pop Shop* after it failed to hit its 150,000 circulation target.

● **Music Week's** ABC for January-June hit a record of 132,280 readers for copies. One issue topped 14,000, the magazine's highest ever sale.

## Filmtrax: 'why we had to sell the company'

FILMTRAX CO-FOUNDER John Hall says there is a simple reason for why the company has been sold and why it has surrendered its independence: it could not afford to otherwise.

"We made a decision last year that the only way to expand the business was to do this kind of deal," he remarks. "We had generated debt through our acquisitions, and it was substantial debt compared with our equity."

At the beginning of the year, Filmtrax was within an ace of a deal with CBS Music Publishing but

the major pulled out at the eleventh hour. EMI had already approached Filmtrax at that time but Hall was not able to speak to EMI before April because of an exclusivity clause signed with CBS.

Once negotiations started, EMI was always ahead of the other bidders for the company. "They were the most aggressive in the marketplace and they offered us the best proposition," says Hall. He adds that he is pleased that Filmtrax remains in British hands.

Asked about the position of Filmtrax staff, Hall states: "All the staff



JOHN HALL: happy Filmtrax is still British

will be employed by EMI at the completion of the deal. Thereafter, it's up to EMI."

Hall and fellow director Cornelius Bohane have signed consultancy agreements with EMI which will likely see them working in all areas of the combined company's publishing operation.

## Back streets to world prominence

FILMTRAX HAS grown out of offices in a north London back street to an international operation with a turnover of £13m a year.

Now with offices in New York, Los Angeles and London, much of its expansion was financed by investment from Ensign Trust, an arm of the Merchant Navy pension fund. This initial cash influx was followed by further, international injections from Pru Bache.

Formed in 1984, the company's expansion has been guided by managing director John Hall, who, in the late Seventies, was head of Rocket Records.

## The co-founder who was pipped at the post

ONE OF EMI's main competitors in the bidding for Filmtrax was Allied-Well Enterprises, the company set up by Filmtrax co-founder Tim Hollier.

Hollier, who resigned from Filmtrax in 1988, says: "I was within \$10m of getting the company back but ultimately I couldn't match what EMI were bidding."

He says part of Filmtrax' attraction is the Columbia titles it owns. "They act as a buffer," he declares. "Otherwise, you could have a Sony satellite broadcasting Sony material through a Sony transporter to a Sony TV."

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## Mayking for £1/4m expansion

MAYKING CASSETTES is embarking on a £250,000 expansion plan which will increase its annual capacity by 3 1/2m units. The company is spending the money on new equipment and warehousing at its headquarters in Battersea, south London, and says from next month annual output will rise to 10m pieces. In addition, Dave Morris has joined Mayking as sales manager from Ablex.

## Sequel signs up Shelter product

CASTLE COMMUNICATIONS subsidiary Sequel Records has signed an exclusive European licensing deal for the Shelter Records catalogue. First releases under the deal, on CD only and due next month, are from Leon Russell, Phoebe Snow, Dwight Twilley, Freddie King and Jimmy Rogers.

## Directory

MOVES: Big Life to 15 Little Portland Street, London W1N 5DE (071-323 388, fax 071-323 5392) ... Somatic Music Publishing to 14a Hornsey Rise, London N19 3SL (071-281 0018; fax 081-444 7063) ... Catrina Barnes Management to Chris Church Hall, Studridge Street, London SW6 3SL (071-371 9166; fax 071-371 9967).

# Tough new code ends library music wrangle

A LONG-RUNNING dispute between the Mechanical Copyright Protection Society and trade associations representing facilities houses and corporate video makers may soon be over.

The argument concerns a code of conduct and new rules for reporting the use of library music. MCPS drew up a tougher code earlier in stamp out the under-reporting of music use which was costing the publishing industry mil-

lions of pounds in lost income.

Andy Rock of MCPS says that more than 17,000 companies have now accepted the code of conduct and that informal contacts with leading members of the International Visual Communicators Association could herald an official deal between MCPS and IVCA.

In the meantime, MCPS has issued a new rate card for the use of library music by independent programme and video producers.

According to Rock, this sector of the library music market brings in up to £2m annually and UK rates, at £15 for 30 seconds of music, are highly competitive with the rest of Europe. "Corporate video makers can pay three times as much in Germany" he says.

With the growth in the UK video and TV programme production industry, MCPS is also concluding an agreement with the Independent Programme Producers Association.

## BBC Records expands on Pinnacle deal

BBC RECORDS is renewing its distribution deal with Pinnacle and has also signed a licensing agreement which uses Pinnacle releasing product from the BBC's in Concert archives.

The distribution agreement is for a further two years and covers the BBC Radio Collector. Signing the deal are Pinnacle chairman Steve Mason (left) with BBC Records head of A&R Ian McLay. Standing is Tony Greenwood, BBC's head of home entertainment.



## CBS goes for co-ordination

CBS'S NEW style of international marketing has been given its first outing with a two-day gathering in Chelsea. The company's intention is to better co-ordinate global efforts on each project. One of the major products presented to the meeting was George Michael's Listen Without Prejudice and pictured with him are, from left, Andy Stephens, Rob Kahane, Jorgen Larson, Paul Russell and Tony Woolcott.

## MUSICAL

# Mauius

EPIC HAS promoted Joanna Burns to chief of press, replacing Pat Stead who has left the company. Burns has been with Epic since 1977 ... Sacha Cowham has been promoted to TV promotions manager of A&M ... Mike Mosek has joined Godfrey Allen as senior taxation manager. He was previously a senior inspector of taxes.

## World BRIEFING

PHILADELPHIA: W H Smith is understood to be expanding its music retailing interests in the US by buying eight record stores from the Variety Company. The new stores will mean that Smiths is represented by 35 outlets stretching from New Jersey to Virginia. Smiths bought the Wee Three chain early last year then, in November, purchased seven of the 18 shops owned by Richmond Bros.

TOKYO: Seven manufacturers have announced plans to launch digital audio tape recorders here during the summer. The companies include Sony, Matsushita, Hitachi and Sharp, and the players will be priced from \$520.

PARIS: First indications are being given that the French music industry may be facing recession; audio software sales in June this year were worth 1.5 per cent less than for the same month in 1989. Vinyl revenue is down 70 per cent on this time last year and the value of the cassette market has dropped by 6.5 per cent. However, CD singles are up by 13.8 per cent and albums by 11.8 per cent.

HONG KONG: A conference of British and Western companies break into the Far Eastern market is to be held here from October 19 to 22. Titled Keynote 90, the event will have a full-day discussion of the Japanese market and will also concentrate on the potential of China. Subjects to be addressed include broadcasting, licensing, production and promotion. Keynote 90 is being organised by Asian Copyright & Music Conventions.

LAST WEEK'S world briefing story on writers taking GEMA money should be included referred to Michael Messer and not George Michael.



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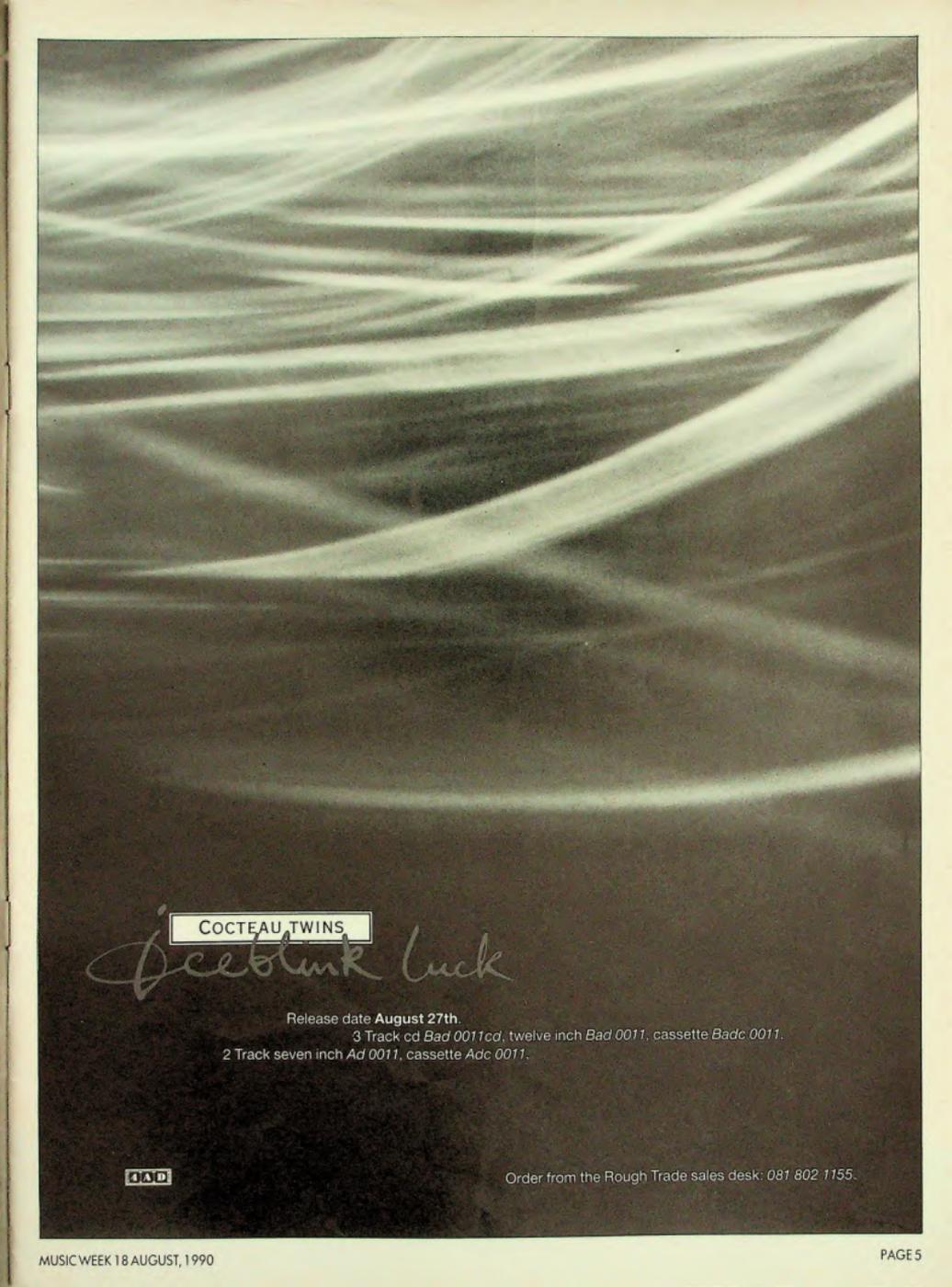
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SHE WAS COMING DOWN TO KING AND, SHE WOULD LIVE LIKE A QUEEN  
SOMEHOW I KNOW SHE WISHES THAT SHE NEVER DIED  
BUT WHAT'S DOING THE SCENE, WHO'S THE FACT IS PAST  
THE ONLY QUESTION NOW, HOW LONG CAN SHE LAST?  
THERE'S LITTLE FUTURE FOR THE CHILDREN AS THEY GROW UP  
HOPE SHE GOES TO HEAVEN FOR HER FALLEN REMAINS  
WOMEN HER FRIENDS, THEY'RE IN THE HANGERS THEY NEVER HAD  
TRIED TO BE A DIVA, THEY WOULD LET HER  
WIFE AND HUSBAND WITH HER NAME TO GO  
WHEN COMING ON AND THEY NEVER BEEN SHOWN  
THEY SAY THAT I LEFT EARLY, THEN YOU SEE  
BUT YOU'LL NEVER GIVE UP, YOU HAVE TO GET IT A TRY  
WHICH THERE'S YOURS THERE'S NONE NO MATTER HOW BAD IT SEEMS  
THEY KNOW THAT ONE DAY SOON THEY WOULD ACHIEVE THEIR DREAMS  
AND IT WASN'T A DREAM, THIS WAS A NIGHTMARE

WHEN DID YOU A LAD HE WERE BAD  
BUT CHECK HIM OUT NOW HE'S KING SO  
HE CARE HERE TO ENJOY AND HE THOUGHT HE'D DO WELL  
HE KNEW MORE ABOUT THE SCENE THAN THEY DO, HE KNOW THE TARGETS  
QUESTION HIM ON AFFAIR, HE GOT YOU SOME CUP  
ABOUT THE PLACE, ABOUT THE SCENE, ALL THE THINGS THAT BLACK  
WHERE THEY LIVE IN GARAGE HOUSES WHERE THEY DON'T WEAR CLOTHES  
WHEN EVERY LAST PERSON HAD A BOMB THROUGH THE ROOF  
BUT WHAT DID HE CARE HE WAS IN THE UK  
WHEN HE PEOPLE COLLECTED IN A CROWDED WAY  
WITH THIS KIND OF THING, HE BRAGGED AND  
COLDLY GOING, HE GOT TO GO, HE GOT TO GO  
FORGET ABOUT THE FUTURE, HE'S JUST LONG FOR HIS  
ALL THE GANG AND SCENE, BUT DON'T KNOW HOW  
TO DEAL WITH REJECTION AT THE SCENE OF HIS FACE  
HE WOULD STAY HERE FOR TEN, TWENTY YEARS AS THE MOST  
WHEN DADDY ARRIVED THAT WAS HIS MASTER PLAN  
WHEN HE WAS IN THE HANGERS AND HE WAS MAD  
BUT LIFE WAS SO HARD IT NEAR DESTROYED THEIR SOULS  
SOME COULDN'T WAIT, BUT BLACK THEY WERE A PERFECT TEAM  
AND NOW THEY CAN'T GO BACK THEY LOSE IT ALL FOR A DREAM  
AND IT WASN'T A DREAM, THIS WAS A NIGHTMARE



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# Filmtrax founder returns to the fray

by Nigel Hunter

**T**HOSE WHO know him will have noticed that an uncharacteristic silence has befallen the valiant Tim Hollier in recent months. They may rest assured that this was only a temporary condition, caused by legal requirements connected with Hollier's resignation from Filmtrax 18 months ago, and things are now back to normal.

He is returning to the publishing and general music business fray in a typically grandstand manner. He has formed Allied West Entertainments (AWE) with film producer Tim Van Rellim, and the new company has three main areas of activity: music publishing, film production and classical records.

AWE has bought Cayman Music, the company which owns most of Bob Marley's copyrights, and Hollier and Van Rellim are planning a film of Marley's life.

Hollier states it will lay specific emphasis on the man himself and his quest for peace, and won't be just an excuse to make a music-based movie. The entire project will

be organised in close consultation with Island chief Chris Blackwell, who controls Marley's estate.

AWE is also signing a deal with Copyright Management Inc (CMI), an enterprise headed by Terry Smith which provides worldwide copyright administration, licensing and royalty accounting services for publishers in every music market. CMI is based in Nashville with branch offices in New York and Burbank, and Hollier claims it will be as big as the Harry Fox agency within two or three years.

"It's fundamentally wrong that copyright collection societies, mechanical and performing, should have members on their boards who are tied to a record company," says Hollier.

"For this reason, AWE has agreed with CMI to represent CMI's clients in Europe. In return, our catalogues will be represented in America by CMI. Howard Balsam, formerly vice president at Harry Fox, has joined CMI US, and Ray Ellis of Filmtrax will be joining CMI in London as MD.

Hollier discloses that AWE has set a deal with Filmtrax to take

over the Leasing Copyright Bureau which Ellis will continue to supervise. AWE's classical division will be run by Bob Matthew-Walker, and will include the catalogue of Alfred Lengnick & Co and works by Malcolm Arnold, Edmund Rubbra and Robert Simpson.

It is also acquiring the Oriano label founded by composer Alun Hoddinott as a vehicle for releasing classical recordings. Another signing is Dave Heath, a flautist who has composed for violinist Nigel Kennedy and the London Chamber Orchestra.

Hollier envisages forming an independent third force of music publishers using the AWE and CMI/Leasing framework, a force which will back the MCPS on new roles and encourage writers and composers to think twice before signing with the majors.

"I don't see how any composers can have much faith in the abilities of mega publishing companies to promote their work," he says. "I make an exception for Charlie Kappelman of EMI Music Publishing, who is a hands-on publisher. Composers by their very nature



TIM HOLLIER: back after 18 months enforced absence

like to talk to the men who signed their contracts."

Filmtrax grew out of Hollier's Songwriters Workshop publishing venture, and he has paternal feelings of regret about no longer being there.

"I resigned because it was a question of either Philip Henderson of Ensign Trust running Filmtrax or me," he says. "I respect Philip as a man who loves and understands the copyright business, something rare in the financial and venture capital world.

"I still have a great deal of affection for my original Filmtrax team, especially John Hall, but I'm sure he'd agree with me that the com-

pany in the end was being run by the results of the balance sheet and not the creative and film potential it had."

Hollier remains a major Filmtrax shareholder, and industry observers have speculated that this fact may not be unconnected with the discontinued bid by CBS-Sony to acquire the company.

All he will say on the matter is: "I would dearly have loved to be the successful bidder for the company I founded five years ago. I was only defeated in my attempt to regain control by the size of the cheques wielded by the majors."



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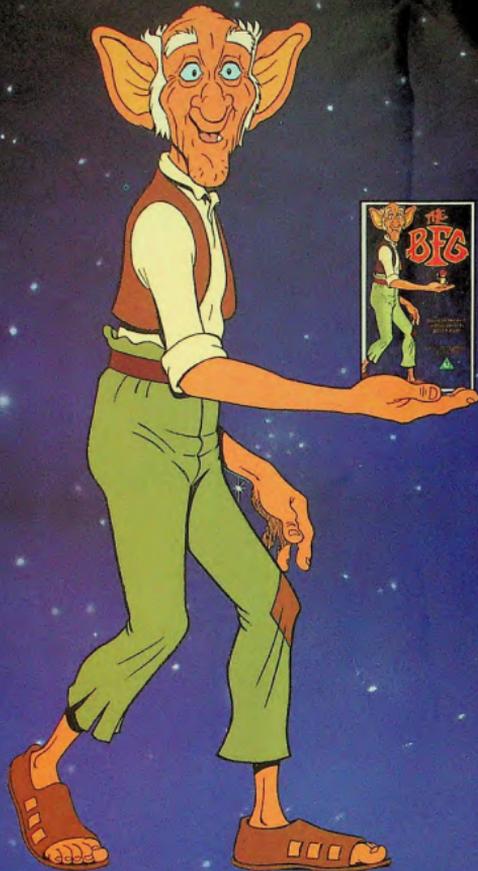
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## Tales of the unexpected

by Simon Finch  
**INDIVIDUAL DEALERS** are depriving the market of a wealth of potentially lucrative product according to Adrian Munsey, managing director of Odyssey Video. "Munsey says films like his Polish duo *Regulation* and *Cul-de-sac* earn enough public interest to make nonsense of Smiths, Woolworths and Boots' reluctance to stock them. In the event, the pair have shifted just 3,200 units.

"The whole sell through business is very top 10 orientated — but there's money to be made from non-chart, more unusual titles," says Munsey. "We had brilliant press coverage for the Polish films, but the actual sales have not been commensurate with the interest we have had from the media and, I believe, public taste."

Odyssey has had to battle to retain its independence since a relaunch at the end of 1988. Munsey (who initially formed the company in 1982 and continued to work for it in the wake of a Television Services International buy out) now runs the business with Suzanne Morris from Soho premises in Dufours Place.

Munsey remains cautious about Odyssey's progress, despite a current upturn in its fortunes.

"I'm fractionally more confident at the moment, though it is quite hard to sustain a profit as an inde-

pendent. Since the relaunch we've lacked a far wider range of films than previously, but with the majors obviously dominating all sections of the market our £1.5m turnover makes us pretty small beer," he says.

Leaving his post as head of photography, film and TV at the London College Of Printing in 1983 to buy films for Video Unlimited, Munsey has worked in the sell through market since its inception. He witnessed the explosion of 1985 when the multiples started stocking in bulk.

"The High Street retailers are very powerful in this business," he says. "A major company can experience the same difficulties as us. Once you have purchased the rights to potentially popular titles, you then have to convince the retailer of their profitability."

In reality the majors exercise far more bargaining power than Odyssey or other independents can hope to achieve. Munsey stresses that dispelling retailers' initial scepticism can be an uphill struggle.

"It's useful to develop a brand to win the retailer's confidence," he says. "They need to feel they know the product already, since even well-targeted advertising and extensive press promotion can take a long while to pay dividends."

Munsey finds the five major mar-

kets each year are hardly the appropriate place to compete for the commercial titles, "it's better doing films that you believe in," he says. But he does see them as an excellent opportunity to discover a market niche or meet potential sales agents. It was through contact with a French sales agent that Odyssey gained its two Polish titles, *Scum* — due for release on September 7 — and the first UK movie adapted from a television series *Live In Emergency Ward 10*, all distributed by Virgin.

A guarded optimism seems to govern Munsey's plans for the future. His crusade continues this month with the release of Fritz Lang's *Beyond A Reasonable Doubt* and *White The City Sleeps*, both with a £5.56 dealer price, and Odyssey-financed productions are in the pipeline if business begins to flourish.

"The thing is not to lose our nerve," Munsey concludes. "Our sort of films are working in rental, it's only a matter of time before the sell through retailers come to accept them as well."

**"The High Street retailers are very powerful in this business"**

**TINA TURNER: Foreign Affair.** PMI. MVL 9900873. Running time: 23 minutes. Dealer price: £6.25.

**Comment:** Tina Turner's elevation in success from *Salties* soul star to Queen of rock during the last five years has been an incredible story. With quality writers behind her, Turner has capitalised on a striking image and a unique voice and at the age of 50 is still delivering the goods. *Foreign Affair* features five tracks from the album of the same name. Visually, Turner likes to complement her own image with younger men and women and this works well. But as a result, the videos are a little thin in terms of any storyline or memorable scenes. Love and sex, naturality, play their part — particularly on the black and white *Steamy Win-*

*dows* — but it's on *The Best* that the visuals are most memorable. The visual juxtaposition of the singer and a horse came from an idea by Turner and her recent superbly by Lal Creme. **Sales forecast:** With her direct *Woburn Abbey* concerts and another hit single generating a lot of interest, it's more than likely that this video EP will do likewise. **NR**

**VARIOUS: Indie Top Video — The Four MCEG/Virgin Vision.** VVD 772. Running time: 60 minutes. Dealer price: £6.95.

**Comment:** Beechwood is putting a lot of effort into making the album version of this video the bestseller of the series and one can expect similar support for this 14-track compilation. As well as more familiar

names such as *The Soup Dragons*, *The Shamen* and *The Sundays*, there are a worthy bunch of rising stars, particularly *New Fast Automatic Daffodils* and *The Family Cat*. Unfortunately, the aural delights are not matched by the majority of the visuals. While some are blatantly cheap and nasty, others are shamefully pretentious (See *Rider's* bizarre *She Sings Alone*). The more captivating moments come with *Revenge's* fetishistic *Pineapple Face*, the disturbing *Rite Of Passage* by *The Wallhounds* and the dreamy *One Of Our Girls* Has Gone Missing Of *AC Marois*.

**Sales forecast:** This isn't quite the perfect companion to the album but with 14 hard-to-come-by videos included, it should appeal to indie fans. **NR**

	Description	Track(s)	Format	Dealer Price		
1	2	<b>TEENAGE...TURTLES... It All Began</b>	Abbey Home Ent	VHR 2371		
1	2	<b>INDIANA JONES AND THE LAST CRUSADE</b>	CIC	VHR 2372		
2	NEW	<b>TEENAGE...TURTLES... Killer Pizzas</b>	Abbey Home Ent	99012		
3	4	<b>ERASURE: Wild!</b>	BMG	790 407		
4	NEW	<b>ET—THE EXTRA TERRESTRIAL</b>	CIC	VHR 1318		
5	3	7	<b>ET—THE EXTRA TERRESTRIAL</b>	CIC	VHR 1318	
6	25	<b>CALLANETICS</b>	Special Interest	60 min/£6.95	VHR 1335	
7	5	2	<b>AROUND THE WORLD IN EIGHTY DAYS</b>	BBC	BBC 4574	
8	9	17	<b>NEW KIDS ON THE BLOCK</b>	CMV	490302	
9	6	8	<b>FRENCH AND SAUNDERS: The Video</b>	BBC	BBCV 4326	
10	7	25	<b>DIRTY DANCING</b>	Vestron	VA 15213	
11	10	20	<b>BEGINNING CALLANETICS</b>	Special Interest	30 min/£6.95	VHR 1380
12	—	1	<b>TOP GUN</b>	CIC	VHR 2221	
13	20	2	<b>THREE MEN AND A BABY</b>	Touchstone	D40582	
14	8	9	<b>THE UNTOUCHABLES</b>	CIC	VHR 1392	
15	17	4	<b>ALICE COOPER: Trashes The World</b>	CMV	490422	
16	—	1	<b>THE BLUES BROTHERS</b>	CIC	VHR 1382	
17	18	8	<b>YOUNG GUYS</b>	Vestron	VA17198	
18	14	2	<b>COMING TO AMERICA</b>	CIC	VHR 2370	
19	12	5	<b>DOCTOR WHO: The Five Doctors</b>	BBC	BBCV 4587	
20	14	4	<b>THUNDERBIRDS: Vol. 13</b>	Channel 5	CFV 6742	

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## MUSIC VIDEO

	Description	Track(s)	Dealer Price	
1	NEW	<b>ERASURE: Wild!</b>	Live (23 tracks)/1hr 30min/£6.95	BMG 790 407
2	17	<b>NEW KIDS ON THE BLOCK: Hangin' Tough</b>	CMV	490302
3	4	<b>ALICE COOPER: Trashes The World</b>	CMV	490422
4	3	<b>PHIL COLLINS: Single Collection</b>	Virgin	MD 594
5	16	<b>LUCIANO PAVAROTTI</b>	Music Club/Video Col	MC 2003
6	3	<b>HAPPY MONDAYS: Party G-Mex 25.3.90</b>	Windsong	VC 4093
7	17	<b>PINK FLOYD: The Wall</b>	Completion/1hr 35min/£6.95	PMW/Channel 5 CFV 0872
8	11	<b>KYLIE MINOGUE: On The Go...Live</b>	Video Collection	VC 4099
9	12	<b>SIMPLE MINDS: Verona</b>	Live (14 tracks)/1hr 20min/£6.95	VC 4093
10	12	<b>UB40: Labour Of Love II</b>	Completion (14 tracks)/1hr/£6.95	Virgin
11	8	<b>GLORIA ESTEFAN: Evolution</b>	Completion/1hr 14min/£9.04	CMV 2
12	8	<b>QUEEN: We Will Rock You</b>	Live (21 tracks)/1hr 20min/£7.40	Music Club/Video Col MC 2032
13	9	<b>THE CARPENTERS: Only Yesterday</b>	Completion (16 tracks)/55min/£6.95	Channel 5
14	NEW	<b>SONIA: Everybody Knows Sonia</b>	Completion/1hr/£6.95	PWL/Chrysalis VHF 13
15	6	<b>LUCIANO PAVAROTTI: Essential...</b>	Live (16 tracks)/1hr 20min/£7.40	PMW/Channel 5 CFV 0022
16	20	<b>TINA TURNER: Nice 'n' Rough</b>	Live (12 tracks)/55min/£4.99	Music Club/Video Col MC 2014
17	5	<b>MADONNA: Ciao Italia...</b>	Live (16 tracks)/1hr 40min/£7.80	WEA 9381 013
18	9	<b>THE BANGLES: Greatest Hits</b>	Completion/1hr/£6.95	Virgin
19	NEW	<b>METALHEAD</b>	Completion/1hr/£6.95	BMG 790 397
20	7	<b>THE WONDER STUFF: Eleven...</b>	Completion (11 tracks)/35min/£6.95	PMW/Channel 5 CFV 2830

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# TOP Dance SINGLES

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

THIS WEEK LAST WEEK ON CHART		MUSIC WEEK	
1	4	<b>TOM'S DINER</b> DNA feat. Suzanne Vega	A&M AMY1592 (F)
2	3	<b>TRICKY DISCO</b> Tricky Disco	Warp/Outer Rhythm (7)WAP1 (F)
3	6	<b>LFO</b> Warp/Outer Rhythm (7)WAP5 (W)	
4	19	<b>WHAT TIME IS LOVE? (LIVE A.C.)</b> KLF	KLF Communications: KLF 004(X) (X)
5	3	<b>HARDCORE KLF</b> Together	flrr/London F(X)143 (F)
6	27	<b>OUTSTANDING</b> Tony Thomas	Cooltempo/Chrysalis COOL(X)215 (E)
7	3	<b>NOBODY</b> Kang'N' Cheek	Cycoptic 12(2)57 37 (E)
8	11	<b>POISON</b> Bell Biv DeVoe	MCA MCA(T)1414 (F)
9	11	<b>NAKED IN THE RAIN</b> Blas Fiest	W.A.U./Mr. Modo Big Life BLR 23(T) (RT)
10	2	<b>ENGLISHMAN IN NEW YORK</b> Sling	A&M AMY1580 (F)
11	9	<b>DO IT</b> GTO	Cooltempo/Chrysalis COOL(X)218 (E)
12	5	<b>TOUR OUR OWN DANG</b> Janetia Brothers	Eternal/WEA W9754(T) (W)
13	10	<b>I'M FREE</b> Seap Dragons/Junior Reid	Row TV/Big Life RTV19(T) (RT)
14	12	<b>U CAN'T TOUCH THIS</b> MC Hammer	Capitol 1(2)CL 578 (E)
15	37	<b>SILLY GAMES</b> Lindy Layton/Janez Kaye	Arista 1313452 (12-613452) (F)
16	4	<b>PORTRAIT OF A MASTERPIECE</b> D.E.C.	Atlantic/East West A994(T) (W)
17	6	<b>SILENT VOICE</b> Innocence	Cooltempo/Chrysalis COOL(X)212 (E)
18	3	<b>THIEVES IN THE TEMPLE</b> Prince	Paisley Park W9751(T) (W)
19	NEW	<b>BONITA APPLEBUM</b> A Tribe Called Quest	Jive JIVE(T)256 (BMG)
20	5	<b>LAMBORGHINI</b> Shut Up And Dance	Shut Up & Dance SUAD4 (SUAD4) (PAC)

21	12	5	<b>LIES</b> En Vogue	Atlantic/East West A7893(T) (W)
22	43	7	<b>COOL WITH NATURE</b> Carlton	3 Stripe/London SXM2(X) (F)
23	NEW		<b>SILLY GAMES/MUSIC FACTORY</b> Janet Kay	Music Factory Dance MF(D)1006 (BMG)
24	16	5	<b>WASH YOUR FACE IN MY SINK</b> Dream Warriors	4th & Broadway (12)BRW 13 (E)
25	NEW		<b>RAGGA TRIP/HOOLIGAN '69</b> Rogga Twins	Shut Up & Dance SUAD5 (SUAD5) (PAC)
26	NEW		<b>COME TOGETHER</b> Prism	Creation CREO78(T) (F)
27	NEW		<b>WHERE ARE YOU BABY?</b> Bethal	Rhythm King LEFT 43(T) (RT)
28	21	3	<b>LAST NIGHT A DJ SAVED MY LIFE</b> Cold Jam feat Grace	Big Wave BWRT139 (BMG)
29	NEW		<b>BEYOND YOUR WILDEST DREAMS</b> Lionie Gordon	Supreme SUPE(T)167 (P)

THIS WEEK LAST WEEK ON CHART		REGGAE DISCO CHART	
1	(1)	<b>SPECIAL GUEST</b> Johnny Jack	Sweet Music A1
2	(2)	<b>TEACH THEM PROPER</b> Shabba Ranks	Headway HD 98
3	(7)	<b>HOUSE HUSBAND</b> Shabba Ranks	Greenwaves GMD 277
4	(5)	<b>ZIG ZAWA</b> Daddy Lee	Ukema Ukele 001
5	(4)	<b>ETERNAL FLAME</b> Wetlegs Wonder	Parlophone P 051
6	(9)	<b>COME SHINE</b> C.O.N. Wandy Weider	So Gemini SG 527
7	(3)	<b>GAL YOU GO GOOD</b> Shabba Ranks	Blue Mountain BMD 90
8	(6)	<b>GIRL OF MY BEST FRIEND</b> Peter Spear & Tippie Lee	12 KING 751
9	(1)	<b>YOU CAN'T HURRY LOVE</b> Ice Dick & Get Luvy	Mojo M 34 065
10	(2)	<b>STEPHANIE</b> Sugar Bush	Parlophone P 052
11	(8)	<b>PRIVATE PROPERTY</b> Tony, Tony Gold, Shabba Ranks	CRD 273
12	(15)	<b>PUNANT</b> T.G. Reggae Life, Luvy	Shocking Vibes VV 12
13	(13)	<b>JUST BE GOOD TO ME</b> Shabba & Rival, Prinston, Coo 1	CRD 275
14	(12)	<b>STAMINA</b> Ricky Tally	Pascan PE 81
15	(17)	<b>SIX TEENS BREAK</b> Peter Maito	Parlophone P 053
16	(19)	<b>SILOM TENG MAN</b> Wayne Smith	Wipe, We'll 71
17	(10)	<b>SOMEWHERE DOWN THE ROAD</b> Rocky Lee	White Label WLT 14
18	(14)	<b>THANK YOU FOR THE MANTHINGS</b> Shabba Ranks	102 120212
19	(20)	<b>SLOW DOWN</b> Avenue Collection	White Label PWR 013
20	(18)	<b>YOUR LOVE</b> Michael Prophet & Ricky	Pascan PE 4

THIS WEEK LAST WEEK ON CHART		REGGAE ALBUM CHART	
1	(1)	<b>REGGAE HITS VOLUME 8</b> Various	Jarvis JHP 1008
2	(2)	<b>GREENSLEEVES SAMPLER 4</b> Various	Greenwaves GMD 2
3	(4)	<b>LOVERS FOR LOVERS VOL 3</b> Various	Business WBFR 903
4	(5)	<b>IN FINE STYLE</b> Sparrow	Charm CH 8
5	(3)	<b>NOFADIES-ONE</b> Punt	Ukema UK 92
6	(7)	<b>PRaises</b> Iwan Vaughan	B&S Records B&S 3054
7	(6)	<b>NATURAL SUN/TAN</b> MeLo B	Ariwa ARW 208
8	(10)	<b>SELFISH LOVER</b> K Lodge	Greenwaves GMD 142
9	(8)	<b>GREGORY MEETS THEM ALL</b> Gregory Isaacs & Friends	Stony STP 1
10	(16)	<b>GOLDEN TOUCH</b> Shabba Ranks	Greenwaves GMD 141
11	(15)	<b>SUGGESTIVE MOVEMENTS</b> Various B	Charm CH 9
12	(14)	<b>TAKE TWO</b> Charles Chaplin & Maxwell Carr	Box Records B&S 3060
13	(11)	<b>WICKED EVERYWHERE</b> Various	Super Power SP 105
14	(9)	<b>MEK WE DWEEET</b> Young Spar	MAMMOO M&S 104
15	(12)	<b>FIRE HOUSE CRAW &amp; FRIENDS</b> Various	Itany IHS 27
16	(18)	<b>DUB BY PHONYX</b> Jah Shaka	Mango M&S 264
17	(17)	<b>TWICE MY AGE SHOWCASE 90</b> Various	Greenwaves GMD 144
18	(24)	<b>MASSIVE 4</b> Various	HR 892101
19	(20)	<b>20 REGGAE CLASSICS VOL 4</b> Various	Imperi IM 2144
20	(26)	<b>LOVER'S FOREVER VOL 3</b> Various	Jah Terman JMT 5000

30	NEW	<b>LA SERENISSIMA</b> DNA	Row Bass 12(BRASS 006) (PAC)
31	18	<b>ROCKIN' OVER THE BEAT</b> Technomatic/Ta K Ka	Sweetway SYR(T) 14 (BMG)
32	NEW	<b>HOTEL CALIFORNIA</b> Jam On The Mafia	W.A.U./Mr. Modo MAG51 (MAG51) (F)
33	NEW	<b>GROOVE IS IN THE HEART</b> Dure-Lite	Elektro EKR 11(4) (T)
34	14	<b>TURTLE POWER</b> Partners In Crime	SBK 12(1)47(T) 1 (E)
35	15	<b>TRUE LOVE</b> The Chimes	CBS CHIM(T)2 (C)
36	NEW	<b>SOME KIND OF HEAVEN</b> BBG	Urban Hoax URB(X)14 (F)
37	NEW	<b>THE 900 NUMBER</b> 45 King	Dance Trax DRX 9(12) (BMG)
38	NEW	<b>TOUCH ME UP</b> Body	MCA MCA(T)1437 (F)
39	NEW	<b>HOW THE HEART BEHAVES</b> Was (Not) Was	Fontana/Phonogram WAS 8(12) (F)
40	29	<b>FREEDOM/SOMEBODY ELSE'S GUY</b> Jocelyn Brown	Wam 12(WAM 1) (BMG)
41	28	<b>OOOPS UP</b> 18 Stop	Arista 131296 (12-613296) (BMG)
42	30	<b>THE FACTS OF LIFE</b> Danny Madden	Eternal/WEA WEA247(T) (W)
43	24	<b>IT'S ON</b> Flowered Up	Heavenly 12(HVN2) (W)
44	NEW	<b>RAISE [63 STOPS TO HEAVEN]</b> Beez J. Owens	London B(O)1(X) (F)
45	NEW	<b>EASY LIFE</b> Corbaret Voltaire	Parlophone 12(PR626) (F)
46	22	<b>SWING</b> Deff Boys Terry Mac	Supreme SUPE(T)175 (P)
47	23	<b>GOTTA TURN THE MUSIC UP</b> M.C. Shabazz feat. Crew 13 Boss! Joe Ruffin	RT (RT)
48	25	<b>HAVEN KNOWS</b> Cool Down Zone	10/Virgin TEN(X)309 (F)
49	33	<b>EVERYTHING</b> Kicking Back with Taxman	10/Virgin TEN(X) 207 (F)
50	1	<b>IN-SYNC</b> Fudge B! Black	Network/Kool Kat -HWKT 12 (P)

## TOP 10 ALBUMS

1	3	<b>NOW DANCE 902</b> Various	EMI/Virgin/P Gram NODS/TCNODS (E/F)
2	6	<b>THERE'S NOTHING LIKE THIS</b> Omara	Kongo Dance KDLP2 (GAM/SP)
3	2	<b>TAKE A LOOK AROUND</b> Master Ace	Warner Bros (USA) -(9247191) (Imp)
4	1	<b>AREIKKKA'S MOST WANTED</b> Ice Cube	4th & Broadway BRU551/BRCA551 (F)
5	4	<b>PLEASE HAMMER DON'T HURT 'EM</b> MC Hammer	Capitol ES72120(T)CES72120 (E)
6	12	<b>VOL II (1990 A NEW DECADE)</b> Soul II Soul	10/Virgin D1X90/CDX190 (F)
7	9	<b>CHIMES</b> Chimes	CBS 4664811/4664811 (C)
8	NEW	<b>BIO RHYTHM</b> Various	Network/Kool Kat BIOLP1/BIOMCI (P)
9	7	<b>BORN TO SING</b> En Vogue	Atlantic/East West 756782084 (W)
10	5	<b>COMPOSITIONS</b> Arto Baker	Elektra/WEA EKT72/EKT72C (W)

## TOP 10 BUBBLERS

1	<b>VISION OF LOVE</b> Mani Carré	CBS 6559320 (12-655932) (C)
2	<b>HAPPY FREESTYLE</b> Rhythm Interference	Easy S1-(EZS 7567) (Imp)
3	<b>HAPPY</b> Robert Owens	4th & Broadway -1440514 (Imp)
4	<b>YOU'LL NEVER GET TO HEAVEN</b> Mango Si	MNG51 (MNG51) (PAC)
5	<b>DANCE</b> Earth People	Apeston -AP146 (Imp)
6	<b>IN SUMMER I FALL</b> Family Street	Atlantic/East West A7861(T) (W)
7	<b>SIMPLE RHYTHM</b> Soul Rebels	Cardiac/Virgin CNY(T)1 (F)
8	<b>HAVEN KNOWS</b> Holly Hathaway	Virgin (USA) -096467 (Imp)
9	<b>STREETS OF NEW YORK</b> Kool G Rap & DJ Polo	Cold Chillin' -(215870) (W)
10	<b>ONLY FOR THE HEADSTRONG</b> Psychologic	Row Bass -12(BRASS 003) (PAC)

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# PIXIES

Bossanova

CAD

# Charting new ground in the US

by Alan Gardiner

When *BILLBOARD* magazine announced changes to its US Country Singles Chart, they were described as representing "a watershed in the history of music charting."

Events since suggest this claim may not be as much of a dramatic overstatement as it at first appeared. The modifications to the chart have already had significant repercussions on the country market and are set to make an impact on other markets as well.

The *Billboard* Country Singles Chart has been based solely on airplay since 1987, when dwindling sales of country singles led to the abandonment of the old sales and airplay formula. Monitoring of airplay was dependent on a panel of radio stations providing a numbered playlist each week.

In January a new computerised method of measuring airplay was introduced. Developed by Broadcast Data Systems (BDS), the system monitors airplay on selected stations on a round-the-clock basis, registering not only the number of plays a record receives but also the specific time of each play. When this information is coupled with listening figures for the stations at different times of the day an estimate can be made of the number of people who have actually heard the record.

As *Billboard's* country chart manager Marie Ruffill explains, the new system has brought other developments in its wake. "We've reduced the number of titles listed from 100 to 75, and we now list album racks as well as single," she says. "The contraction in the chart came about because when we started monitoring actual frequency of play we found there just weren't 100 titles receiving a significant amount of airtime. Records appeared on the chart before because stations had listed them but in reality they were getting very few plays."

Ruffill concedes that this reduction has made it harder for independent labels to gain chart placements. "It's true that product from the smaller companies isn't showing up on the chart," she says. "But it can't be said that the system has prevented new artists breaking through — and that had been an early fear. A lot of new names have made it onto the chart this year, often reaching high positions."

Ruffill explains that the extension of the chart to include album cuts reflects the continuing fall of the country single. "Fewer and fewer singles are commercially available," she says. "A recent number one, Garth Brooks' *The Dance* (Capitol), was not commercially re-



GEORGE STRAIT: 'only the cream is getting to the top'

leased as a single in any format. Record companies increasingly use singles as promo tools for albums, even more so in country than in other markets. If we only listed bona fide singles we'd be excluding a lot of tracks that do get radio play."

An interesting effect of the BDS system is that records are tending to stay longer in number one. Bill Williams, chief consultant to Knight Records' successful No. 1 Country series (which draws exclusively on US chart toppers), observes: "In the Fifties and early Sixties the number of different titles making it to the top every year was usually in single figures. More recently a new number one every week has been the norm — last year there were 49. So far this year there have been just 14," he says.

Ruffill says response to the new chart has been "mixed," but *Billboard* clearly has considerable faith in the BDS system, arguing that its precision offers artists and record companies a reliable pointer to the success of their promotional efforts.

Following the system's introduction via the Country chart, there are now plans to extend it to the pop and black markets.

● The *Music Week* country charts commissioned by *CW* from Gallup are based entirely on sales of country records through panel stores.

## TOP-10 COMPILATIONS LPs

1	NEW DUETS	Emilio/Various	Reprise 759675/5911 (M)
2	THE COLLECTION	Jan Street	Columbia Ser. CCSL 183 (BMG)
3	GREATEST HITS	Dolly Parton	RCA PW4047 (BMG)
4	THE KENNY ROGERS STORY	Kenny Rogers	Liberty EMG29 (B)
5	ANTHOLOGY	Kenny Rogers	Columbia Ser. VOPR 148 (B)
6	IT'S GOTTA BE MAGIC	Don Williams	Parade PWS 55 (M)
7	THE LEGENDARY YEARS	Eric Burdon/Various	Columbia 4550927 (41 (B))
8	ANNIVERSARY 20 YEARS OF HITS	Various Artists	Capitol 4552927 (C)
9	THE BEST OF WILLIE NELSON... ACROSS THE YEARS	Willie Nelson	A&M 5248 23/33 (BMG)
10	SPECIAL COLLECTION	Artie Murray	Capitol 457213 (B)

# US TOP FORTIES

## SINGLES

1	VISION OF LOVE, Mariah Carey	Capitol
2*	COME BACK TO ME, Janet Jackson	ASAP
3*	IF WISHES CAME TRUE, Sweet Sensation	Arista
4	THE POWER, Snap	Interscope
5*	UNSKINNY BOB, Poison	Enigma
6*	BLAZE OF GLORY, Jon Bon Jovi	Mercury
7	10 DO ME, Bill Briv Devo	MCA
8*	HAVE YOU SEEN HER, MC Hammer	Capitol
9	A CRADLE OF LOVE, Billy Idol	Chryslers
10	KING OF WINDY CITY THINKING, Go West	EMI
11	JERK OUT, The Time	Priority
12*	RELEASE ME, Wilson Phillips	Sire
13*	EPIC, Faith No More	SBK
14*	COULD THIS BE LOVE, Seduction	ASAP
15	3 RUB YOU THE RIGHT WAY, Johnny Gill	Motown
16	MAKE YOU SWEAT, Glenn Medeiros	Ventertainment
17	SHE AIN'T WORTH IT, Keith Medeiros	MCA
18*	22 ACROSS THE RIVER, Bruce Hornsby & The Range	RCA
19*	30 TONIGHT, New Kids On The Block	Columbia
20	21 BANNED IN THE USA, Live! feat. The 2 Live Crew	Luke
21	23 POSSESSION, Rod English	EPIC
22*	25 THE OTHER SIDE, Aerosmith	Geffen
23	25 I DON'T WANT TO SEE YOU, Heart	Capitol
24*	27 LOVE AND EMOTION, Steve N	LHR
25*	32 [CAN'T LIVE WITHOUT YOUR] LOVE... Nelson	Atlantic
26*	28 TIC-TAC-TOE, Kyooper	DGC
27	19 HOLD ON, Evouge	Atlantic
28*	40 THIEVES IN THE TEMPLE, Prince	Parade/Park
29	18 GIRLS NITE OUT, Tyler Collins	RCA
30	31 MY KINDA GIRL, Babyface	Solar
31*	36 THE GIRL USED TO KNOW, Brother Beyond	EMI
32*	39 CLOSE TO YOU, Maxi Priest	Chryslers
33	20 WHEN I'M BACK ON MY FEET AGAIN, Michael Bolton	Capitol
34	29 MENTROSA, Mellowmax	Capitol
35	37 WE'RE ALL IN THE SAME GANG, West Coast Rap All-Stars	Warner
36*	CAN'T STOP FALLING INTO LOVE, Cheap Trick	EPIC
37*	SOMETHING HAPPENED ON THE WAY TO, Phil Collins	Atlantic
38*	MY, MY, MY, Johnny Gill	Motown
39*	OH, GIRL, Paul Young	Motown
40*	HEART OF STONE, Taylor Dayne	Arista

## TOP • 20 • ALBUMS COUNTRY

1	THE HARD WAY	MCA MCG 6095 (F)
2	HERE IN THE REAL WORLD	MCMCG 6095/CD/DMCG 6095
3	FAVOURITES	RCA RITZLP 0052 (S)
4	COPPERHEAD ROAD	MCA MCF3476 (F)
5	THOUGHTS OF HOME	Telstar STAR2377 (BMG)
6	NEED YOU	RCA RITZLP0028 (S)
7	DON'T FORGET TO REMEMBER	RCA RITZLP0043 (S)
8	FROM THE HEART	Telstar STAR2377 (BMG)
9	TWO SIDES OF DANIEL O'DONNELL	RCA RITZLP 0031 (S)
10	STORMS	MCA MCG6066 (F)
11	ONE STAR STATE OF MIND	MCMCG6066/CD/DMCG6066
12	NO HOLDIN' BACK	Warner Bros WX292 (F)
13	ONE FAIR SUMMER EVENING	MCA MCF3435 (F)
14	RE OLD 8 X 10	Warner Bros WX 167 (M)
15	GUYS TOWN	MCA MCF 3335 (F)
16	RE STORMS OF LIFE	Warner Bros WFS451 (M)
17	14 ALWAYS AND FOREVER	Warner Bros WX 107 (M)
18	RE THE LAST OF THE TRUE BELIEVERS	Rounder Europa REL1013 (F)
19	SHADOWLAND	Warner Bros WX 171 (M)
20	ABSOLUTE TORCH AND TWANG	Sire WX 259 (M)

## ALBUMS

1	1 PLEASE HARMER DON'T HURT EM, M.C. Hammer	Capitol
2*	3 FRESH AND BLOOD, Poison	Capitol
3	2 WILSON PHILLIPS, Wilson Phillips	SBK
4*	6 MARIAH CAREY, Mariah Carey	Columbia
5	4 STEP BY STEP, New Kids On The Block	Columbia
6*	9 COMPOSITIONS, Anita Baker	Elektra
7	7 I'LL GIVE ALL MY LOVE TO YOU, Keith Sweat	Ventertainment
8	5 I'M BREATHELESS, Madonna	Sire
9	10 POISON, Bill Briv Devo	MCA
10	8 PRETTY WOMAN, Original Soundtrack	EMI
11	11 JOHNNY GILL, Johnny Gill	Motown
12*	13 VIOLATOR, Depeche Mode	Sire
13	12 SCUL PROVIDER, Michael Bolton	Capitol
14	15 THE REAL THING, Faith No More	Slash
15	14 I DO NOT WANT WHAT I HAVEN'T GOT, Sinead O'Connor	Chryslers
16	16 ...BUT SERIOUSLY... Phil Collins	Atlantic
17	17 BRIGADE, Heart	Capitol
18*	18 IN THE HEART OF THE YOUNG, Wenger	Atlantic
19	19 PUMP, Aerosmith	Geffen
20	18 PANDEMONIUM, The Time	Parade/Park
21	20 SHUT UP AND DANCE, Paula Abdul	Virgin
22	21 BORN TO SHINE, Ice Cube	Atlantic
23	22 CHARMED LIFE, Rhye	Chryslers
24*	24 BANNED IN THE USA, Live! featuring 2 Live Crew	Luke
25	23 DEE JOGLOV, Mollie Cure	Elektra
26	26 JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	ASAP
27	25 A NIGHT ON THE TOWN, Bruce Hornsby & The Range	DGC
28	27 DAYS OF THUNDER, Original Soundtrack	RCA
29*	29 STICK TO IT, Y. Slaughter	Capitol
30	24 PASSION AND WARFARE, Steve Vai	Relativity
31	31 WORLD POWER, Snap	Arista
32	38 HELL TO PAY, Jai Rodriguez	Arista
33	30 THE END OF THE INNOCENCE, Don Henley	Geffen
34	35 AMERIKKA'S MOST WANTED, Ice Cube	Priority
35*	35 AFTER THE RAIN, New Edition	Capitol
36	36 CAN'T FIGHT FATE, Taylor Dayne	Capitol
37	34 NICK OF TIME, Bonnie Raitt	Capitol
38	38 WE ARE IN LOVE, Harry Connick Jr	Columbia
39	31 AFFECTION, Lisa Stansfield	Arista
40	37 HOLY WATER, Bob Company	Alco

Charts courtesy *Billboard*, 18 August 1990. ● Bullets are awarded to those products demonstrating the greatest airplay and sales gain.





To give stage musicals a bit more credibility in classical circles is the ambition of US conductor John McGlinn, as Nicolas Seames discovers

"I HAVE never really been able to separate Anything Goes from Das Rheingold or Hello Dolly from Siegfried," says the conductor John McGlinn extravagantly.

It is this attitude that has urged McGlinn to record a series of musicals for EMI giving the classical branch of the company a new, and worthwhile, commercial direction.

Most of the leading classical companies have dabbled in musicals hoping to emulate the unpredictable success of DG's West Side Story, but the introduction of leading classical stars such as Kiri Te Kanawa to such works as South Pacific and My Fair Lady produced only middling results.

EMI began its series with Jerome Kern's Showboat but from the start accepted the advice of McGlinn and took a more long-term view to genuinely serve the cause of what he regarded as great works of their genre. Knowing only too well that most of the great musicals exist in bowdlerised versions, he took great pains to go back to the

original manuscripts and follow the instructions of the composers themselves, not subsequent arrangers.

After Showboat came Cole Porter's Anything Goes. In October, EMI releases the next in the series, Porter's Kiss Me Kate with Josephine Bastow in the title role, and he has just finished recording Irving Berlin's Annie Get Your Gun to be released next year. A true enthusiast for the material, McGlinn has been described as the Roger Norrington of musicals—and they certainly share both an interest in historical research and an entertaining volubility.

"An awful lot of bogus snobbery goes on in this world among people who are suspicious of the lighter works," says McGlinn. "There is the prevailing suspicion that the music has been easier to write, ergo it is not worth so much. But this is nonsense."

He draws an interesting comparison with Gilbert and Sullivan. "Now they have been dead for 100 years, people are suddenly beginning to find that in their works there is quite a lot about the human condition," he says. "The same can be said about many of the US musicals—except that their composers haven't been dead for long enough yet. The exception was Gershwin, partly because he was the most technically accomplished and partly because he died."

When EMI first approached him to discuss making a musical he suggested Showboat, thinking it would be a quick one-disc project. They got a shock when he explained that it would take 21 sessions and three discs. "They didn't know the history of the piece—and there was a lot of history to know." Surprisingly, perhaps, EMI took the gamble, and invested £1/2m in the recording.

It was a gamble on McGlinn's part too. "I was young and had never been in charge of such a large business with singers like Teresa Stratas. Can this kid handle something like that... but being young you are fearless and foolhardy," he says.

Despite being busy with concerts and recordings, McGlinn continued to research other musicals just in case there were further opportunities to record them. Unlike formal classical operas, full definitive scores were rarely produced for musicals. This was partly because the whole business was more changeable, with additions and revisions being made the whole time during the premiere run and subsequent productions; and partly because publishers were worried about copyright control.

The choice of musicals has not always been easy. Showboat was an obvious one because it was a watershed. Written in 1927, it



JOHN McGLINN signs up with EMI Classics

presented a completely new form, one that was not, curiously, fixed until much later. Oklahoma, often regarded as the milestone, did not appear until 1942, and was followed by a torrent of others, including Anything Goes in 1946.

"I was cool on doing Anything Goes because it is very famous. I thought it didn't need doing," he says. "Then I investigated it and discovered that it had been completely revised in 1966 for a production and it was that version that everyone played. But the Berlin foundation agreed to let me do the old version and it was really exciting, like a race to the finishing line. It cracked from beginning to end."

It was while making Anything Goes that it became obvious that, in Kim Criswell, McGlinn had found

his star for Annie Get Your Gun. McGlinn has just signed a new contract with EMI for up to a dozen records over the next four years—three projects a year. It is divided between one show, one orchestral record and one accompanying record. The actual repertoire is still being discussed. "These shows depend on the right singers being around, and that changes all the time. A new star can suddenly appear" he says.

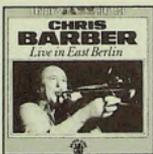
McGlinn talks about these ideas with the same enthusiasm, and in the same breath as the musicals. "I look forward to the time when Annie Get Your Gun and Anything Goes will be in the main section of the Gramophone catalogue," he says.



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# TOP 75 ARTIST ALBUMS

<b>1</b>	<b>SLEEPING WITH THE ..</b> ★ CD Eton John Nonesuch/Phonogram 508831
<b>2</b>	<b>THE ESSENTIAL PAVAROTTI</b> ★★ CD Luciano Pavarotti Decca 5021 01
<b>3</b>	<b>STEP BY STEP</b> ● CD New Kids On The Block CBS 466661
<b>4</b>	<b>IM BREATHELESS</b> ★ CD Madonna Sire WX 231
<b>5</b>	<b>... BUT SERIOUSLY</b> ★★★★★★ CD Phil Collins Virgin V 2520
<b>6</b>	<b>SUMMER DREAMS</b> ○ CD Beach Boys Capitol EKMO 51
<b>7</b>	<b>LOVEGOD</b> CD Soup Dragons Raw TV Big Life SOURCE P 2
<b>8</b>	<b>PLEASE HAMMER DON'T HURT EM</b> ○ CD McHammer Capitol EST 2120
<b>9</b>	<b>HOT ROCKS 1964-1971</b> CD Rolling Stones London B201401
<b>10</b>	<b>CRAG McLACHLAN &amp; CHECK 1-2</b> CD Craig McLachlan & Check 1/2 Epic 663471
<b>11</b>	<b>GREATEST HITS</b> ● CD Bangles CBS 467891
<b>12</b>	<b>LABOUR OF LOVE II</b> ★★ CD UB40 Def Jam/Virgin LDCPZ 14
<b>13</b>	<b>FOREIGN AFFAIR</b> ★★★★★ CD Tina Turner Capitol EST U 2103
<b>14</b>	<b>HOME</b> CD Horticultural Flowers London B281971
<b>15</b>	<b>PUMP UP THE JAM</b> ★ CD Technoronic Swansea SVRLP 1
<b>16</b>	<b>FLESH AND BLOOD</b> ● CD Poison Epic/Capitol EST 2126
<b>17</b>	<b>WILSON PHILLIPS</b> ● CD Wilson Phillips SBS SSKLP 5
<b>18</b>	<b>VOL. II (1990 A NEW DECADE)</b> ★ CD Soul 2 Soul 100/Virgin DX 90
<b>19</b>	<b>ONLY YESTERDAY</b> ★★ CD Carpenters A&M A&M 1990

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<b>42</b>	<b>ARMCHAIR THEATRE</b> CD Jeff Lynne Reprise/Warner Brothers WX 347
<b>43</b>	<b>LIFE</b> ● CD Inspirational Gospel Crown/Atlantic DMJ 8
<b>44</b>	<b>WILD! ★</b> CD Erasure Mute STUMJW 75
<b>45</b>	<b>OTHER VOICES</b> ● CD Fadi Young CBS 4669 171
<b>46</b>	<b>THE CHIMES</b> ○ CD The Chimes CBS 4664811
<b>47</b>	<b>HANGIN' TOUGH</b> ★★ CD New Kids On The Block CBS 4668121
<b>48</b>	<b>VIOLATOR</b> ● CD Depeche Mode Mute STUMJW 64
<b>49</b>	<b>THE HUNGER</b> CD Michael Bolton CBS 4601631
<b>50</b>	<b>THE ROAD TO HELL</b> ★★ CD Chris Rea East West WX 317
<b>51</b>	<b>LIKE A PRAYER</b> ★★ CD Madonna Sire WX 239
<b>52</b>	<b>ARE YOU OKAY?</b> CD Was (Not Was) Fontana Phonogram 46351 1
<b>53</b>	<b>THE BEST OF UB40 VOL 1</b> ★★ CD UB40 Virgin UBT 1
<b>54</b>	<b>THE WALL</b> ★ CD Pink Floyd Harvest SHOV 411

MUSIC WEEK  
**W**

INCORPORATING LP, CASSETTE & CD SALES

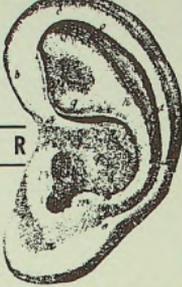
## THE EAR

**SWINDON-BASED Lives And Times** have a four-track cassette single out on their self-named label. The credits list classical guitar, keyboards and violin as chief instruments but the moody feel is as much due to the ethereal vocals of Lorna Cumberland. Fans of Kate Bush, Cocteau Twins and Shelley Orphan could easily become besotted with them. The Mission's Wayne Hussey was so impressed he employed Cumberland to provide backing vocals on his forthcoming single, and when that hits the streets, interest in Lives And Times should soar.

**Ear Trumpet** are a London-based duo who have been playing together, in various guises since 1981. They're worked with the likes of Wire's GC Gilbert and Lance D'Bylle of Paison Girls fame, but apart from one well-received single, *Being A Dog Is For Life* in 1989, they've managed to remain almost completely unknown. 1990, however, has seen the band up a gear, play a gig or two and record lots of new material. The demo sent to The Ear sees the band still very much part of the orbit, with cut-ups and loops on-go, but there are also some fine hammering dance grooves to be heard. Wire are an obvious reference point, but the Young Gods also spring to mind. Their current state of activity come to an abrupt end when founder member, Stephen, fractured his arm playing football, delaying the release of their album till January 1991. The guys meanwhile are saying (somewhat furiously) that they'll be releasing a "spicy" Anas single — a cover of "some hoary old classic" — and claim to be confident of hitting the top spot. — *Freddie*

**Breathless** are a London band who claim to be "quite big" in Italy, but who have failed to make an impression at home. Three albums and three 12-inchers on their own Tenco Vassa label have attracted interest from the majors, but all have been resisted for the sake of complete artistic control. The result is an intimately recognisable, bitweird sound which proves that big budgets are unnecessary for quality, even if it helps in the promotion stakes.

**Clay And The Magnificent** are a gigging eight-piece with a passion for soul. The band revolves around the songwriting duo of Bruce Marcus and Andrew Moorhouse, and if the publicity that's come by way of, by the geebeard-and-shaven-headed Marcus is the star of the



show. Their demo proves he has the talent to match — redolent at times of Barry White and Roland Gift. The band's sound might be slightly doted in the current

uptempo dance scheme of things, but there will always be a place for such considered soul, and The Ear would recommend catching them in action rather than relying on their advance tapes.

**Treebound Story** have been around since 1987, and in that time have had two singles apiece for the Fon and Native labels. Although currently without a deal, they've been busy in the studio laying down demo tracks and the three track sampler sent to The Ear suggests their time could be coming. The opening track, *In Your Hand*, is a fine uptempo indie track which The Ear reckons would do well as a single, even in its present rough format. The other two tracks aren't quite so earth shattering, but both could easily be knocked into shape given some investment.

**The Monochrome Set** are back in business with three original members — Sid, Lester Square and Andy Warren — intact. Apparently the band have always been "big in Japan", which explains why they've signed to the Japanese indie Vinyl Japan. They have also just completed a sell-out tour of the Land Of The Rising Sun, and UK dates are in the pipeline. An advance copy of their comeback LP, *Dante's Casino*, reveals that they've lost some of the educated snobbishness of yore, but have retained the knack of writing snappy pop tunes. Nostalgia value will guarantee a high indie chart placing, but they will now have to overcome their unflashy oneness.

**Proof** (if it was needed) of Music Week's international influence popped out of The Ear's fax recently. Dyno Products Inc, an exclusive licensee of EMI in the Philippines, were impressed by a colleague's review of The Filipinos' Summertime album and were eagerly seeking further details of the band and their worldwide distributors. A phone call to the band's Birmingham HQ drew gasps of disbelief, but copies of the album are now winging their way across the world. The Ear wishes all parties well and will gladly attend any signing of contracts...

## While the majors prophesy the end of the single, independents are moving in to make a killing from the format. David Davies investigates

THE MAJORS' current doubts about the singles market are fast being turned into profits by the independents. With their numerous formats, expensive videos and willingness to give away free stock, the majors could end up fulfilling their own prophecy that the single is an uneconomic format.

Fragmented though they are, the independents now stand as the sector's biggest force in the singles market, only surpassed by the might of PolyGram.

If you go back to the old method of mass production and concentrate on the seven-inch, then you make good profits. The single is alive and well and living in England," says PWL's managing director David Howells, explaining his success with acts like Kylie Minogue and Jason Donovan.

Rhythm King managing director Martin Heath has just scored the company's third top 40 hit year with Tricky Disco's eponymous dance track, having already created a surprise hit out of LFO and retained a 10-week top 40 run with a duo's *Dance The Da*. Tricky Disco started making money on Rhythm King's spin-off label *Outer Rhythm* after selling just 100 copies, and Heath claims none of Rhythm King's artists has been launched with an investment of more than £4,500.

It is these kinds of figures, with independents releasing singles on low budgets and expecting to make a return on small sales, that enables them to take more risks in the singles market. And it is these low-shots, which it is hard to imagine the majors betting on, that the chart is currently rewarding.

For the majors, the single is not what accountants think of as a profit centre. They may hold 79.3 per cent of the singles market, but they don't expect to make money out of it.

At EastWest managing director Max Hole admits: "The prime reason for doing a single is to break an artist and to sell LPs. There's no question if you are a man, a dog and a cockerel and you have no overheads, then selling singles can make money, but for us there's no way to recoup costs from a single."

To be blunt, the majors release singles when they have an album to promote, the independents releasing singles when they think people will buy them. And, as the Charltons and Stone Roses have demonstrated, the results don't only come in the dance arena. Even when the majors do produce a high charting act they can over-spend and scotch sales in the process. Often, they simply cannot keep the hits coming, as CBS discovered with Bros.

According to Gee Street's John Baker, who recently had a hit with his low budget Queen Latifah & De La Soul release, indie are better

## Profits of doom

at stock control — an under-estimated factor in the singles market. "We sold 90,000 copies and I've only got 2,000 copies left. The majors are nothing like as tight on stock control," he claims.

Indie labels like Mute, Big Life and Rhythm King also benefit from being small enough for the same pair of eyes to oversee everything. The majors are often too big to respond to something as fast moving as the UK singles chart.

The independents quickly carved up the Manchester phenomenon. The Stone Roses are signed to Silvertone, the Happy Mondays are an Factory and The Inspiral Carpets are with Mute through Cow. The majors have been left lagging behind in a scene that the enthusiasts say is the most important since punk.

The unprofitability of the single for the majors has not only made it difficult for them to take risks, it has also given them fundamental problems with marketing. They are now obliged to build definable, and hugely expensive, images for their singles acts which can be used to jog buyers' memories when it comes to reaping costs on the important album.

But the current chart suggests that this may be no longer what sells singles. Anonymous dance acts like LFO, Blue Pearl and Tricky Disco are all proving more popular than traditional acts like Go West, Bob Geldof or Big Country.

Craig McLachlan, currently in the top 20 with Mono, illustrates another problem for the majors. So keen is CBS to keep McLachlan's profile flying high for his forthcoming album they have released a follow-up single, while Mono is still riding high.

The second release is almost certain to damage sales of Mono may be of no concern to CBS, if its sole aim is to gain attention for McLachlan. But it is no wonder the indie are doing well when the majors no longer seem interested in maximising single sales.

The indie argue that, contrary to the majors' boast that they invest in the long-term, independents are



KINGS OF the indie scene, Erasure consistently coin it in for Mute

actually much more willing for acts to evolve naturally. The independents can afford to scale their operation into making money a way through the process in a way the majors can't.

It is a policy now paying off for Big Life for instance, with its top five success with The Soup Dragons after five years of waiting and an unfruitful spell with Sire.

If the majors' only use for the single is as an image-making promotional tool for albums and that is no longer working, they may have to consider abandoning the single altogether.

Otherwise, until the majors realise the singles market is about selling singles and not albums, they may see the independents — with greater flexibility and commitment to artists — overtaking them in the singles chart.

## Indies grab their share

TOP 20 INDIE DISTRIBUTION SINGLES, APRIL-JUNE 1990

	Highest chart position	Weeks in top 40
<b>WORLD IN MOTION</b> England/New Order	1	10
<b>BETTER THE DEVIL YOU KNOW</b> Kylie Minogue	2	9
<b>4 IN ONE</b> Happy Mondays	5	8
<b>VENUS</b> Don Pablo's Animals	4	10
<b>DOIN' THE DO</b> Bitty Boo	7	5
<b>HIG ON TO YOUR LOVE</b> Jason Donovan	8	5
<b>STAR</b> Erasure	11	8
<b>STRAWBERRY FIELDS FOREVER</b> Candy Flip	3	8
<b>BLUE SAVANNAH</b> Erasure	3	4
<b>POLICY OF TRUTH</b> Depeche Mode	16	4

INDIE SINGLES CURRENTLY ACCOUNT FOR 20.7 per cent OF THE MARKET



THE FILIPINOS: The Ear stretches for...

by Phil Hardy

A LOT of records are essential, but only some sell in vast quantities. This applies particularly to Capitol's latest **Beach Boys** compilation, *Summer Dreams* (CDP 79 2420), a perfect collection of soaring summer harmonies. But, surprisingly, not being promoted anyway nearly as aggressively is RCA's pair of **Elvis Presley** offerings, *Golden Records* (ND 81707), which takes us from 1956's *Don't Be Cruel* to 1957's *Jailhouse Rock*, and *Golden Records Volume 2* (ND 89429), which continues the story from 1958's *Don't ... to 1959's A Big Hunk O'Love*. Equally fine is *Elvis* (ND 81382). Presley's first RCA album not to include any Sun recordings. Now if RCA was only to put the Sun sessions out on CD... Also from RCA is the superior anonymous album by **Eurythmics** (ED 74602) featuring *There Must Be An Angel, Would I Lie To You* and the duet with **Aretha Franklin**, *Sisters Are Doin' It For Them*.

The **Beach Boys** are also the subject of one of the most comprehensive reissue programmes ever mounted by a major company. Throughout the year EMI will be reissuing (mostly two of their albums on a single CD, adding extra, sometimes unreleased, tracks and bundling the packages together with informative booklets. And all at mid-prices. So far there's been five, with **Pat Sajak's** *CD 7 48421* 2) being the absolute masterpiece. One of the great rock albums, it sees feelings of doubt and the muted (but still glorious) hor-

**R E I S S U E S**

monies of autumn replacing the simple songs of summer. **Surfin' Safari/Surfin' USA** (CDP 7 93691 2) and **Surfer Girl/Shutdown Vol 2** (CDP 7 93692 2), the group's earliest albums favour the chug-a-lug rhythms of their first hits. As such, they are for collectors only. But on *All ... Summer Long/Life, Douce Coupe* (CDP 93993 2) wispleness makes its first appearance and *The Beach Boys Today/Summer Days* (CDP 7 93694 2), which together sound like a sketch for **Pat Sajak**, are both fascinating and wonderfully pleasurable.

Another art of the centre of a major reissue programme is the **King Of Western Swing himself, Bob Wills**. Ten volumes of *The Tiffany Transcriptions*, recordings made for radio in 1946-47 with his biggest band, are being reissued by **Edel** throughout the year. The place to start for beginners is *Vol 2, Best Of The Tiffans* (EDCD 322) which includes most of **Wills**' hits from *Take Me Back To Tulsa*, *San Antonio Rose*. What makes the *Tiffany Transcriptions* so interesting is that they reflect not **Wills**' recorded output (the best of which is his Columbia material) but the more experimental side of the band's live performances. Also available are *Vol 1* (EDCD 321), *Basin Street Blues* (EDCD 323) which contains mostly big band material including an exciting version of *Take The A Train*, and *Vol 3, You're From Texas* (ED CD 324) a collection of



ANNIE LENNOX: back with **Eurythmics**' anonymous LP

songs, from **Sequel** makes a superior 23 collection of **T Bone Walker's** early Fifties Imperial recordings. *The Hustler* is on (NEX CD 124). The most sophisticated and jazziest of the blues guitarists to first find success in the Forties, **Walker's** influence lives on in the work of **Eric Clapton** and **Albert Collins**. *Cruder* (check out *Mergie Day's Take Out Your Fake Teeth Baby*), livelier and full of fun rather than classic is **Ace's** collection of **Decca R&B** recordings from the Forties and Fifties, *Jumpin' The Blues* (CDDH941). Completely perplexing but highly intriguing is **AXCV: The Delta Experimental Projects**. *Compilation, Vols 1&2* (from FC 064 CD) compiled and overseen by **James Luther Dixon**. It's best described as a reworking of Southern regional musics from a folk perspective. A CD to widen horizons.

From **Starr** comes more **Vanguard** reissues. Top of the list is *From Spirituals To Swing* (VCD2-47748) a double CD of the historic concerts mounted at Carnegie Hall

by **John Hammond** in 1938 and 39 during which he documented both the evolution of black music in America and its profound impact on the popular mainstream. Like many historic recordings it is a mile academic in times but along the way there is excellent material from **Benny Goodman, Count Basie, James P Johnson, Helen Humes, The Golden Gate Quartet** and **Joe Turner**. Also from **Vanguard** is a 25-track *Greatest Hits* (VCD-5/6) from **Ian & Sylvia, Joan Baez's 5** (VMD 79160) captures her in 1964, moving from traditional material like *The Death Of Queen Jane* to contemporary songs (*Phil Ochs' There But For Fortune, Bob Dylan's It Ain't Me Babe*), while *The Essential Pete Seeger* (VCD-97/98) is just that, 23 tracks documenting **Seeger's** 25 years with **Follows**. From **Cooking Vinyl** there's a welcome reissue of *The Oyster Band's* melding of traditional and contemporary folk music, *Step Outside* (BAKE CD001), which includes **Hal-an-Tow** and the reflective **Another Quiet Day** in England, and **Clive Gregson** and **Christine Collister's** *Home and Away* (COOK CD 003).

On the nostalgia front there's 20 **Golden Greats** (DMCTV) from **Al Jolson**, 12 of the some from **Doris Day** (*Greatest Hits*, CBS CD 32500), 18 from **Johnny Ray** (*Portrait Of A Stylist*, HARCD 103) and a superior 24 track collection of material by **The Gene Krupa Orchestra** featuring **Roy Eldridge** and **Anita O'Day**, one of the best jazz singers of the Forties, with **Uptown** (CBS 466102).

**STARR**

**RADIO 1 MARK GOODER SESSION BAND AS SEEN ON GHOST TRAIN... IT'S RECEIVED VAST REGIONAL AIR PLAY**



**WICKED THINGS** GOODYE TO HER

STRAWBERRY SPIRIT RECORDS SALES & DISTRIBUTION SPARTAN No.(7)SSWT/1 (12)SSWT1

## TOP 75

## SINGLES

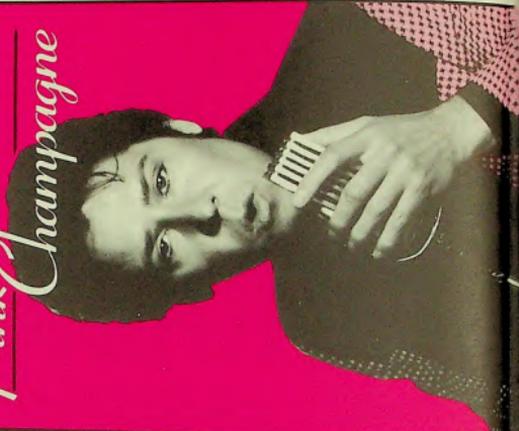
MUSIC WEEK

NEW

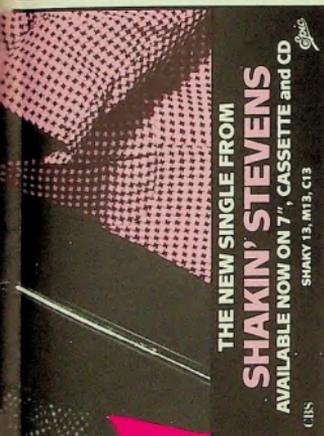
- 1** **TURTLE POWER** SBK (12)UR1E (1 E)  
Partners in Kyme
- 2** **TOM'S DINER** AM (AM) 592 (F)  
DNA featuring Suzanne Vega
- 3** **IT'S BITSY TEENY WEENY YELLOW POLKA ...**  
Bombaurlina  
Carpel Polvor (C)PTX (1 F)
- 4** **NAKED IN THE RAIN**  
Blue Pearl  
W.A.U.M. Mado Big Lie BLR-23(7) (RT)
- 5** **U CAN'T TOUCH THIS**   
M.C. Hammer  
Capitol (12)CL 578 (E)
- 6** **TONIGHT**  
New Kids On The Block  
CBS (12)CL 07 (C)
- 7** **I'M FREE**  
The Scap Diagnostics feat. Junior Reid Pear 12/Big Lie RTV9(7) (RT)
- 8** **HANKY PANKY**  
Madonna  
Sire W 9380(7) (W)
- 9** **LISTEN TO YOUR HEART/DANGEROUS**  
Roxette  
EMI (12)EV 148 (E)
- 10** **THIEVES IN THE TEMPLE**  
Patsy Park/Warner Brothers W 975 (1) (W)
- 11** **SACRIFICE/HEALING HANDS**   
Elton John  
Rocket/Phonogram ELS 221 (2) (F)
- 12** **HARDCORE UPROAR**  
Together  
Imm/London (F) 143 (F)
- 13** **BLAZE OF GLORY**  
Jon Bon Jovi  
Verigo/Phonogram JBU 112 (F)
- 14** **TRICKY DISCO**  
Tricky Disco  
Warp/Outer Rhythm 7WAP 7 (12)-WAP7 (RT)
- 15** **ROCKIN' OVER THE BEAT**  
Technobionic feat. Ya Kid K  
Swanyard SYR(1) 14 (BMG)
- 16** **LFO**  
LFO  
Warp/Outer Rhythm 7WAP 5 (12)-WAP 5 (RT)
- 17** **WHERE ARE YOU BABY?**  
Belly Boo  
Rhythm King LEFT 4(7) (RT)
- 18** **ENGLISHMAN IN NEW YORK (REMIX)**  
Sling  
AM (AM) 580 (F)
- 19** **AMANDA**  
Craig McLachlan & Check 1-2 Epic 658 1707 (12)-658 1706 (C)
- 20** **CALIFORNIA DREAMIN'/CARRY THE BLAME**  
River City People  
EMI (12)EM 145 (E)
- 21** **POISON**  
Belt Brv Devoe  
MCA/MCA(1) 14 14 (F)
- 22** **WASH YOUR FACE IN MY SINK**  
Dream Warriors  
Sire 12/Warner/EMI (12)RHW 183 (F)
- 23** **I CAN SEE CLEARLY NOW**  
Hothouse Flowers  
Lightning (comp) 269 (F)



## Pink Champagne

**36** **DOIN' OUR OWN DANG**The Jungle Brothers  
Epic/WEA W 9754(7) (W)**37** **NOBODY**Tongue 'n' Cheek  
Synco/Capitol (12)SY 37 (E)**38** **HEART LIKE A WHEEL**Human League  
Virgin (US) 1282 (F)**39** **RELEASE ME**Wilson Phillips  
SBK (12)59K 11 (E)**40** **LET LOVE RULE**Lenny Kravitz  
Virgin America (US) 1071 26 (F)**41** **SHE AIN'T WORTH IT**Glen Medeiros featuring Bobby Brown  
London (LON)W 285 (F)**42** **THUNDERBIRDS ARE GO**F.A.B. featuring M.C. Parkler  
Brothers Dig. (12)FAB 1 (BMG)**43** **THAT'S JUST THE WAY IT IS**Phil Collins  
Virgin (US) 1277 (F)**44** **THE JOKER**Steve Miller Band  
Capitol (12)CL 583 (E)**45** **DOUBLEBACK**ZZ Top  
Warner Brothers W 981 20(7) (W)**46** **NEXT TO YOU**Avalon  
Mango Island (12)MIG 753 (F)**47** **BONITA APPLEBUM**A Tribe Called Quest  
Jive (JWE) 1256 (BMG)**48** **SHE'S A LITTLE ANGEL**Little Angels  
Polydor (L)A87 (F)**49** **LA SERENISSIMA**DNA  
Rain Bass (12)RBASS 006 (PAC)**50** **WHEN I'M BACK ON MY FEET AGAIN**Michael Bolton  
CBS 6560777 (12)-6560776 (C)**51** **ONE LOVE**The Stone Roses  
Shwartzco (O)E(1) 7 (F)**52** **BEYOND YOUR WILDEST DREAMS**Lorrie Gordon  
Supreme (SU)E(1) 167 (P)**53** **HOW THE HEART BEHAVES**Was Not Was  
Fontana/Phonogram WAS 81(3) (P)**54** **LOOKING FOR ATLANTIS**Prefab Sprout  
Kitchenware/CBS SK0047 (C)**55** **YOU WOULDN'T KNOW LOVE**Cher  
Geffen (GE)F 7(7) (W)**56** **ONLY YOUR LOVE**Barataria  
London (LON)A 2 (12)-LONX 2(1) (F)**57** **CLUB AT THE END OF THE STREET/WHISPERS**Elton John  
Rocket/Phonogram ELS 23 (2) (F)**58** **THE RIGHT COMBINATION**Seiko & Dormie Wahlberg  
Epic 6562077 (12)-6562036 (C)**59** **PINK CHAMPAGNE**Shakin' Stevens  
Epic 6562077 (12)-6562036 (C)**60** **GROOVE IS IN THE HEART**Deshaun "The  
Epic 6562077 (12)-6562036 (C)**61** **EASY LIFE**Eazy-E  
Elektra/EK 114 (7) (W)**62** **SILLY GAMES (THE MUSIC FACTORY REMIX)**Janet Knapp  
Phonogram (12)PK 626 (E)**63** **NESSUN DORMA**Luciano Pavarotti  
Polygram (P)A 0001 v. 6

- 63** **MESSUR DORMIA** • Luciano Pavarotti  
Decca PAV0003 (P)
- 64** **CHANNEL Z** B-52's  
Reprise W 97270 (W)
- 65** **HOTEL CALIFORNIA** Jam On The Mutha  
MCA Polydor MAG3.112 • MAG3.3 (F)
- 66** **WORLD IN MOTION** • Enland New Order  
Factory/MCA FAC 2907 (12" • FAC 2903) (P)
- 67** **PURE** G.T.O.  
Columbia/Chrysalis COOL 00718 (E)
- 68** **THE EMPEROR'S NEW CLOTHES** Smead O'Connor  
Ensign Chrysalis ENY 00183 (E)
- 69** **JACK TALKING** Dave Stewart & The Spiritual Cowboys  
RCA RR 49307 (P) 49068 (F)
- 70** **KNOCKED OUT (PETTIBONE REMIX)** Paula Abdul  
Virgin America VUS 0723 (F)
- 71** **IT'S ON** Flowered Up  
Heavenly (12H-NIN) (RT)
- 72** **WALKING BY MYSELF** Gary Moore  
Virgin V607 (2B) (F)
- 73** **SOME KIND OF HEAVEN** BBG  
Urban/Polydor URB 00159 (P)
- 74** **SILENT VOICE** Innocence  
Columbia/Chrysalis COOL 00712 (E)
- 75** **L.A. WOMAN** Billy Idol  
Chrysalis IDOL 00115 (E)



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**TWELVE INCH**

- 1** **TOM'S DINER** Madonna  
DWA featuring Suzanne Vega
- 2** **LFO**
- 3** **NAKED IN THE RAIN** 23 18 **DOIN' OUR OWN DANG** 22 **NEW** Dime Dale
- 4** **HARDCORE APPROAR** 24 76 **SILLY GAMES** 21 76  
Together
- 5** **3 THE FREE** 25 37 **BLAZE OF GLORY** 25 37  
Dykes
- 6** **TRICKY DISCO** 26 23 **TONIGHT** 26 23  
Tricky Disco
- 7** **11 FEES IN THE TEMPLE** 27 27 **LET LOVE LEAD EARLY** NOW  
Price
- 8** **WHAT TIME IS LOVE?** 28 18 **LET LOVE RULE** 28 18  
M.C. Hammer
- 9** **U CAN'T TOUCH THIS** 29 **NEW** **LISTEN TO YOUR HEART!** ...  
Roxanne
- 10** **COME TOGETHER** 30 **NEW** **VISION OF LOVE** 30 **NEW**  
Duran Duran
- 11** **ITSY BITSY TEENY ...** 31 20 **VIOLENCE OF SUMMER (-)** 31 20  
Bambambas
- 12** **10 TURTLE POWER** 32 **NEW** **RAGGA TRIP/POOLGANG '89** 32 **NEW**  
Red Hot Chili Peppers
- 13** **17 ENGLISHMAN IN N.Y. (Remix)** 34 18 **PURE** 34 18  
Sting
- 14** **ROCKIN' OVER THE BEAT** 35 15 **NEXT TO YOU** 35 15  
Baby Face
- 15** **WHERE ARE YOU BABY?** 36 21 **OOOPS UP** 36 21  
Snap
- 16** **22** **WHERE ARE YOU BABY?** 36 21 **OOOPS UP** 36 21
- 17** **NEW** **11 APRIL RAIN** 37 **NEW** **LOVE** 37 **NEW**  
A Tribe Called Quest
- 18** **15 NOBODY** 38 **NEW** **OUTLET CALIFORNIA** 38 **NEW**  
L.A. Serenissima
- 19** **NEW** **14** **SERENISSIMA** 39 19 **HOTEL CALIFORNIA** 39 19  
Diana
- 20** **14 WASH YOUR FACE IN MY SINK** 40 **NEW** **HEART LIKE A WHEEL** 40 **NEW**  
Dion Warwick

- 23** **I CAN SEE CLEARLY NOW** L'Espresso 269 (P)  
Hothouse Flowers
- 24** **THE KING OF WISFUL THINKING** Chrysalis CDW 0018 (E)  
Go West
- 25** **WHAT TIME IS LOVE?** The KLF/The Children Of The Revolution  
KLF Comm. KLF 0040 (RT)
- 26** **COME TOGETHER** Primal Scream  
Creation CRE 07300 (P)
- 27** **VISION OF LOVE** Marrant Carey  
CBS 6559320 (12" • 6559326) (C)
- 28** **IT MUST HAVE BEEN LOVE** • Rowette  
EMI USA 172EM 141 (E)
- 29** **SILLY GAMES** Lindy Layton/feat. Janet Kay  
Arista 115452 (12" • 115451) (BK) (C)
- 30** **STAY WITH ME HEARTACHE/ I FEEL FINE** Wet Wet Wet  
Previous Photographs JEWEL 13129 (P)
- 31** **OOOPS UP** • Snap  
Arista 113298 (12" • 613296) (BK) (P)
- 32** **VIOLENCE OF SUMMER (LOVES TAKING OVER)** Duran Duran  
Parlophone 12020 (14) (E)
- 33** **MOMA** Craig McLachlan & Check 1-2  
Epic 655794 (12" • 655781) (C)
- 34** **LOOK ME IN THE HEART** Tina Turner  
Capitol (12CL 384) (E)
- 35** **WEAR YOU TO THE BALL** DEP International/Virgin DEP 381 (2) (P)  
UB40

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## ALBUM OF THE WEEK

**RUBY BLUE:** Down From Above. Fontana 842568-1 (2 CD - 4C). This album more than confirms the promise of their indie debut, *Glances Across*. Thirteen pieces overall, and not one outlays its welcome, being decorative without over-elaboration. The folk swing of the brilliant *Stand Together* captures the earthy, spirited nature of the recordings, and while strong echoes of latterday UK folk/rock bands are present, there's a crooked pop sensibility here that should keep Ruby Blue on course for major success in the Nineties. **GT**

## STOCK IT

**JON BON JOVI:** *Blaze Of Glory* — Inspired by the film *Yung* — Hush 846 473-1. Inspired by the Young Guns II movie it may be, but this strong set that includes the services of Jeff Beck, Aldo Nova, Benmont Tench, Elton John and Little Richard is not far removed from the solo album that Jon Bon Jovi has always wanted to make. Continuing on from the Wanted Dead Or Alive theme with its acoustic guitar and Springsteen-esque reminiscences, *Blaze Of Glory* has an air of continuity and a sense of feeling for life in the wild west, making it one of the

most worthy film-related musical ventures. **KB**

**VARIOUS:** *Current* — DJs In The House. WC&F/Cosette Communications. From the JSE Studios in London comes this album of dance mixes. Frankie Bones, Kid Batchelor and KLF are among the mixers but the actual tracks are relatively unknown. Most of them have an ambient feel with dreamy rhythms topped off with suitably mellow vocals. In general, it's a remarkably competent affair and an interesting project for Castle to be associated with. Let's hope there's more to come. **NR**

**BLACK SABBATH:** *Tyr*. IRS EIRSA 1038. Representing a reinvention for Sabbath, *Tyr* is undoubtedly their best since their early Eighties work with vocalist Ronnie James Dio. Relying heavily on the sound that they established during that era, with current singer Tony Martin in fine form and guitarist Tony Iommi supplying the traditional doomy Sabbath trademarks, its cohesion and consistency owes much to both the general concept of the album and the relative stability within the band at the moment. Expect a revival of interest. **KB**

**VARIOUS ARTISTS:** *Heavy Metal Heroes Vol. III*. Heavy Metal Records HMR LP153. In which Heavy Metal collates 10 tracks from five acts in a CD format, promoting. The jewel in the pile is Midlands metal warriors Marshall Law, with a couple of selections from their fine debut, while The

Atom Seed, yet to release an album, convey their Metalpunk character with their two cuts. For fans of rockers, sizeable these are still very early days, while least impressive are the efforts from post punk fighters Broken Bones and the night Handsome Beasts. At 1990 or thereabouts, it might have been a few of the curious. **KB**

**WOODY GUTHRIE:** *Struggle*. Special Delivery 104. Distribution: Revolver. Following the strong sales of 1988's Columbia River Collection, Topic/Special Delivery is offering a 1946 set from the most influential US folk artists. With harmonica player Sonny Terry on a couple of tracks, this features the militant side of Guthrie's repertoire with tracks like *Pretty Boy Floyd*, and *Ludlow Massacre*. A fitting foil to Billy Bragg's recent international album and certain to be featured on specialist radio shows. **DL**

**ALAN JACKSON:** *Here In The Real World*. Ariston 210817. The first signing to Ariston's new Nashville division, Jackson has already proved a winner in the US. Sporting the requisite stetson and jeans, he's very much a graduate of the George Strait school of contemporary country. The album's jerking balladry and bar room swing may be a shade derivative but the accomplished delivery and the strength of Jackson's largely self-written material suggest a bright future. **AG**

**FLAPS:** *Mailroad*. Probe PROBE Distribution: ART. With Welsh singing and songs about Wales and its culture, Flaps adopt an anarchic punk sound with traditionally strained female vocals trying to be heard above the moans. Miles of energy, certain Peel approval and a degree of charm but Mailroad (which means decay) is going to be too much like hard work for us. **DM**

**VARIOUS ARTISTS:** *Greenleaves Sampler 4*. Greenleaves GREG 4. This latest compilation contains some favourite dancehall mixes and brings together reggae veterans like Dennis Brown, Rona Wallis, Gregory Isaacs, Republic to Me, with royalties Little John pelting out his reggae. Wicked And Wild, and Kroyale's Twice My Age. The 12 tracks are packaged at the price of a 12-inch single, but the strength of the songs alone makes it worth every penny. **OD**

**MOUTH MUSIC:** *Mouth Music*. Triple Earth TERR 009. Distribution: Sterns. Mouth Music is an innovative and totally realised experiment contrasting Gaelic and African rhythms, sung by Talitha Mackenzie and arranged by Martin Swan. The as-yet unknown pair only touch on Clannad or Enya's ethereal territory, heading for what can only be described as "Gaelic House" with a highly percussive — but not electronic or dance-oriented — and seriously mesmeric effect. Another outstanding release to draw attention to, and expand the horizons of World Music. **MA**

**CHARLIE CHAPLIN:** *Take Two!* Real Authenticated Sound RS 3360. Recorded "live" in the studio with the impeccable Rods Radics, talkshow tycoon Charlie Chaplin delivers a boisterous set with all the

ambience of a night at a great sound system. The audience whoops and hollers, the songs stop and start, Chaplin is at it with a wicked sense of fun. Intoxicating and thoroughly goodtime DJ reggae. **GS**

**BOMB EVERYTHING:** *What's Your Vinyl Solution?* 203. Distribution: Southern. Formerly Bomb Disneyland the trio return with their second album, a better introduction to still in some category-free metal hammering. Their songwriting can let them down but the title track is an unavoidable collision, while *Interference* is a sharp metal/frag attack. Their fans will already be on your doorstep. **MA**

**LOLIFÉ:** *Godhead*. Mightshift LWF 8. From *A Scream To A Whisper*. LOLIFÉ 7. Distribution: Nightshift/Cartel. Innocent victims of Fast Forward's demise, Lolifé's Godhead finally sets the right agenda, taking us back to that classic case of a band who never reap enough acclaim because they won't play the game. Lolifé's gothic overtures might not always reach the same heights as their inspirations *The Cure*, *Jay Division* and *Cocoteau Twins*, of which bassist Will Heggie is an original, but they deserve serious attention. From *Scream's* completion in 1985-88 backs up the case for the defence. **MA**

**KING SNAKE ROOST:** *Ground In The Dirt*. Absent Records AB910. Adalade's Kings may be O.S.'s finest nose merchants since the Birthday Party, but like Kildoyner they have made Cove & Co's sound granger, louder and more fun. Their appearance on the Amphetamine Reptile compilation, *Dope, Guns 'N' Fucking In The Streets* gave them indie credibility and a taste of Of War and No War. Hag can only further their appeal. **LF**

**THE DIRTY DOZEN BRASS BAND:** *The New Orleans Album* CBS 466894. Following on from last year's *Voodoo*, this new album features a similar mix of covers, originals and guest spots. It's a triumph over every level, combining many wonderful tributes to the richness of the New Orleans tradition with some thoroughly contemporary jazz. Elvis Costello, with no doubt in concert, contributes a fine guest vocal as does veteran Dave Bartholomew. Simply superb. **AB**

**GREEN RIVER:** *Dry As A Bone*. Tupelo TUP171. This release is noteworthy for two reasons: It was Sub Pop's first release, and Green River's Mark Arm went on to form the great Mudhoney. As such it should do well with completists, none of whom will be disappointed with the five raunchy post-hardcore tracks on the disc. Slack under interesting and stress the Mudhoney connection. **LF**

**JC LODGE:** *Self Love*. Greenleaves GREG 143. Telephoned in, a transatlantic reggae smash in '80, features here, being a good indication of Lodge's drifting, sensual vocal which complements Gussie Clarke's techie techno productions so well. Fans of David Clarke's Music Works, you'll also recognise some tunes, but that's all part of the fun with dancehall.

Hard enough for the youth, but still a very commercial lovers' album. **SL**

**LANGFIELD CRANE:** *Langfield Crane*. Astragora ASTRAG 001. Distribution: Backs. Debut mini-LP from a Lancashire couple who mix and match the roulier blur of psychedelia with contemporary rhythms and a dash of funk, and a little guitar. The mid-paced acoustic and the tension and the end result is highly listenable. Expect a large cult following to emerge. **DM**

**BOREDOMS:** *Soul Discharge*. Shimmy Disc 53. Distribution: LPs 17-11. Greyhound. They won't be Top of your Pops but worth a cut for Japan's Boredoms. An unearthly mix of Can, The Flies and *Buthole Surfers*. Soul Discharge is a thrash-nuance that mixes jazz, hardcore and hard rock with the kind of irreverent humour and challenging extremity that can turn an underground fan into an overnight cult sensation. **MA**

**KEVIN BROWN:** *Rust*. Hannibal Records HNBL 1344. Occupying the blues department of the rock's movement, Brown is already picking up a lot of attention from a type of people who call their cat Clapton. And not without good cause as Brown demonstrates both respect for the genre and enough originality to stick him from the cult scenes and into the mainstream. The problem is, as ever, exposure, and aside from special shops and the various summer festivals this LP is going to be a real test to the adventurous dealers not taking the chance on stocking it. Prove them wrong. **DM**

**AN EMOTIONAL FISH:** *An Emotional Fish*. east west 931-721148-1. Side-stepping the name, with eyes averted, this debut LP is somewhat to explain why the band were greeted with such celebration and much talk of huge advances. In between the usual rock bluster it's the vocals of Gerard Whelan that most impress, often carrying the slightly interior compositions. With Radio One promoting their September tour (*Music Week* Aug 11) expect considerable sales over the next six weeks. **DM**

**WATERBOYS:** *Room To Roam*. Ensign Records CHEN 18. Viewed as the band's first statement on his affection for Irish music, Room To Roam just about works. As a mood piece of collected songs and reels, with little flourish in it, it keeps its head above water due to the verve of performance, even though Scott is still not a great folk singer. However, as a Waterboys LP in the fashion of this LP, it does the Scott's first statement on his affection for Irish music, it simply doesn't cut it. Gone is the dedication to Big Music and the result could cause some sort of confusion which is not what the band are in conversion to country with *Almost Blue*. Still a banker, still a worthwhile episode, but questions will be asked. **DM**

**RUBRIC:** Martin Aston, Adam Blake, Kirk Bowers, Odo Dering, Alan Gardiner, David Henderson, Alan Huxton, Hubland, Dave Long, Stu Lambert, Nick Robinson and Gareth Thompson.

## FOLK & ROOTS ALBUMS

#	TITLE	Artist	Label/Catalogue No. (Distributor)
1	THE HEALER	John Lee Hooker	Shirlington OBEEL 506 (UK)
2	SHADOW HUNTER	Davy Spillane	Cooking Vinyl COOK 030 (IRE)
3	DREAM LETTER - LIVE IN LONDON	Tom Mackay	Decca FEMD 200 (UK)
4	HOOTENANNY	As Far As You	World Circuit WCD 017 (STERNS)
5	THE RIVERMAN	Various Artists	Cooking Vinyl GRILL 003 (IRE)
6	NICK OF TIME	Bonnie Raitt	Capitol ESE 295 (IE)
7	THE INTERNATIONAL	Billy Bragg	Utility UTL 11 (IRE)
8	OVER THE SEA TO SKYE	James Galway & The Chieftans	PCA Victor RC 6043 (BR)
9	IRISH TIMES	Patricia Street	Special Delivery SPD 303 (NR)
10	SUGAR	Leon Bonhoefer	Private/EMG 210 595 (BMG)
11	DAYS OF OPEN HAND	Suzanne Vega	AMA 389293 (IE)
12	MISSING - PRESUMED HAVING A...	The Flotting Hillbillies	Phonogram 848671 (IE)
13	YELLOW MOND	The Novice Brothers	Hanna/AMA 524 (IE)
14	FREEDOM AND RAIN	John Tabor & The Oyster Band	Cooking Vinyl COOK 031 (IRE)
15	LITTLE ROCK TO LEINZIG	The Oyster Band	Cooking Vinyl COOK 032 (IRE)
16	BLUES FOR TRANSYLVANIA	Muskrat	Hanna/BLB 1350 (IRE)
17	UNCERTAIN PLEASURES	Mary O'Rourke	WEA WX 333 (UK)
18	HARD CASH	Various Artists	Special Delivery SPD 1027 (NR)
19	CAJUN SOUL	Eddie Lejaune	Hanna/BLB 1353 (IRE)
20	THE BIG BEAT	The Barley Works	Cooking Vinyl COOK 024 (UK)
21	ACADIE	Daniel Lanois	Opal/Warner Disneys 925699 (NR)
22	THE CAUTION HORSES	Cowboy Junkies	ICA PL 90450 (BMG)
23	VANILLA	BonzoBlade	Special Delivery SPD 1026 (NR)
24	VOICES	Various Artists	Hanna/BLB 1301 (IRE)
25	SPEAK	The Roches	MCA MCA 6345 (IE)
26	RIVERSIDE	Luka Bloom	Private 925692 (NR)
27	FAT TUESDAY	The Butter Mountain Boys	Festival FESTIVAL 1 (S&W PRS)
28	FUJAIM	Clannad	Cooking Vinyl COOK 035 (IRE)
29	YUAN	The Gus Brothers	Real World/Ring 911 (UK)
30	NO MATTER WHERE YOU AT...	Merad	Hanna/BLB 1352 (IRE)

The best selling folk and roots music LPs for June 1990, compiled by Folk Roots magazine (ISSN 1440 9651) from a national survey of specialist and general record dealers.

# SINGLES A & R

Reviewed by David Giles

## SINGLE OF THE WEEK

**GEORGE MICHAEL: Praying For Time.** (Epic 12/7/CD) **GE0 1**. Almost three years after the release of his Faith LP, Michael finally returns with a glorious ballad that ranks alongside Careless Whisper and A Different Corner as one of the best things he's ever written. This has distinct shades of Lennon circa 1975, and suggests that next month's LP Listen Without Prejudice Vol 1 will be a classic.

## STOCK IT

**SONIA: End Of The World.** (Chrysalis 12/7/CD) **CHS 3557**. A bid for sophistication from the SAW prodigy who has never quite matched the commercial impact of her first single. This polished cover of Skeeter Davis's 1963 weepie has the best chance so far of being her second number one.

## STOCK IT

**WILSON PHILLIPS: Release Me.** (SBK 12/7/CD) **SBK 11**. Follow-up to the hit Hold On, which reached number six earlier in the summer, and a track from the LP whose sales have already passed the 1m mark. Fairly unremarkable stuf musically, though it will undoubtedly receive maximum exposure.

## STOCK IT

**JIVE BUNNY AND THE MASTERMIXERS: Can Can You Party.** (Music Factory 12/7/CD) **MFD007**. Mr Bunny has revived the Can Can on his fifth release, but the intro seems at odds with what follows—another melody of rock 'n' roll favourites from Daddy Cool to Rent Peltie. Too similar to the first single to repeat its success, after three number ones, could this be the end of the ride?

**THE HUMAN LEAGUE: Heart Like A Wheel.** (Virgin 12/7/CD) **VS 1262**. And here's an outfit who has taken even longer than George Michael to return. This track from the forthcoming LP is unmistakably the Human League, but perhaps a bit too much, it could have easily been pulled from an earlier LP, and sounds too "early Eighties" for large-scale success.

**ALANNAH MYLES: Lover Of My Mind.** (Atlantic/Eas 12/7/CD) **A7872**. A track from her eponymous debut album that could do as well as Black Velvet, given that Myles has recently completed a successful series of live dates.

**DAVE STEWART AND THE SPIRITUAL COWBOYS: Jack Talking.** (RCA 12/7/CD) **PB 43907**. The first offering in Stewart's year out from Eurythmics "duo" is a lightweight funk workout that is unconvincing mainly because its single status is so weak. With a tour and an LP to come, this is an inauspicious start.

**IT'S IMMATERIAL: Heaven Knows.** (Siren 12/7/CD) **SRN 129**. Perhaps not the best track to release from the highly-commended Song LP, but then it's a hard task because the record is so downbeat. Like Talk Talk and the Nile with which they share producer Colium Malcolm) this will make perfect late night radio music but a hit would be surprising.

**ANDY SHEPPARD: Bright Moments.** (Island/Anitiles 12/7 ANN 9). Top jazz saxophonist teams up with vocalist Dolly James to produce a delightful Latin pop track, similar in style to much of the first Mat Bianco LP.

**THE HIGH: Up And Down.** (London 12/7/CD). Second single from a band who have failed to capture the imagination of the press in the style of their Mancunian counterparts, though this is a much stronger effort than their debut. Box set G.P., revealing a classic songwriting approach.

**THE BRAND NEW HEAVIES: Dream Come True.** (A&J Jazz 12/7 JAZD 25). A track from the recent LP factually remixed by London production team The Shop Lords, giving it an extra edge but retaining the elements of the original that have made the Heavies one of the country's most successful live dance bands.

**THE FARM: Groovy Train.** (Prodice 12/7/CD) **PRODUCE 102**. Follow-up to the cover version of Stepping Stone, this is an original song from Liverpool's Farm remixed by various club luminaries, with train noises courtesy of Brookline cheer Harry Cross. With plenty of live work and TV exposure coming up, this might just sneak into the 40.

**THE RAGGA TWINS: Ragga Trip/Hooligan 69.** (Shut Up And Dance 12/7 SUAD 5). Though the "Hooligan" side of this north London duo's debut is likely to get the nod, it's the "Ragga" track that stands out, with a funous electro-rhythm-driven piece of toasting. If Kicking Hack one the perfect blend of reggae and soul, then this is where the hardest elements of ragga and dance music collide.

**NAPALM DEATH: Suffer The Children.** (Earache 12/7/CD) **MOSH 24**. Latest offering from a band whose name has become a byword for music that is extreme both in pace and volume. Fans will love this record's sore-throat vocals, charging drums and guitar overload, and with the band's worldwide success escalating by the minute, they might even give the charts a noisy surprise.

**FLEETWOOD MAC: In The Back Of My Mind.** (Warner Bros 12/7/CD) **W9739**. A track from the platinum Behind The Mask LP released to coincide with the band's massive concert at the end of the month. Not their most inspired moment, but should have little problem in scoring a minor hit.

**PROPAGANDA: Only One World.** (Virgin 12/7/CD) **VS 1271**. Another lavish release from Propaganda's 12 3 4 album. Despite a heavy-handed guitar solo near the end, it manages to be as simple as sublimely poppy as Heaven Give Me Words and should prove another success.



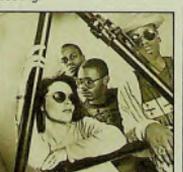
GEORGE MICHAEL: back with one of his best ever

**JANE'S ADDICTION: Three Days.** (Warner Bros 12/7/CD) **W9584**. The first from this US rock band for over two years and a track from the forthcoming Ritual De Lo Habitual LP. It's a rather stronger, rambling song with overtones of Seventies progressive rock.

**FRAZIER CHORUS: Nothing.** (Virgin 12/7 VS 1284). Again, Frazier Chorus enlist the help of Paul Oakenfold to perform his trickery as he did on their last single Cloud 8, which almost crept into the charts. On this occasion, more of the original song survives and occlusively seems to benefit from the ambient house treatment, with a memorable violin hook.

**LORDS: Ozwat.** (Mercury 12/7/CD) **MER 329**. Dance mix of the BBC TV cricket theme (Booker T & The MG's Soul Limbo) that could perhaps have done with further embellishment, but acts as an antidote to the dreadful state of football records around the World Cup period. Whether it will sell or not is another matter.

**RUTHLESS RAP ASSASSINS: And It Wasn't A Dream.** (Syncope/EMI 12/7/CD) **SY 38**. An excellent track from this outfit's debut LP that explores a different side to Manchester from the hedonistic Hacienda scene. Anderson is the best lyricist to emerge from UK rap music so far, and here is his best work; an acidic account of prejudice and heartbeat conducted to a subdued funky and melodic backing.



RUTHLESS RAP ASSASSINS: funky and melodic

# DISTRIBUTION

## TOP 40 SINGLES

1	8	NAKED IN THE RAIN	W.A.U./Mr Music Big Big (B&B) 873
2	5	I'M FREE	The Long Blondes
3	5	LFO	New Power Generation (RCA) 873
4	3	TRICKY DISCO	Mr Big (Chrysalis) 873 273
5	NEW	WHAT IS LOVE?	Wig Outta My Mind (Epic) 873 273
6	NEW	WHERE ARE YOU BABY?	813 Communications (Epic) 873 273
7	5	OH LOVE	Shirley Bassey (Epic) 873 273
8	9	IT'S ON	Moody Blues (Epic) 873 273
9	NEW	BEYOND YOUR WILDEST DREAMS	Supernova (Polygram) 873 273
10	7	WORLD IN MOTION...	England Under One Sky (Epic) 873 273
11	6	VELOURIA	Factory/MSA (Epic) 873 273
12	8	LAMBORGHINI	4AD (RCA) 873 273
13	7	SHE COMES IN THE FALL	Shut Up And Dance (SAD) & PAC
14	3	BITING MY NAILS	Cow/MCA (Epic) 873 273
15	19	STEP ON	Factory (Epic) 873 273
16	7	LOVE DON'T LIVE HERE ANYMORE	Decca (Warner) 873 273
17	5	THIS CAN BE REAL	Debut/Panem (Epic) 873 273
18	14	LOVING YOU	Debut/Panem (Epic) 873 273
19	15	DOIN' THE DOP	Rhythm King (Epic) 873 273
20	18	KILL YOUR TELEVISION	Shirley Bassey (Epic) 873 273
21	17	THE ONLY ONE I KNOW	Cherry Lane (Epic) 873 273
22	6	SWING	Supernova (Polygram) 873 273
23	10	SHALL WE TAKE A TRIP	Factory (Epic) 873 273
24	37	MADCHESTER RAVE ON E.P.	Factory (Epic) 873 273
25	24	PEPEE ME	Shirley Bassey (Epic) 873 273
26	NEW	JOE	Cow/MCA (Epic) 873 273
27	22	GOTTA TURN THE MUSIC UP	Debut/Panem (Epic) 873 273
28	20	A HUGE EVER GROWING PULSATING	W.A.U./Mr Music Big Big (B&B) 873
29	26	COME INTO MY HOUSE	Cow (Epic) 873 273
30	NEW	KITES	Big Life (Epic) 873
31	21	ANOTHER NIGHT	Philly (Epic) 873
32	27	ELEPHANT STONE	Shirley Bassey (Epic) 873
33	36	SHE BANGS THE DRUMS	Shirley Bassey (Epic) 873
34	NEW	I KNOW YOU WELL	Cherry Lane (Epic) 873
35	30	PACKET MAN	Tommy Boy (RCA) 873
36	28	VENUS	Ranorex (Epic) 873
37	35	MADE OF STONE	Shirley Bassey (Epic) 873
38	34	LAZITIS - ONE ARMED BOXER	Factory (Epic) 873 273
39	31	STAR	Mer (Epic) 873
40	37	ACID ROCK	A.R.C. (Epic) 873 (Epic)

## TOP 20 ALBUMS

1	NEW	THE SUMMER OF LOVE	Disc (Epic) 873
2	1	66 THE STONE ROSES	Shirley Bassey (Epic) 873
3	2	16 LIFE	Cow/MCA (Epic) 873
4	NEW	NEVER, NEVERLAND	Roadrunner (Epic) 873
5	3	11 THE GREEN LINES	Philly (Epic) 873
6	4	21 VIOLATOR	Mer (Epic) 873
7	6	41 WILD!	Mer (Epic) 873
8	7	62 PASSION AND WARFARE	Philly (Epic) 873
9	5	78 THERE'S NOTHING LIKE THIS	Ranorex (Epic) 873
10	8	LEATHER & LACE	Disc (Epic) 873
11	2	FREEDOM AND RAIN	Disc (Epic) 873
12	12	41 BUMMED	Factory (Epic) 873
13	NEW	BIO RHYTHM - DANCE MUSIC...	Nickel & Acid (Epic) 873
14	9	2 AS ONE	Decca (Epic) 873
15	13	3 CLEOPATRA GRIP	One Like India (Epic) 873
16	10	39 THE HEALING	Shirley Bassey (Epic) 873
17	16	6 CIRCUS	Mer (Epic) 873
18	15	3 INDIE TOP 20 VOL IX	Resonance (Epic) 873
19	14	7 3 FEET HIGH AND RISING	Philly (Epic) 873
20	NEW	FIND OUT WHY [12]	Cow/MCA (Epic) 873

Compiled by Music Week from Gallup Data

<b>20</b>	<b>NEW</b>	<b>REV IT UP</b>	CD	EMI USA/MTL 1654
<b>21</b>		<b>SOUL PROVIDER</b>	CD	CBS 4633443
<b>22</b>		<b>I DO NOT WANT WHAT I HAVEN'T GOT</b>	CD	Empire/Cap/Cas/CHEN 14
<b>23</b>		<b>VIVALDI FOUR SEASONS</b>	CD	EMINCE 2
<b>24</b>		<b>BETWEEN THE LINES</b>	CD	PAU/HF 14
<b>25</b>		<b>THE VEGETARIANS OF LOVE</b>	CD	Mercury/Phonogram 8462501
<b>26</b>		<b>BEST OF TALK TALK - NATURAL HISTORY</b>	CD	Phonogram/RSO 198
<b>27</b>		<b>CHANGESOME</b>	CD	EMI DRTV 1
<b>28</b>		<b>BONAFIDE</b>	CD	100/Virgin DMX 92
<b>29</b>		<b>THROUGH A BIG COUNTRY -</b>	CD	Mercury/Phonogram 8462211
<b>30</b>	<b>NEW</b>	<b>SAVAILTY</b>	CD	RCA PL 74661
<b>31</b>		<b>FOREVER YOUR GIRL</b>	CD	Sire/Virgin SMLP 19
<b>32</b>		<b>LOOK SHARP!</b>	CD	EMI EMO 357
<b>33</b>		<b>WORLD POWER</b>	CD	Atala 210662
<b>34</b>		<b>THE STONE ROSES</b>	CD	Silverline OREL P-400
<b>35</b>	<b>NEW</b>	<b>BROTHERS KEEPER</b>	CD	AMM 9351121
<b>36</b>		<b>HEART OF STONE</b>	CD	Gelben WX 262
<b>37</b>		<b>COSMIC THING</b>	CD	Reprise/Warner Brothers WX 233
<b>38</b>		<b>COMPOSITIONS</b>	CD	Elektra EKT 72
<b>39</b>		<b>STILL GOT THE BLUES</b>	CD	Virgin V 2812
<b>40</b>		<b>CUTS BOTH WAYS</b>	CD	Epic 4651451

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## TOP 20 COMPILATIONS

<b>1</b>	<b>NEW</b>	<b>KNEBWORTH - THE ALBUM</b>	CD	Polydor 8439212
<b>2</b>		<b>NOW DANCE 902</b>	CD	EMI/Virgin PolyGram MD 5
<b>3</b>		<b>SNAP! IT UP - MONSTER HITS 2</b>	CD	CBS/WEA/BMG/HITS 12
<b>4</b>	<b>NEW</b>	<b>MEGABASS</b>	CD	Telstar STAR 252
<b>5</b>		<b>PRETTY WOMAN (OST)</b>	CD	EMI USA/MTL 1032
<b>6</b>		<b>HEART &amp; SOUL, III - HEART FULL...</b>	CD	Hearst & Soul 8420091
<b>7</b>		<b>JUST THE TWO OF US</b>	CD	Epic MOOD 11
<b>8</b>		<b>TEENAGE MUTANT NINJA TURTLES (OST)</b>	CD	SBR/SBR/LP 6
<b>9</b>		<b>THE SUMMER OF LOVE</b>	CD	Dino DMRTV 10
<b>10</b>		<b>SMASH HITS - RAVE!</b>	CD	Dowry/Crysalis AFD 14
<b>11</b>		<b>THE WILD ONE</b>	CD	EMI EMTV 32
<b>12</b>		<b>SUMMER CHART PARTY</b>	CD	Tram BWTX 1
<b>13</b>		<b>ULTIMATE 60'S COLLECTION</b>	CD	Classic Communications CTU/2P/95
<b>14</b>		<b>CLASSIC EXPERIENCE II</b>	CD	EMI EMTNO 30
<b>15</b>		<b>DEEP HEAT 7 - SEVENTH HEAVEN</b>	CD	Telstar STAR 242
<b>16</b>		<b>DAYS OF THUNDER (OST)</b>	CD	Epic 4671591
<b>17</b>		<b>THE BLUES BROTHERS (OST)</b>	CD	Atlantic/Cas/Hean 430715
<b>18</b>		<b>NITE FLITE 3 - BEING WITH YOU</b>	CD	CBS MOOD 14
<b>19</b>		<b>DIRTY DANCING (OST)</b>	CD	RCA BL 86488
<b>20</b>		<b>NODODY'S CHILD - ROMANIAN ANGEL...</b>	CD	Warner Brothers WX 333

<b>55</b>		<b>AMERIKKA'S MOST WANTED</b>	CD	4th + 5th/World BRP 951
<b>56</b>		<b>GOLD MOTHER</b>	CD	Fontana/Phonogram 8461891
<b>57</b>		<b>BEST OF EAGLES</b>	CD	Aylen/Debra EKT 5
<b>58</b>		<b>ALANNAH MYLES</b>	CD	Atlantic/East West 7819561
<b>59</b>		<b>THE BEST OF VAN MORRISON</b>	CD	Polydor 8419701
<b>60</b>		<b>ERIOKA</b>	CD	Virgin V 2633
<b>61</b>		<b>STEEL WHEELS</b>	CD	CBS 4657321
<b>62</b>		<b>BORN TO SING</b>	CD	Atlantic/East West 750182941
<b>63</b>		<b>JOURNEWMAN</b>	CD	Duck/Warner Brothers WX 222
<b>64</b>		<b>HELLO, I MUST BE GOING</b>	CD	Virgin OVED 212
<b>65</b>		<b>BRIGADE</b>	CD	Cephalo ESTV 121
<b>66</b>		<b>THE REAL THING</b>	CD	Sire/Virgin 8281541
<b>67</b>		<b>THE CREAM OF ERIC CLAPTON</b>	CD	Polydor ECTV 1
<b>68</b>		<b>NIGEL KENNEDY/BRUCH/SCHUBERT</b>	CD	HAW/EMI EL 749651
<b>69</b>		<b>DARK SIDE OF THE MOON</b>	CD	Hawaii SML 284
<b>70</b>		<b>BEHIND THE MASK</b>	CD	Warner Brothers WX 333
<b>71</b>		<b>WAITING FOR COUSTEAU</b>	CD	Dreyfus/Polydor 8436141
<b>72</b>		<b>GODNIGHT L.A.</b>	CD	Polydor 8435381
<b>73</b>		<b>APPETITE FOR DESTRUCTION</b>	CD	Gelben WX 125
<b>74</b>		<b>THE BEST OF ROD STEWART</b>	CD	Warner Brothers WX 314
<b>75</b>		<b>PHANTOM OF THE OPERA</b>	CD	Real/Universal/Polydor/PCH 133

\*\*\* - TOP 5 ALBUM \*\*\* - DOUBLE P/ALBUM \*\*\* - 800,000 units  
 ● - GOLD (100,000 units) ○ - SILVER (50,000 units) **NEW** NEW ENTRY **RE** RE-ENTRY  
 CD: Released on Compact Disc

TOP 75

# MASTERFILE YEARBOOK

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**WHEN YOU TAKE OUT A SUBSCRIPTION TO MASTERFILE...**

**ARTISTS' A-Z**

ABDUL PAULI	31	LYNNE ANN	42
ADAMS	32	MADONNA	43
BAKER ANNA	38	MAGNUM	72
BANGLES	39	SCHMANKER	74
BROCKWORTH	35	MALCOLM D. PEASE	75
BIG COUNTRY	29	CHOCOLATE	15
BOLTON MARSHAL	24	MOORE GUY	39
BONIE CHERRY	28	ROCKEY VAL	49
CARPENTER THE	18	THE VILLES ACADEMY	58
CHERRY	48	WELLS BROTHERS THE	59
CHRYSES THE	48	NEW WAYS ON THE ROAD	34
CLAYTON ERIC CREAM	67	DONOR SWEEP	27
COULINS PENE	54	FRANCOIS LORRAINE	23
DE LA HAY	41	FRANCOIS THE OPERA 75	34
DARWIN MOSES	42	FRANCOIS LORRAINE	23
DONOVAN JANE	24	POSSON	18
DREYER CAROL	28	PRINCE AND NEW POWER GENERATION	24
EAGLES	67	RIA CRAY	62
EVANS DAVID	49	ROLLING STONES	61
EVANSUALLY	18	ROSETTE	32
FAHRENHEIT	42	ROTTEN TOMATOES	32
FANTHOMAS	70	SOUL SQUAD	18
FLETCHER ANDREW	71	SOUP SOUNDS	47
FLY GOLFOS	25	STEWART RAY	74
FREEDMAN	28	THE REAL THING	67
HEART	45	TALKING HEADS	24
HOT CHOCOLATE FLOWERS	24	TORRES	12
ICE CUBE	35	TURNER TINA	13
JANNEY CARPENTERS	24	U2	10, 33
JAMES	49	VENUS	45
JONES ANDERSON	71	WHY YOU HOLD	52
KENNY K	52	WENDY & USA	60
KENNEDY ERIC RICE	23	WINDY WINDMILLS	17
LEE TONY	49	YOUNG PAUL	45

(WEEK 32)  
 Rate prices compared to last week: +7%

**KEY TO CHART**

**◆** New entry  
**▲** Re-entry  
**◆** Indicates peak sales increase of 100% or more  
**▲** Indicates peak sales increase of 50% or more  
**◆** **PLATINUM** (300,000 units)  
**▲** Any other sales figure listed on this chart is certified to provide for sales of 100,000 units or more. For more information on the charting process, contact the BPI.  
**◆** **GOLD** (100,000 units)  
**▲** **SILVER** (50,000 units)  
 Sales figures are quoted for combined unit sales of LPs, EPs, cassette and CD.  
 Sales figures with a dollar price of £2.75 or below require the title with a dollar price to obtain an award.

To qualify for a chart position LPs, cassettes and CDs must have a dealer price of £2.00 or more.

**MUSIC WEEK**

<b>38</b>	<b>31</b>	<b>COMPOSITIONS</b> Anita Baker (Michael J. Powell)	ENH 47872 (2)
<b>39</b>	<b>42</b>	<b>STILL GOT THE BLUES</b> Gary Clark (Michael J. Powell)	CXRT 707 (2) 7890722
<b>40</b>	<b>36</b>	<b>CUTS BOTH WAYS</b> Gloria Estefan (Lester J. Cassas/Octavo)	Warr 7502 (P)
<b>41</b>	<b>22</b>	<b>WAKING HOURS</b> Del Amitri (Frage/Jules/Wanted)	ENH 47872 (2)
<b>42</b>	<b>30</b>	<b>ARMCHAIR THEATRE</b> The Jethell Lymns (Lyle)	Cap 7000 (2) 7890722
<b>43</b>	<b>19</b>	<b>LIFE</b> Ingrid Cargaret (Ingrid Carpentier/Nick Garcode)	Cap 7000 (2) 7890722
<b>44</b>	<b>35</b>	<b>WILD</b> Erasme (Gareth Jones/Mark Saunders/Erasme)	Mer 7502 (P)
<b>45</b>	<b>33</b>	<b>OTHER VOICES</b> Paul Young (Various)	ENH 47872 (2)
<b>46</b>	<b>40</b>	<b>THE CHIMES</b> The Chimes (Lester J. Cassas/Belle Hooper)	ENH 47872 (2)
<b>47</b>	<b>53</b>	<b>HANGIN' TOUGH</b> New Kids On The Block (Maurice Starvo)	ENH 47872 (2)
<b>48</b>	<b>43</b>	<b>VIOLATOR</b> Depeche Mode (Depeche Mode/Flood)	CXRT 707 (2) 7890722
<b>49</b>	<b>37</b>	<b>THE HUNGER</b> Michael Bolton (Keith Diamond/John Carlucci/Harmon)	ENH 47872 (2) 7890722
<b>50</b>	<b>47</b>	<b>THE ROAD TO LIFT</b> Chris Cibo (Chris Cibo/Brady)	ENH 47872 (2)
<b>51</b>	<b>55</b>	<b>LIKE A PRAYER</b> Madonna (Madonna/Leondard Jay/Prince)	CW 7502 (2) 7890722
<b>52</b>	<b>50</b>	<b>ARE YOU OKAY?</b> Wendy & Lisa (Wendy & Lisa/Carol)	Parade Program 841 (P)
<b>53</b>	<b>16</b>	<b>THE BEST OF UB40 VOL 1</b> UB40 (Various)	Cap 7000 (2) 7890722
<b>54</b>	<b>65</b>	<b>THE WALL</b> Pink Floyd (David Gilmour/Bob Ezrin/Roger Waters)	ENH 47872 (2) 7890722
<b>55</b>	<b>52</b>	<b>AMERICA'S MOST WANTED</b> Ice Cube (The Bomb Squad/The Lench Mob)	CXRT 707 (2) 7890722
<b>56</b>	<b>67</b>	<b>GOLD MOTHER</b> James (Booth/Guy/Gilman/Garalde)	Parade Program 841 (P)
<b>57</b>	<b>59</b>	<b>BEAT OF EGLES</b> Eagles (Eagles/McEwen)	ENH 47872 (2)
<b>58</b>	<b>45</b>	<b>ALLANAH MYLES</b> Allannah Myles (David Tyson)	Atlantic East West 7502 (P)
<b>59</b>	<b>66</b>	<b>THE BEST OF VAN MORRISON</b> Van Morrison (Various)	Parade Program 841 (P)
<b>60</b>	<b>43</b>	<b>ERICA</b> Wendy & Lisa (Wendy & Lisa/Tony Berg)	Cap 7000 (2) 7890722
<b>61</b>	<b>47</b>	<b>BEAT STEEL WHEELS</b> Rolling Stones (Chris Kimsey/Glimmer Twins)	CXRT 707 (2) 7890722
<b>62</b>	<b>46</b>	<b>BORN TO SHINE</b> En Vogue (Thomas McElroy/Denzel Foster)	Atlantic East West 7502 (P)
<b>63</b>	<b>34</b>	<b>JOURNEMAN</b> Del Amitri (Frage/Jules/Wanted)	Delta Home Bitches 813 (2) 7890722
<b>64</b>	<b>61</b>	<b>HELLO, I MUST BE GOING!</b> Pee Wee Herman (Pee Wee Herman)	CXRT 707 (2) 7890722
<b>65</b>	<b>10</b>	<b>BRIARDE</b> Heart (Heart/John Zigel)	Cap 7000 (2) 7890722
<b>66</b>	<b>28</b>	<b>THE REAL THING</b> Faith No More (Matt Wallace/Faith No More)	Cap 7000 (2) 7890722
<b>67</b>	<b>68</b>	<b>THE CREAM OF ERIC CLAPTON</b> Eric Clapton (Various)	Parade Program 841 (P)
<b>68</b>	<b>68</b>	<b>MENDELSSOHN/BRUCH/SCHUBERT</b> Muel Kennerly (Jeffrey Tate/ECG/Warner)	Cap 7000 (2) 7890722
<b>69</b>	<b>98</b>	<b>DARK SIDE OF THE MOON</b> Pink Floyd (Pink Floyd)	CXRT 707 (2) 7890722
<b>70</b>	<b>70</b>	<b>BEHIND THE MASK</b> The Real Thing (Jeffrey Tate/ECG/Warner)	Cap 7000 (2) 7890722
<b>71</b>	<b>61</b>	<b>WAITING FOR CUSTEAU</b> Jean Michel Jarre (Jean Michel Jarre)	Delta Home Bitches 813 (2) 7890722
<b>72</b>	<b>84</b>	<b>GOODNIGHT L.A.</b> Madrugada (Various)	Parade Program 841 (P)
<b>73</b>	<b>78</b>	<b>APPETITE FOR DESTRUCTION</b> Guns N' Roses (Mike Clinck)	Cap 7000 (2) 7890722
<b>74</b>	<b>73</b>	<b>THE BEST OF ROD STEWART</b> Rod Stewart (Various)	Delta Home Bitches 813 (2) 7890722
<b>75</b>	<b>75</b>	<b>PIANOFORTE OF THE OPERA</b> Original Cast (Andrew Lloyd Webber)	Parade Program 841 (P)

TOP 20 COMPILATIONS

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<b>11</b>	<b>6</b>	<b>THE WILD ONE</b> Various (Various)	ENH 47872 (P)
<b>12</b>	<b>4</b>	<b>SUMMER CHART PARTY</b> Various (Various)	CXRT 707 (2) 7890722
<b>13</b>	<b>7</b>	<b>ULTIMATE 60'S COLLECTION</b> Various (Various)	Cap 7000 (2) 7890722
<b>14</b>	<b>13</b>	<b>CLASSIC EXPERIENCE II</b> Various (Various)	CXRT 707 (2) 7890722
<b>15</b>	<b>17</b>	<b>DEEP HEAT 7 - SEVENTH HEAVEN</b> Various (Various)	Cap 7000 (2) 7890722
<b>16</b>	<b>2</b>	<b>DAYS OF YANDER (OST)</b> Various (Various)	Cap 7000 (2) 7890722
<b>17</b>	<b>18</b>	<b>THE BLUES BROTHERS (OST)</b> Various (Various)	Atlantic East West 7502 (P)
<b>18</b>	<b>11</b>	<b>NETE FLETS 3 - BEING WITH YOU</b> Various (Various)	ENH 47872 (2) 7890722
<b>19</b>	<b>8</b>	<b>DIRTY DANCING (OST)</b> Various (Various)	Cap 7000 (2) 7890722
<b>20</b>	<b>3</b>	<b>NOBODY'S CHILD - ROMANIAN APPEAL</b> Various (Various)	Cap 7000 (2) 7890722

<b>1</b>	<b>NEW</b>	<b>KENWORTH - THE ALBUM</b> Various (Chris Kimsey/Steve Smith)	Parade Program 841 (P)
<b>2</b>	<b>1</b>	<b>HOW DANCE 902</b> Various (Various)	ENH 47872 (2) 7890722
<b>3</b>	<b>2</b>	<b>SNAP! IT UP - MONSTER HITS</b> Various (Various)	CXRT 707 (2) 7890722
<b>4</b>	<b>NEW</b>	<b>MEGABASS</b> Various (Various)	CXRT 707 (2) 7890722
<b>5</b>	<b>3</b>	<b>PRETTY WOMAN (OST)</b> Various (Various)	Cap 7000 (2) 7890722
<b>6</b>	<b>4</b>	<b>HEART &amp; SOUL III - HEART FULL...</b> Various (Various)	Cap 7000 (2) 7890722
<b>7</b>	<b>5</b>	<b>JUST THE TWO OF US</b> Various (Various)	Cap 7000 (2) 7890722
<b>8</b>	<b>7</b>	<b>TEENAGE MUTANT NINJA TURTLES (OST)</b> Various (Various)	Cap 7000 (2) 7890722
<b>9</b>	<b>2</b>	<b>THE SUMMER OF LOVE</b> Various (Various)	Cap 7000 (2) 7890722
<b>10</b>	<b>6</b>	<b>SMASH HITS - RAVE!</b> Various (Various)	Cap 7000 (2) 7890722

## TOP • 20 • SINGLES

1	I'M FREE <i>Supersound</i>	Boi Life (RTV 87)
2	WHAT TIME IS LOVE? <i>KLF</i>	KLF Communications (KLF 894 08)
3	THE LOVE <i>Shereba One</i>	Shereba One (17 19)
4	IT'S ON <i>Flowerpot</i>	Mercury (MNR 18)
5	FOR HER LIGHT (TWO) <i>Fields Of The Pharaohs</i>	Baggins Records (BGC 244 00)
6	VELOURIA <i>440</i>	440 AD 240 00
7	STARDATE 1990/RAINBOW CHILD <i>Dead Beat</i>	Mercury (DN 14)
8	ON THE EDGE <i>No Fun</i>	London (DN 23 13)
9	KILL YOUR TELEVISION <i>North Atlantic</i>	Chaparral (27 044 45)
10	FALLING TO PIECES <i>For The Love</i>	Shish/Jordan (LASH 25 15)
11	BITING MY NAILS <i>Mercury</i>	Mercury (MTE 11 02)
12	SHE COMES IN THE FALL <i>Original Cast</i>	Cow/Mer (DUN 10 07)
13	STILL WANT YOU <i>Kids Works</i>	Epic (WKS 15 12)
14	SHAME ON YOU <i>Shameless</i>	ASL (AM 12 13)
15	NEVER BEEN TO TEXAS <i>Shameless</i>	Polygram (10 12 00)
16	WHAT NOW <i>Shameless</i>	Virgin (10 12 00)
17	THE ONLY ONE I KNOW <i>The Only One</i>	Shirone (Tee 11 07 00)
18	ELCOTATION <i>The God</i>	East West (EWT 42 06)
19	ANYTHING THAT YOU WANT ME <i>Deafening</i>	Deafening (28 01 01 800)
20	LOUD LOVE (EP) <i>The Soundscapes</i>	ASL (AM 15 13)

## CHART COMMENTARY

As summer draws on and the number of new releases dwindle, activity in the Other Singles Chart is slowed to just ticking over point. In the Other Singles Chart **The Soup Dragons** anti-rhymic *Fire* retains the top slot, while this week's highest new entry sees **KLF** — formerly **JAMMS** and **The Time Lords** — slip into the number two slot with a part live reworking of their house standard of last year, *What Time Is Love?* At number eight **Me Sweet's** latest single, from their self-titled debut album, is *On The Edge* and it takes the Irish group into the top 10 as they undertake a nationwide tour. **The Icicle Works** career on the softer side of rock music continues with *I Still Want You* at number 13 and at 16 **Something Happens** What Now bundles itself into contention after some positive radio play.

The albums chart remains with **The Stone Roses'** self-titled debut dominating act at number one and there are three new items, each with a heavier backdrop for their new album. **Kiss Of Life** return with a heavier backdrop for their new album *Kiss Of Life* at nine, while at 11 **The Inspiral Carpets** enter the chart with *Find Out Why*. No, it's not a new album, simply an EP which shows up in the Album chart due to it having on five or more tracks — making it an album. At 18 the last item is a re-entry for **Teenage Fanclub's** *A Catholic Education* Album on Fire subsidiary Pophouse. Currently available through Pinnacle, Fire and its tentacles — including Roughneck and Roughneck — will be switching distributor to the Rough Trade Group imminently.

by Dave E Henderson

ALBUM OF THE moment has got to be **Platipus** Bosporus' *CD* through the Rough Trade Group. A corking array of rock 'n' roll history revamped and reinvigorated, it boasts moments of Dick Dale Surf guitar, Ramone-esque onslaught, unerring lyrical trades and everything that's a natural descendant of the group's previous three albums. Certainly worth your time is the imminent release of New York band **Head's** *Up's* Comy Style *Pinnacle 12* inch on **Empire** through Pinnacle. Rattling through the Funk/Metro era of crossover area, **Head's** Up offer a lively and emotional air-punching sound that should win them lots of new friends on this side of the Atlantic. They also have an album, **Soul Brother Crisis** intervention set for release.

SOMETIME DURING August, the label signing to Stephen Street's Foundation label, **Spleen** are to be unleashed on the world. Their debut 12-inch is *Scratches* (in *The Sand*), through the Rough Trade Group, and it is another slice of beepy pop with a leaning towards the dancefloor. Similarly polished and surprisingly good is **The Spoons'** *Show Me How* on Tunnel through Pinnacle. I say "surprisingly" because the name is awful, the sleeve is below par, but the band, produced by former Members drummer Adrian Lillywhite (brother of Steve Lillywhite), are a revelation in the Stone Roses groovy area of performance. Similarly emboldened in flowery happiness is **Petrol** *Scream* (Come Together on *Creation* through Pinnacle. Not the Beatles' classic, but a stably harmonious melody line concerning

NAPALM DEATH: a new line up and a slower sound

AT BACKS, currently languishing under the Cackles Wholesale banner, the **Cherry Orchard** from Cambridge release their debut LP *Healing Faith* via Fire on Red Honey. The Fury label offers up more rockably rattle with **The Resurrectionists** *Cruisin'* Down album and *Last Moment* follows suit with **The Krowman's** *Power* album and **Swing The Swing's** anonymous debut platter. In its constant bid to unearth the odd, Backs is also handling **The Chrysantheum's** intriguingly titled *Little Flecks Of Foam Around* Barking album in CD format on the Egg Plant label.

**NAPALM DEATH** return with a new line up and a slower sound for their new *Ecstasy* single *Suffer The Children* through Revolver. The success of their last two albums allowed them to record their new material in Florida and a new album is imminent. More

industry-motivated noise comes from **Shock** who follow their limited-edition *Cool* 45 with a CD-only compilation titled *Unnatural History* on Threshold House. The group are currently completing a new 12-inch called *Windows*. **Controlled Bleeding** duo **Paul Lemas** and **Chris Moriarty** team up for the 12-inch single *Joned* AT. The Head on Waxtrax through APT. Also from Waxtrax comes Hamburg-based metal-percussion types **KMFDM** with *Godlike*.

**WHIPPING BOY** from Dublin arrive in a grinding slowed guitar groove for their three-track EP *Sugar*. I wear on *Cherry* through APT and there's action from the *Too Pure* label, through Southern, as it releases a compilation album featuring **The Heart Throbs**, **Snuff**, **The Money Smugglers** and more alongside a new 12-inch from **Cherry** through APT and there's action from the *Too Pure* label, through Southern, as it releases a compilation album featuring **The Heart Throbs**, **Snuff**, **The Money Smugglers** and more alongside a new 12-inch from **Cherry** in its powerhouse attack. **More** straightforward and guitar-led is **Fidelity Japs** *Venus* on *Love* single on Dischord through Southern.

THIS WEEK'S dancefloor selection includes a new high-powered slab from **Holy Ghost** live with *Walt On Air*, on 12-inch through Revolver. And harder and harder they come with **KIDS'** *Moments* out Foundation subsidiary label *Step Off* through Rough Trade. On the Acid Jazz label, **D Influence** have a sweet smoocher in the shape of *I'm The One*, while **Terry Collier's** *I Don't Want To See Myself* (Without You) offers an altogether downbeat vibe. Almost veterans **Potato Five** release a new album, *Five Alive*, on Unicorn through APT. There's an interesting diversion on **MusiX** Music's self-titled set on Triple Earth through New routes, where African and Gaelic music is given space to intertwine and inspire. Certainly, it's worth a listen.

SINCE the spate of contemporary indie bands covering classic cuts last year seems to have come to a temporary stop, imagine Tracking's surprise when **Hard To Believe** on the Australian *Waterlily* label — through Southern Records distribution here — arrived. Featuring 15 covers of Kiss songs and an amazing gated-sleeve, it's a powerhouse performance that sees undercombs like **The Hard Ons** and the excellent all-girl band **Girl Monster** teaming up with US guitar-types **Bullet LeVoths**, **All** and **Nirvana** among others. The CD version contains an extra live track too. **The Next Big Thing** magazine gives us a likely couple of really collectible items on the CD and cassette is **Angel Corpse** *Christie's* the '60s, which is a bizarre hip through contemporary American culture from the San Francisco cult heroine, and on CD only is **MX 80's** *Das Love Boat*. **MX 80** were formerly **MX 80 Sound** who released numerous Ralph albums and are often cited as a Sonic Youth before there was a Sonic Youth and the album features collected instrumentals from '75 to 1990, including the themes for **Backstreet**, **Rouge 66**, **Sliders** and **Beetleman** among others.

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Rock music's spirit of rebellion has been somewhat curbed in the US by the 'moral majority' lobby, resulting in the voluntary labelling of 'potentially offensive' records. Valerie Poffert examines the sticking issue and its implications for the UK — especially relevant in the light of the current 'suicide pact' lawsuit against Judas Priest

# Rock bows to the censor

**B**ACK IN the Seventies Capital Radio ran a regular rock programme called *Your Mother Wouldn't Like It*. The title summed up what it is about rock music that most appeals to its audience — its spirit of rebellion, challenging the values of the older generation.

In the US within the last five years, rock music in general, and heavy metal in particular, has been under fire from organisations which are either alarmed or repelled by that very quality.

Moral outrage in some quarters has reached such a pitch that heavy metal has been condemned by the Cardinal of New York as "pornography in sound" and there is even an organisation which advises worried American parents on methods to "de-metal" their children.

Within this climate, measures have been taken which could have far-reaching implications for the American music industry and which, by association, could also affect British artists.

The first warning shots were fired when, at its national convention in June 1984, the American Parents-Teachers Association called for a rock rating and labelling system for records containing "profanity, sex, violence or vulgarity". That call was taken up by the

Parents' Music Resource Center, a pressure group formed by the wives of congressmen and leading Washington businessmen.

Following a Senate Commerce Committee hearing on "porn rock", the Record Industry Association of America capitulated, agreeing to a voluntary code whereby "potentially offensive" albums would be labelled "Explicit Lyrics — Parental Advisory".

However, that was not the end of the matter. Through the latter half of the Eighties attempts were made to extend state obscenity laws to include records and there were cases where record dealers were arrested and fined for selling obscene material, even though the records in question bore stickers.

Some record store chains refused to stock stickered records at all or initiated their own campaigns, labelling certain records as suitable for adults only and refusing to sell them to minors. Although much of the controversy was centred around rap records, heavy metal was widely condemned by moral pressure groups for its alleged associations with sex, violence, drug abuse and the occult.

By the beginning of this year more than a dozen states were threatening legislation that would make album labelling mandatory. Some proposals included banning



OZZY OSBOURNE, subject of four 'morality' lawsuits

the sale of stickered albums to minors, plus legal provisions relating to album sleeves and the content of live performances. To ward off these measures, in May the RIAA

introduced a standardised logo for use by its members on records with lyrics that deal explicitly with sex,

TO PAGE 30 ▶

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FROM PAGE 29 ►  
 violence or substance abuse, resulting in the withdrawal of the proposed legislation by the majority of states.

The consensus is that it is highly unlikely that a similar situation could ever arise in the UK. There is a general feeling in the industry that sticking a record may only increase its attractiveness to fans, by endorsing it with the thrill of the forbidden. While some British record companies do sticker their product on a voluntary basis, criteria varies.

Martin Hooker, MD of Music For Nations — which in 1988 released W.A.S.P.'s notorious Fuck Like A Beast — recently decided to sticker all products containing lyrics which may cause offence. He believes that more companies will follow suit in the light of developments in the US.

Polydor recently fixed labels to promo copies of a 12-inch single by The Almighty proclaiming (rather proudly), "Beware: This record contains six fucks and one shit!" Director of marketing, John Waller, says that this was primarily to save further embarrassment, after a regional radio DJ played it without checking the lyrics.

Edits can always be used to spare radio's blushes and Radio One has now dropped the practice of banning records, having found that it merely served to generate publicity for the offending recordings. A "9 o'clock watershed" is now enforced, after which producers are given "considerable freedom" — although a Radio

One spokesman stressed that lyrical content is a less important consideration than musical quality.

In British record shops, discretion is also the keynote. At one time, WH Smith would not stock stickered albums. But due to public demand, it has started to carry them again and policy is now determined by individual department managers. It seems, then, that opinions on the question of heavy metal lyrics are not so highly charged in the UK. But if they are to attain any meaningful level of success, British bands would not stick stickered albums and become subject to its prevailing social climate.

One area of the rock lyrics' controversy that has hit British bands hard is the accusation that certain heavy metal songs have encouraged their fans to commit suicide. Most notorious has been the lawsuit brought against Judas Priest by the parents of two teenage boys, who, they allege, were inspired to enter into a suicide pact after listening to the band's album, Stained Glass.

As the manager of Ozzy Osbourne, Sharon Osbourne has had considerable experience in this area, since Ozzy has had four similar cases filed against him since 1983 — and she is well aware of the damage they can do to an artist's career. His first lawsuit coincided with an album release and she found that the record was immediately taken off the radio in California, where the case was filed. Ozzy's billboard was also removed from Sunset Strip, he lost a guest part in Miami Vice and some

American record stores still will not put his albums on display.

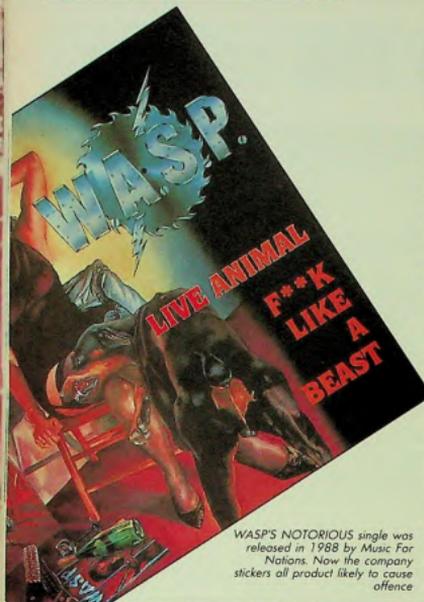
"Basically, these people can destroy your career," she comments. "You do have to think very, very carefully about your lyrical content now."

Certainly, US record companies are learning to scrutinise their output carefully. In one of the latest instances, the leading US independent label Megaforce Records, was forced to remove a track called Torture Tactics from the forthcoming Violence album, after complaints from the distributor, Atlantic.

Megaforce's Jon Zazula holds to an anti-censorship policy, but in this instance he bowed to pressure, feeling that a drawn-out dispute, delaying the album release, would ultimately have been damaging to the band's career.

The Record Industry Association of America is continuing to fight mandatory record labelling, while espousing the voluntary code. But even though the American Civil Liberties Union opposes sticking in any form, opposition to it from within the US music industry appears to be fragmented and uncoordinated.

Jon Zazula takes a pessimistic view of the immediate future. "I cannot understand how this war is being lost. Now that this is all happening, people are saying, 'If you arrest the record merchant, you'll be arresting the artist next.' And I think people are taking very hard looks at how strong this censorship issue is — but I think it's going to get worse before it gets better."



W.A.S.P.'S NOTORIOUS single was released in 1988 by Music For Nations. Now the company stickers all product likely to cause offence

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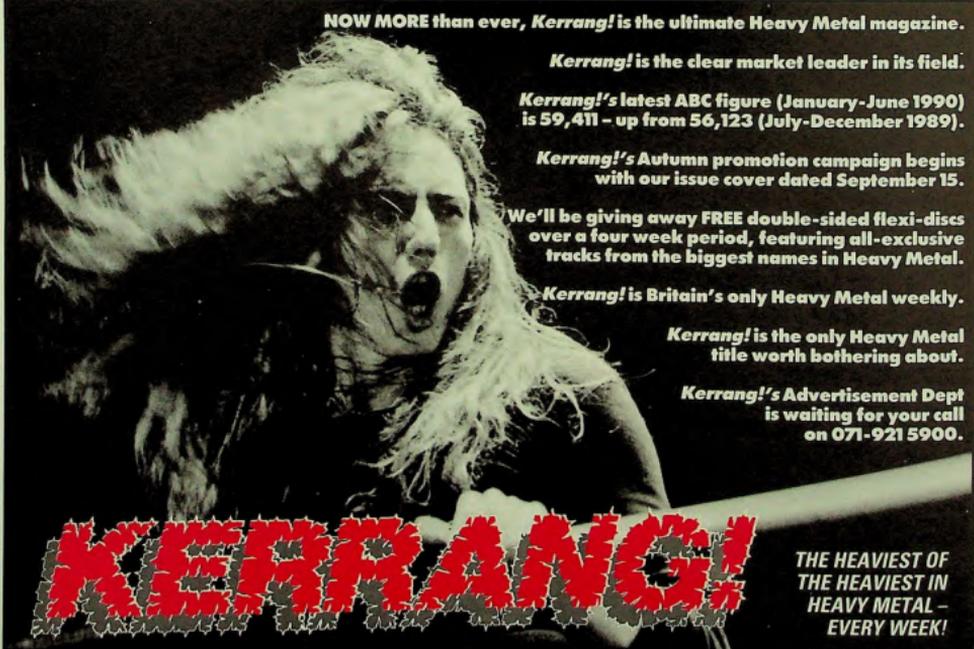
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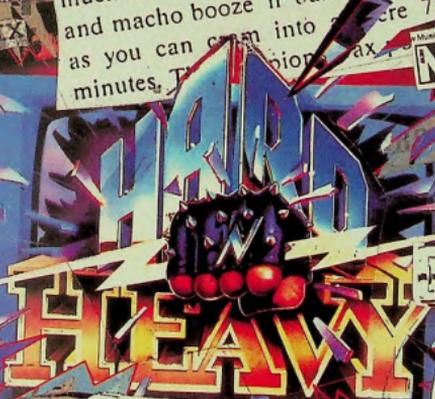
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FOR WEEK ENDING NOVEMBER 25, 1989

**Billboard**

**BY DEBORAH RUSSELL**  
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## GALLUP REPORT: HEAVY METAL ALBUMS APR-JUNE 1990

1	<b>BRIGADE</b> Heart	Capitol/EMI ESTU2121
2	<b>STILL GOT THE BLUES</b> Gary Moore	Virgin V2612
3	<b>THE EARTHQUAKE...</b> Various	Live Aid Armenia/ Big Wave AIDLPO01
4	<b>PASSION AND WARFARE</b> Steve Vai	Food for Thought Music For Nations GRUB7
5	<b>THE REAL THING</b> Faith No More	Slash/London/PolyGram 8281541
6	<b>LEATHER &amp; LACE</b> Various	Dino DINTV9
7	<b>CHARMED LIFE</b> Billy Idol	Chryslis CHR1735
8	<b>MANIC NIRVANA</b> Robert Plant	Es Paranza/EW/WEA WX339
9	<b>TATTOOED MILLIONAIRE</b> Bruce Dickinson	EMI EMC3574
10	<b>A BIT OF WHAT YOU FANCY</b> Quireboys	Parlophone/EMI PCS7335

## GALLUP REPORT: HEAVY METAL VIDEOS APR-JUNE 1990

1	<b>NEW JERSEY</b> Bon Jovi	Channel 5/PMV CFVO 8892
2	<b>THE SONG REMAINS THE SAME</b> Led Zeppelin	WHV/WEA PES61389
3	<b>MAIDEN ENGLAND</b> Iron Maiden	PMI/EMI MVN9911953
4	<b>KERRANG! LADYKILLERS</b> Various	PMI/EMI MVP9912203
5	<b>HARD 'N' HEAVY VOL 6</b> Various	PMI/EMI MVP9912113
6	<b>SIGHT FOR SORE EARS</b> Poison	PMI/EMI MVP9912083
7	<b>A BIT OF WHAT YOU FANCY</b> Quireboys	PMI/EMI MVR9900853
8	<b>HARD 'N' HEAVY: THRASH, METAL, SPEED</b> Various	Virgin VVD699
9	<b>IN THE ROUND IN YOUR FACE LIVE</b> Def Leppard	Channel 5/PMV CFV08422
10	<b>SLIPPERY WHEN WET</b> Bon Jovi	Channel 5/PMV CFV04002

**Valerie Potter**  
on why UK  
companies have  
been slow to take  
up sponsorship  
of rock events

**R**OCK SPONSORSHIP is an area in which the European marketplace lags behind its American and Japanese counterparts. Initially embraced with enthusiasm by management, agents and promoters in this country, its development has shown a tendency to stall at an early stage though what appears to be basic misconceptions on the part of sponsors and recipients alike.

Tim Parsons of MCP Promotions has been involved with Harp Beat's music sponsorship programme and the agents and managers have been at fault in the past by frightening off prospective clients with unrealistic financial demands, while largely ignoring the reciprocal nature of the sponsorship relationship. On the other hand, the clients themselves, eager to be associated with a big name band, have failed to maximise potential sponsorship benefits and use the opportunity as the focus of a well-planned, strategic marketing campaign.

Parsons says: "The success of the Harp lager sponsorship package was because we'd actually planned the campaign in advance. All we had to do was to feed the artist into the system which was agreed as suitable for management, artist and sponsor."

Paul Watts is director of music operations at Siletto, a marketing and advertising company whose subsidiary Rockbill Europe specialises in music sponsorship. He agrees that its development in Europe has been hampered by a fundamental lack of understanding.

However, from his experience with promotional compilation albums, he has also found that clients are frequently wary of an association with hard rock, due to the media representation of the average fan as a rowdy individual, sporting dirty denims and greasy hair.

"What's crazy about that situation is that we're very well aware that the appeal of heavy metal, to young people especially, is quite unmarketable for example, in public schools, there is a massive following for heavy rock," says Watts.

Certainly the truth of that statement appears to be borne out by the experience of Harp Lager, which has been involved in music sponsorship since 1985.

To forestall any possible association with drunken hooliganism, it monitors Harp Beat audiences closely and head of public relations, Paul Collingwood, reports: "We've done something like 400 concerts and there hasn't been a single instance of crowd trouble, as far as we are aware. Clearly, that

# Making brass out of metal

is a good reason why we are in rock sponsorship as opposed to any other form." Another important consideration for Harp is that hard rock music has minimal teenybop appeal, thereby ensuring that the vast majority of the audience will be over-18s.

Following its successful involvement in live concerts by bands like Bon Jovi, Status Quo and Marillion and the 1987 Donington Monsters Of Rock festival, Harp Beat has recently been looking for new avenues to explore. Last year it sponsored the newly-formed charity Rock Aid Armenia and published Pete Frame's *Harp Beat Gazetteer Of Great Britain*. Forthcoming projects include the siring of plaques commemorating British landmarks in the history of contemporary music and a three-month Rock On Film season at the National Film Theatre.

In contrast to Harp's extensive experience in music sponsorship, the hard rock/heavy metal video magazine *Hard 'n' Heavy* and *Triton Showers* — which are co-sponsoring this year's Donington Monsters Of Rock — are both newcomers to the field.

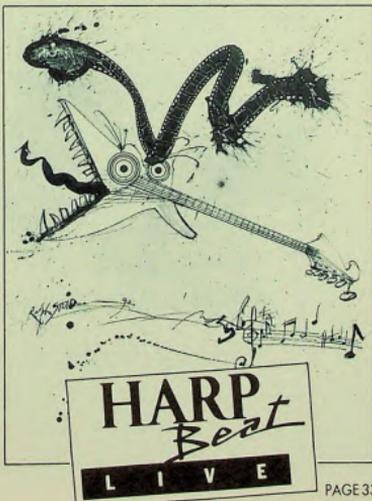
*Hard 'n' Heavy* will be hoping to increase its circulation by raising its profile to potential purchasers. The projection of three half-hour, specially edited *Hard 'n' Heavy* segments on the stage's govt video screens during intervals in the show will bring home the video magazine's concept to an audience of 75,000 rock fans. If the exercise proves successful, *Hard 'n' Heavy* hopes to venture further into music sponsorship.

The involvement of Triton Show-

ers in co-sponsoring Donington may appear surprising, but managing director Keith Dixon points out the advantages in that the company will be associated with a local, youth-orientated event, which will also receive national media coverage, including Radio One. As a rock fan himself Dixon is aware of the Monsters Of Rock's well-established international reputation. In addition to a backstage hospitality tent, Triton is also taking a novel approach by setting up an on-site "Refreshingly Good Health" marquee, in which the company is subsidising space free of charge to organisations like the Health Education Council, ASH and the Terence Higgins Trust.

This imaginative approach illustrates that there is more scope to rock sponsorship than slapping a company logo on a tour poster and providing backstage drinks for valued customers, and Tim Parsons feels that it is only a matter of time before the diverse opportunities offered by integrating a musical angle into a marketing campaign will become fully recognised and exploited.

"There are a lot of what I call dormant companies, like Triton Showers of this world, who are always looking for opportunities, but would never think of getting involved in rock and roll, because they wouldn't know how to and because the sponsorship agencies are all looking for the Pepsis and the Coca Colas. It's all set up with blinkers on at the moment, but eventually one good agent or sponsorship agency who understands the market will do very well and the whole thing will lead on from there."



RALPH STEADMAN'S poster design for the Harp Beat Rock On Film season at the National Film Theatre

MUSIC OF PASSION & WARFARE



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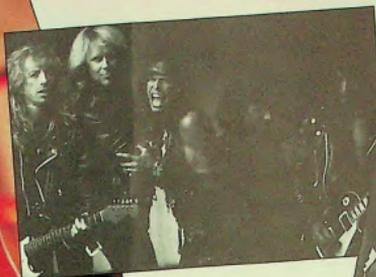
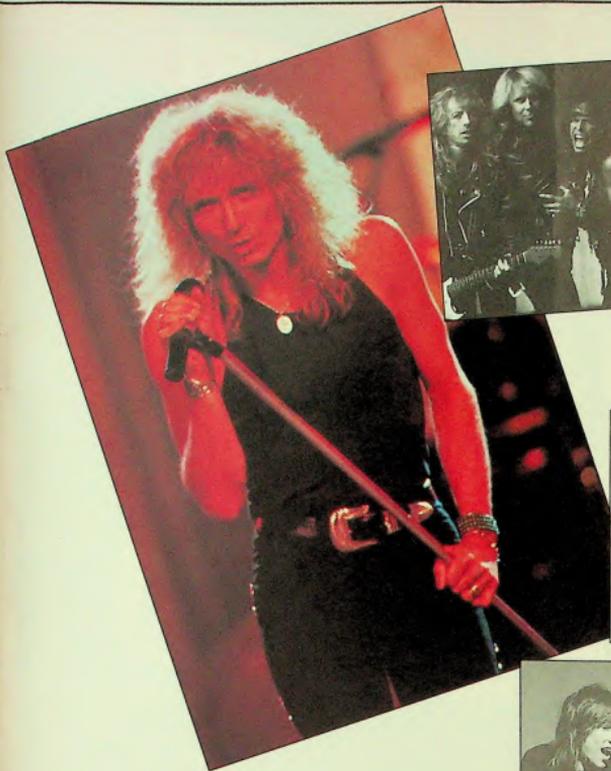


FROM MUSIC FOR NATIONS/FOOD FOR THOUGHT

MUSIC FOR  
NATIONS

YOUR FLEX-ABLE FRIENDZ!





THIS YEAR'S headliners, Whitesnake (main picture), become the first band to play the Donington festival three times. They will be joined by (from top left) Aerosmith, Thunder, Poison and Quidreboys

**Kirk Blows with a retrospective of the Monsters Of Rock festival at Donington, celebrating its tenth anniversary with its tenth event**

# Hard rock Mecca

**T**HE MONSTERS Of Rock festival of Castle Donington — celebrating its tenth anniversary with its tenth event due to last year's cancellation following two detrits the preceding year — is now, unquestionably, the hub of the UK hard rock calendar.

One just needs to cast an eye over the 51 different bands to have appeared on the Donington roll-call first day in 1980 to gauge the ascent of many of the Eighties' most successful rock bands.

The likes of ZZ Top, Bon Jovi and Ozzy Osbourne all initially appeared third on the bill, to return two years later as headline. Look at the profiles today of Motley Crue, who played at the foot of the bill in 1984, Guns N' Roses, fifth place billing '88, and AC/DC who have

topped the bill twice, as will this year's headliners Whitesnake, becoming the first band to play the festival three times.

"Considering the pressure we've been under to put bands on this year's bill, I think it means a hell of a lot for bands to play Donington," says long-time promoter MCP's Maurice Jones.

It has certainly come a long way since the days when initial co-promoter Paul Loasby discovered the site (chosen for its central location) when trying to fulfil Rainbow's desire to play an outdoor venue.

That inaugural event, also promoted by MCP and witnessed by 35,000 people — sharing the lowest attendance with the Status Quo and Whitesnake headed bills of 1982 and 1983 respectively — was augmented with the inclusion of

Judas Priest, Scorpions, April Wine, Saxon, Riot and Touch, and was followed by a commemorative live album on Polydor (re-issued this month). The ball was rolling — although the show might not have taken place at all after a test run of the heavyweight pyrotechnics destroyed half the PA stage, at a cost of £35,000.

The following year's festival was the first of the "big years", featuring AC/DC, Whitesnake, BOC and Blackfoot, among others, with crowds double that of the year before. Third on the bill Blue Oyster Cult were thrown deep into the Donington mud, though, when drummer Albert Bauchard walked out of the band on the eve of the occasion.

TO PAGE 37 ▶

**THE HARDEST**

**THE BIGGEST**

**THE BEST**

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► FROM PAGE 35

Slade, meanwhile, having proved themselves as a live act of the previous year's Reading Festival, promptly did it all over again and won over a staunch heavy metal audience.

This is perhaps where the Monsters Of Rock festival has established its biggest influence. By allowing a band to prove its live credentials under the scrutiny of a large, critical UK audience, the festival stimulates record and future ticket sales in the long term.

The 1982 event had a rather odd look to it, with Hawkwind and Uch! Heep on the bill attracting just 35,000 people. But headliners Status Quo used the day as the fulcrum of their 1982 twentieth anniversary promotion/celebrations, while Heep experienced a UK renaissance with their new Abominium album.

Other hits came with Meat Loaf slipping and crashing to the floor — but failing to awaken the dormant Midnight At The Lost & Found LP — and ZZ Top, who appeared for the first time in the UK since the days when they used to herd cattle across the stage in the mid-Seventies. With the help of a few hit singles, the brand new Eliminator album subsequently made it big — indeed the band were still making it when they returned as top-toppers two years later, with the forthcoming Afterburner album still in the pipeline.

Not surprisingly, 1984 saw the largest turn out so far, with a starting grid that included AC/DC (their second headline) and the return of Van Halen to the UK for the first time

since 1978 — a timely move, since Jump had already put the band into the singles chart and the 1984 album was already doing well. Frontman David Lee Roth — complete with glittery coat, top hat and cane — showed his solo star potential. With a successful 'Em & Smile' debut behind him, he returned alone in 1988 to prove it, too!

The '84 event saw Ozzy Osbourne take full advantage of a strong following — indeed he was having such a great time, even receiving gold discs on stage for the Bark At The Moon album, that he wouldn't come off, putting everyone else well behind schedule.

The following two years saw a slump in ticket sales: the contrasting assembly of ZZ Top, Marillion, Bon Jovi, Metallica, Ratt and Magnum pulled 50,000 people. That figure dropped some 20 per cent the next year when Ozzy (with The Ultimate Sin behind him) topped a bill that brought back the Scorpions (who had nothing to promote apart from a year-old live album), Def Leppard (three years after Pyromania and more than a year before Hysteria), Motörhead, Warlock and Bad News.

"I got heavily criticised by Kerrang! because we put on something that wasn't considered mainstream rock," says Maurice Jones of Bad News's inclusion. "Whoever said that knew nothing about rock music, because rock music is supposed to be fun. The biggest kick I get out of Donington is actually seeing people enjoy themselves."

There has been some criticism that the Monsters Of Rock event does not support up and coming British

bands, seemingly favouring the Americans. Ten US bands appeared across the '87 and '88 rosters alone, with the former event completely US-dominated, headlined by Bon Jovi in front of 66,000 fans (giving Slipping When Wet another boost), and also including two thrash-orientated outfits, Metallica and Anthrax.

"Where are the bands, though?" questions Maurice Jones. "I think British rock has fallen so far behind American rock music that it's virtually non-existent. Thank God we've got the Qwestrobes and Thunder. I'd love to see an all-British bill but I don't think the bands are around."

One UK band who did gain the coveted opening slot were Magnum in 1985. Having endured some difficult times after losing their J&J deal, and with their previous On A Storyteller's Night album released on the Heavy Metal indie, the Brummies confirmed their signing to Polydor with a show that proved their audience had not gone away.

In the main, though, whether a band qualifies for inclusion is down to the profile already achieved. With only five or six bands to tempt an audience and with the emphasis on gaining as strong a bill as possible, the event has not been able to act on an A&R role in the way that, perhaps, the organisers of Reading or similar festivals have over the years. But Americans Motley Crue (1984), Ratt (1985) and Cinderella (1987) have had the opportunity of spreading their appeal with opening slots relatively early in their careers.

"Unfortunately, Donington revolves around money, admits Jones. "It's a dirty word but unless we can put on a bill that's going to

draw substantial numbers, we can't promote the show."

Monsters Of Rock hasn't always made money, however. Indeed, according to MCP it has failed to do so on four occasions — "One substantially," Jones says, "though it would be unfair on the bands to say which one."

Just why attendances throughout the years have varied has basically come down to the "vibe" generated by the acts scheduled, affected slightly by some late finalisations of the bottom end of some of the bills. But Donington has consistently attracted large numbers through the gates on the day.

However, 1988 was to surpass all expectations (even MCP's), attracting 92,000 fans (not the 107,000 that Iron Maiden vocalist Bruce Dickinson claimed on stage), including 29,000 on the day. This was partly due to Maiden declaring it their only UK date of the year with the Seventh Son Of A Seventh Son set — though they subsequently played in the winter, as did several other acts on the bill. But mostly it was due to the overall strength of the line-up.

David Lee Roth and Megadeth restricted Guns N' Roses to fifth on the bill. Kiss, with Hellaween opening, making for arguably the hottest package in the history of the event. For the Gunners, having gained mass acceptance with Paradise City, it finally gave the UK a good opportunity to see the band live, because they had not visited since the autumn before their appeal exploded.

The tragic incident during G N' R's set, with two young fans being killed (accidental death was the official verdict), resulted in last year's hi-

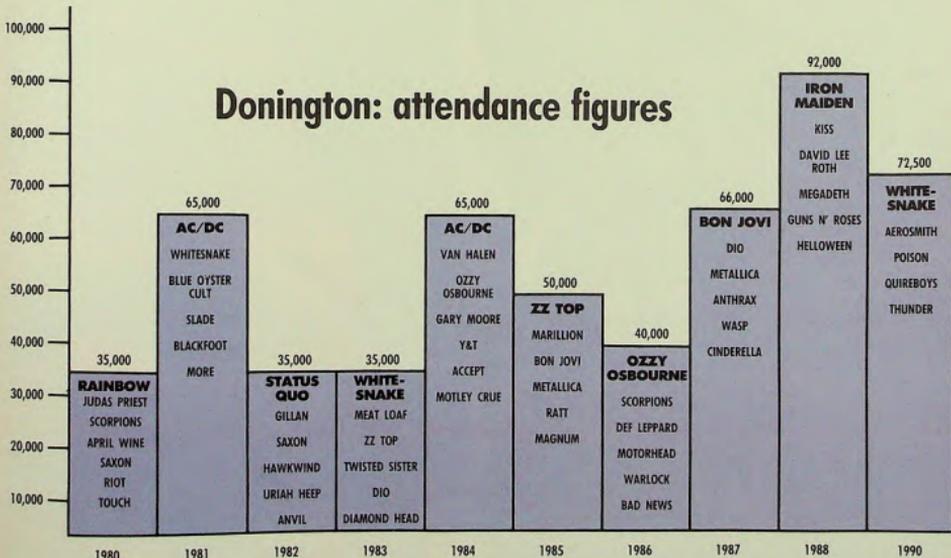
stus — the story of that and the organisation behind this year's event have already appeared in the pages of Music Week. With the complete quota of 72,500 tickets for the August date to be sold in advance, anticipation this year has been high. Attention has focused even more strongly on Donington with the demise of the Reading festival as a heavy rock-orientated event. Indeed, promoter MCP expects all tickets to sell.

Although Whitesnake put their Slip Of A Tongue album towards the end of last year, EMI is capitalising on it by releasing the New You're Gone single in five formats, hoping to use the occasion to boost sales of the album (which has currently sold only half that of its predecessor, Aerosmith, too, have a single, The Other Side, again in five formats, drawn from Pump to coincide, while Poison have their brand new Flesh & Blood album to promote. Neither Qwestrobes or Thunder will be issuing new product, although their appearances are expected to stimulate their previous debut albums.

Radio One will be broadcasting the whole event live this year, no doubt well aware that what with Whitesnake making their British debut with Steve Vai, and this being Poison's first visit to the UK, not forgetting the irrepressible charisma of Aerosmith and the developing talents of Qwestrobes and Thunder, interest in this year's Monsters Of Rock is as high as ever.

"Donington has become a pilgrimage for a lot of people," says Maurice Jones. "I'd be a crying shame if this country didn't have a major hard rock festival every year."

## Donington: attendance figures



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# NEW SINGLES

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
ADMIRAL TIBET VICTIM OF BASTION	Live & Love	LD 301 12	(BAG)	US	Reggae					
ANDERSON, LYNN & TAMM WHITE DREAM ON	BBC REC 2452	7" Pk. Bag								
ANTHONY & JOE VICTORY	From the Family ISLAND IS 478	7" 1008 478 12	1015	40						
ASSOCIATES	The Fake To Go	Transcendence	CR3 1423	4 CD	VRMC	49				
"ASWAD NEXT TO YOU	Green Mango	12MWP 5312	7" Pk. Bag							
AWSONE'S HARD UP	The WILLY NELLY	ARMED	ARM 591 7"	Pk. Bag	ARMY	591	12			
BASE-O-MATIC FASCINATING RHYTHM	Virgin VS 1274	7" Pk. Bag	VST 1274 12							
BASSA, BARRY & COLLE E THAT'S LIFE	Spin Spin	SPN 010 12	(JS)							
BLACK LACE GANG	Bang-A-A-Song (Appoo!) Am The Music	Meadley	FLR 1000	(TRC/BMG)						
BLOW MONKEYS	The La Passion	Aviva RCA 4D 4384	CD (BMG)							
BOCCA JUNIORS RISE	Version	HEM/LONDON	BOXX 1 12	Pk. Bag	DMC					
"CABARET VOLTAGE EAST LIFE	Life Parlophone	TRF 6261	12" Pk. Bag							
LA FUENTE BAIE	TROPICAL/ESTIA	GRAND/VERSION	PRESENT FT 12087	12" Pk. Bag	595					
CRAMPS	The Creature From the Black Lagoon	JAGGONS/Black Rock	ENIGMA TRV 22	7" Pk. Bag	12MWP 22 12					
CRUIZ	Robert The Forest	CALLS FOR PAINT/HELLAS	Call of Love	Midnight	SEAL	MERCURY/PHONOGRAM	MEKX 310 12			
DARK SIDE	The Waiting For The Angels	Sweet Version	SITUATION 200	SIT 72	12" Pk. Bag	12MWP 22 12				
DARLING BROS.	The Crystal Clear	Tagged Up	EPIC	BLOND 8 7" Special Sleeve	BLOND 13 12	Pk. Bag	BLOND C 7" Pk. Bag			
DARLING, GREGG DREAMS	Give Me The Way	YORRO/TOTAL 12	108 8 12	(TRC/BMG)						
DICK ON A MISSION	Version	YORRO/TOTAL 12	108 8 12	(TRC/BMG)						
"DISCRIBION	Brave Dreams	Give Me The Way	YORRO/TOTAL 12	108 8 12	(TRC/BMG)					
"DID HEY ANGEL	Walk On Water	VERTIGO/PHONOGRAM	DIOP 912 12	Pk. Bag	595					
FRAZIER CHORUS NOTHING	Version	VIRGIN VS 1284	7" Pk. Bag	VST 1284 12						
GILLAN, IAN	No No Good Luck	Love Gun	TELECAST	WEST 513 7" Pk. Bag	YZ 513 12					
GODSMITH, GLEN	You Got Me Dancing On The City	RCA BR 43313	7" Pk. Bag	FT 4314 12	Pk. Bag	4314 12				
GRANT, DONALD	Life After Death	4TH BWAY	BRM 134 7"	Pk. Bag	12BRW 184 12	Pk. Bag	BRM 184 12			
HARRIS, Simon	starring LESLIE LYRICS	Time/Version	LIVING BEAT	75M5H 12	7" Pk. Bag	12MWP 12 12				
HEATSEAR	WIND BLOWING DECISIONS	Country Discovers	THE BROTHERS ORG. HW 1 7" Pk. Bag	12MWP 1 12	Pk. Bag	HWCD 1 CD	HW C 1			
HIGH, THE	Up And Down	Wake It Happen	LONDON	LDN 272 7" Pk. Bag	LONX 272 12	Pk. Bag	LONX 272 12			
HISTORY	Heardings	MADELINE	10	3ETTES	WORLDWIDE	SKB 7015 7" Pk. Bag	7015 12			
"HONEY CHILD STEPPY STONE	Life	CELEB	6561838 12	Pk. Bag	6561834 MC (F)					
"HUMAN LEAGUE	The Heart Like A Wheel	Rebound	VIRGIN	VSDOT 1262	CD (F)					
INDAMINGHINI ZUMBAENGALI	FACTORY FAC 278	12" Pk. Bag (F)								
INSTIGATORS	NO TIME OUT/BE MARIA & FLUXY	HEP 017 12	(JS)							
ISAACS, Gregory	MY NATIVE WOMAN	HE WHITE	RD51 2 12	(JS)						
"JIVE BUNNY & THE MASTERMIXES	CAN CAN PARTY	The Can Can Music	FACTORY DANCE	MD6E 007	CD (F)					
JOHNSON, BROWN	Friends Just One Step	Away from LOVING	HER/BE	RENOVND	FJB 201 12	Pk. Bag				
JONES, VIMON	GOOD MORNING	LIVING ROOM	LM 940 12	(JS)						
LA ME COMING BACK FOR MORE	HEP	ARM 579 7" Pk. Bag	ARMY 579 12	Pk. Bag	ARMCD 579 CD (F)					
LAQUAN NYRSE	BE'S TURN	Witness	The 4th BWAY	BRW 180 7" 12BRW 180 12	BRM 180 MC (F)					
LCO & SINDY	UNDERCOVER	MCA MCA 1425	7" Pk. Bag	AMC 1425 12	Pk. Bag	DMCAT 1425 CD (F)				
LENNY & THE UPSETTERS	with MICK GREEN	BLUE SLIDE SHOES	PARADISE	SUNNY-SIDE	STKLE 777 7" Pk. Bag	(B14/87774)				
"LFO LFO	Load 4 WARRIORS	HEP	WAF 5 7" Pk. Bag (F)							
"LITTLE CAESAR CHAIN	OF ROCKS	Version	GREENS	GER	BRM CD 10					
LIVING COLOUR	TRICKY	EPIC	LC1 7" Pk. Bag	LC1G 7 12	Goldoid	CDLIC 7 CD (F)				
LI COOL J	THE BOOMING SYSTEM	MOE DEF JAM	6561337 7" Pk. Bag	6561338 12" Pk. Bag						
LOUD & BURNING	The Time	CHINA	CHINA 25 7" Pk. Bag	CHINX 25 12	Pk. Bag	GUESHICD 25 CD (F)				

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
"MAGNUM HEARTBROKE AND BUSTED	Hanging Tree	POLYDOR	POP 94 7" (EP) (F)							
MARTAY 'N' DBM	SUMMERTIME	(Norman Cook)	COOLTEMP	COOL 216 7" Pk. Bag	COOLX 216 12	Pk. Bag	COOLX 216 CD	COOLM 216 MC (F)		
MARTYN, John	DEMY THE LOVER	The Apprentice	Life	PERMANENT	PERM 1 7" Pk. Bag					
MARK, Richard	ENDLESS SUMMER NIGHTS	EDITED VERSION	Hold On To The Night	MARK	12MWP 511 12	Pk. Bag	12MWP 511 12			
EMU-USA	MT 89 7" Pk. Bag	12MWP 89 12	Pk. Bag	Nothing You Can Do	(EP)	EMI	EMU-USA MT 89 7" Pk. Bag	12MWP 89 12		
MCLEAN, Jean	DON'T LET ME DOWN	FOXY	LAD 01 12	(JS)						
"MIMMO MIX	HEATING VALERIE	ETERNAL CHAINS	VERSION	TOTAL/SWANWARD						
MINOTT, Ecko	BEND AROUND	THE WORLD	baS	SUPER POWER	SPW 230 12	(JS)				
N.W.A.	GANGSTA	GANGSTAR 9	Anti	Ruff 4th BWAY	BRW 191 7" 12BRW 191 12	BRM 191 12				
NEVILLE BROTHERS	RIVER OF LIFE	THE LIFE	Life	AAAM	AAAM 566 7" Pk. Bag	ARMY 566 12				
NUMBER ONE YOU'RE MY NUMBER ONE	baS	CBS	6561947 7" Pk. Bag	6561946 12						
ORIGINAL CLIQUE	NORTH OF WATERLOO	EP NOW	HEAR	NEW	NEW/AZ/IE	(White)				
PLEASUREHEADS	THE WITHIN REACTION	'S No Change	'S	Said	BLACK 12REX 40 12	(R)				
"PLUTONIC TUBULAR BELLS	Arran	CBS	656207 MC (F)							
PRIEST, Max	FACE	THESE PEOPLE	THE WORLD	How To	YO 10	TEN 317 7" Pk. Bag	TEN 317 12			
PRONG	DEVIANT/DEVIANT	Sensual	Arise	My	VENUS	STRANGE	TRUCK	SPF5C 078 CD	SPFAC 078 MC (F)	
PROMAGANDA	ONLY ONE WOODEN	Box	La More	e	Debut	VIRGIN VS 1271 7" Pk. Bag	VST 1271 12			
PROPHET OF DOOM	INANNI	BEIGNS	SUPREME	EARTH	REIGN	VICTIM	WORLD	CD	Hybrid	TRUCK
QUEEN LATIFAH	COME INTO MY HOUSE	Version	GEE ST	GEET 27R 12	Removes (R)					
RAY, DANIEL	SHINY	LOVING	YOU	THE	BROTHERHOOD	BH 02 12	(JS)			
RHODES, Lydia	DO	PLAY	ME	THAT	FUNKY	ASSHOLE	MCA	MCAT 1438 12	(F)	
SCRATCHYLLUS	SUNSHINE	LICKY/WHITE	SOT 03 12	(JS)						
SHE ROCKERS	HANDS ACROSS	THE OCEAN	BLUE	JIVE	JIVE 259 12	Pk. Bag	(BMG)			
SIMON, THE	REGGAE	R&B	MUSIC	COMER	JAMAICAN	KRIP 001 12	(JS)			
SPENCE, Peter	HELL	THE CROSS	HE	GTS	GT 012 12	(JS)				
SPLASH	NEED RHYTHM	REAR/STREET	TELECAST	WEST	Y7 5 7" Pk. Bag	Y7 5 12				
SPOONS	THE SHINY	MC	HOW/NATURAL	WE	TUNNEL	TUNN 017 7" Pk. Bag	12MWP 017 12			
STREET BAY	FROM A BOY	TO	HEP	HOP/BE	URBAN/POLYDOR	URB 58 7" Pk. Bag	URB 58 12			
"SUNSCIN	ROLL MY BODY	Working Joe	PODSTER	PZR 92 12	(Remix) (F)					
"TAKEN OVER YOU	(RADIO MIX)	4TH BWAY	12BRX 182 12	(Remix)	Subsonic					
TALK TALK	LIFE IS WHAT YOU MAKE IT	(Version)	PARLOPHONE	R 4264 7" Pk. Bag	12R 4264 12	Pk. Bag	Tomorrow	Standard	Live/CD	4264 CD
THE PETROL	EMOTION	HEY	VENUS	VIRGIN VS 1290 7" Pk. Bag	VST 1290 12					
THOMAS, Kenny	OUTSTANDING	WILL	COOLTEMP	COOL 215 7" Pk. Bag	COOL 215 12					
TJ LARRO	DISIRE	WANTX	34 12	(PAC)						
"TRICKY	DISCO	TRICKY	DISCO/BE	WARR/OUTER	RHYTHM	7WAP 7 7" Pk. Bag	(R)			
"WILSON, Mike	Himan	ANOTHER	SLEEPLESS	NIGHT/BE	ARISTA	613507 12	(Remix) (BMG)			
WORLD PARTY	WAD DOWN	NO/Whore	And	Waiting	ENGIN	ENG 634 7" Pk. Bag	ENTX 634 12			
X-LOGIC	AMBER	Version	HAMMER	HZZT 5 12	(F)					

\*Previously listed in alternative format

Amor/Amor/Amor/Amor	1
And a wail in dream	2
Blow to your heart	3
Angel trapped soul	4
Another beautiful night	5
Back to yesterday	6
Be a man	7
Be my woman	8
Can you party	9
Chances	10
Chances of love	11
Don't forget	12
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JOHN MARTYN  
See New Albums for Distributors Codes

20 August 1990-24 August 1990 Single Releases: 66

Year to Date: 34 weeks to August 20 Single Releases: 2633



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# Dooley's

## D I A R Y

DOOLEY WOULDN'T trust the Butcher of Baghdad with a bag of pork chops let alone some of the music industry's dearest blood. May it please God, then, that **Bhasker Menon** and all the others held by Saddam Hussein's forces be given a short and quick route to freedom... Congratulations to John Hall and the Filmtrax team for securing the company's future through the deal with EMI Music. Some thoughts, though, must go to Hall's partner in founding Filmtrax, **Tim Hollier**. He left the company in some haste under less-than-enjoyable circumstances a couple of years back and, in the interim, he feels that a lot of folk have forgotten how instrumental he was in Filmtrax's initial success. Dooley is also pretty confident that not getting the company back hurts him like hell... John Hall's future, meanwhile, may or may not be entirely within the confines of EMI Music. He has other avenues to pursue, should he so choose, as evidenced by our Back Tracking feature elsewhere on this page... The fact that no more has been heard of BPI chairman **Terry Ellis**'s talks with CBS mean that he's no longer thinking of setting up a record company? Of course it doesn't... it means he's currently talking to **BMG**... MW's news desk last week turned down the offer of hand-bunny from the Mail On Sunday to tell all on **Live Bunny**. It is not immediately clear why the **MOS** is so interested in the Bunny. But if there is anything, be sure you will read it here first.

THE LAST THING you'd expect with the weather the way it has been these past weeks is a flood, but the demise of **Parkfield** could precipitate one. The administrators at the company are eager to raise cash and one of the ways of doing it is to flog off some prime product on the cheap. So, if, say, **Woolworths** steps in and buys a thousand copies of **Robocop** at a quid each, what does that do to all the retailers who have the same product on their shelves at £9.99?... On the Parkfield theme, it's amazing how nice some retailers — who used to take a lot of their product from now-in-receivership **Sound Source** — are being to the record companies with whom they now need to deal directly... Sad to note the death of **Rose Cokell**, mother of the only four brothers to be working in the music industry: **Chrysalis** deputy MD **Phil**, **Chrysalis** commercial director **John**, **BMG** head of marketing **Joe** and **London** strike force manager **Laurie**... **Elton John** is continuing the AIDS charity theme with his new single, **Club At The end Of The Street/Whispers**. All royalties will go to the **Terence Higgins Trust**... Former **Arista**, **Phonogram** and **MCA** top dog **David Simone** got married in Los Angeles last week... Dooley's plans to bring you the inside peep on **Tony Wilson's** threatened **Hacienda** in Manchester were thwarted when, along with half of the queue, he was denied admission by the club's tough "anti-drugs" door policy... As a "courtesy" **CBS** band **Eastern Bloc** is changing its name to **Western Bloc**.



**BANKING ON** it: Wet Wet Wet receive double platinum awards for *Holding Back The River* from Phonogram managing director **David Cliphsham**.



**CHECK'S IN** the post: **Craig McLachlan** and **Check 1-2** with Epic execs and silver discs for *Mona*.



**CHINA IN** her hands: **Julia Records** receives a gold disc for *Porcelain* from **Circa Records**.



**WORKING ACTOR**: **Brookside** star **Danny McCall** signs a publishing deal with **Working Music**.

## Backtracking

**Record Retailer, 19 August, 1965**

Industry both ogog and perturbed as **EMI Records** and publisher **Paul Hamlyn** announce plans for an as-yet-unnamed record company "to market low-price records"... **EMI** staff producers **John Burgess**, **George Martin** and **Ron Richards**, with **Decca's Peter Sullivan**, quit to form own company. Associated Independent Recordings (**London**), to be better known as **AIR**... **Chart-topping** **CBS** act the **Byrds** make personal appearance at the **Music** **Master** in **London's Oxford Street**... **EMI** begins three-month, 12-town talent search under the direction of **Norrie Parmor**.

**Music Week, 16 August, 1975**

Discount hi-fi dealer... Comet branches into records, planning 27 shops over **UK** within a year... **RSO** directors decide against takeover approach from **Warner Communications**... **UK** record industry

offers sympathy but nothing more to retailers seeking greater profit margins... **Clive Selwood** rejoins **CBS** as director of marketing, **John Hall** appointed promotion services manager, **EMI** makes **Colin Miles** Harvest artist liaison manager... **Motown** re-signs **Stevie Wonder** for \$13m; **Dianne Warwick** (current spelling) signs **Barbarch** and **David** for \$6m.

**Music Week, 17 August, 1985**

**Stiff Records** splits from trading partner **Island**, and **Dave Robinson** quits as **Island MD** "to concentrate on **Silly**" says press release... **RCA/Arista International** is formed, with the long-expressed merger of **RCA** and the **Bertelsmann** empire... **P&D** splits from **CBS** and signs **P&D** deal with **PolyGram**... **Eddie Levy's Chelsea Music** acquires publishing of new **Phonogram** signing **Curiosity Killed The Cat**.

MARK LEWISOHN

## MUSIC WEEK



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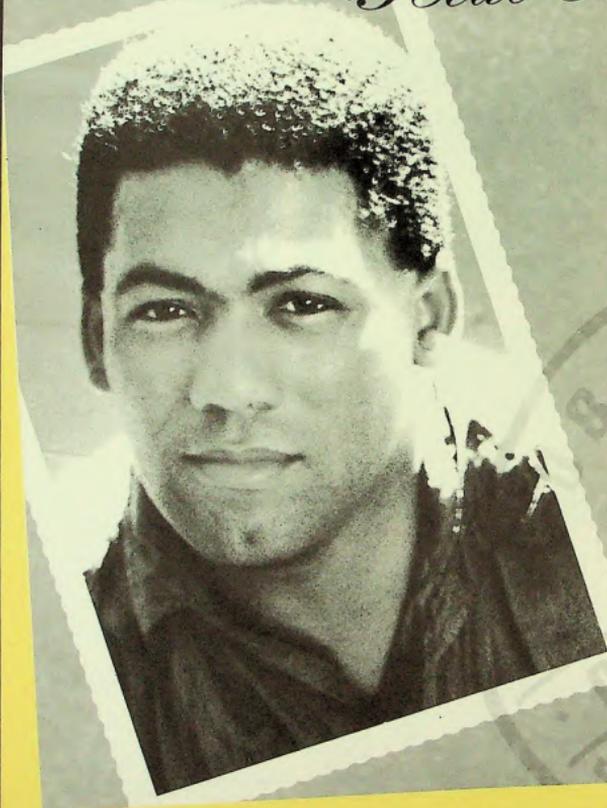
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22/9	Catalogue Marketing 31/8
6/10	Autumn Product 14/9
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