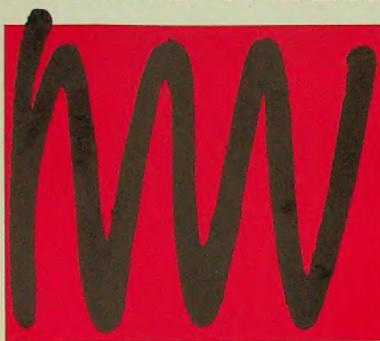


## MUSIC WEEK



£2.25 U.S. \$4.00

ISSN 0265-1548

## Is this a record?

PHILIPS CLASSICS is re-defining the term "long-player" with a 200-hour 180-CD set.

The collection, which will occupy 2.5 metres of shelf space and cost customers some £1,400, is being released to mark Mozart's bi-centenary. Titled *The Complete Mozart Edition*, it will be issued in 45 volumes and is being described by Philips as "the largest project in the history of recorded music".

Expensive facsimiles of Mozart scores and free portable CD

players will be among the sales incentives for the whole project. The edition will have a staggered release over the next 14 months, concluding in November 1991.

The set has a dealer price of around £800 and Philips Classics UK director Isabel Collins says 300 sets have been sold already and she hopes to sell another 500 over the next year.

The CDs are also available in

five, six and seven-unit sets.

● Full story, p34.

## K-tel UK sold to budget specialist

K-TEL'S UK operation has been bought by back catalogue specialist Ron Winter for an undisclosed sum.

The deal is understood to concern only the UK arm and not K-tel International. Staff of the company were unwilling to comment on the nature of the acquisition.

Winter established himself in the music industry in the early Eighties with the UK arm of US company Everest which specialised in back

catalogue budget releases. That company folded in the mid-Eighties.

He went on to set up Premier in 1985 which also focused on back catalogue material. Premier folded in 1988 and shortly afterwards Winter formed the Whittington Entertainment Group which is distributed by EMI/Supertack.

Confirming the deal, Winter says it will involve no redundancies at the company.

## INSIDE

## IT'S IN THE POST

Mike Oldfield goes into direct mail

## ALL SYSTEMS GO

The latest retailing technology and shoplifting trends

## IS ANYBODY OUT THERE?

How radio is failing to attract advertisers

## No levy, no justice, says MP

THE GOVERNMENT has been attacked by one of its own MPs for refusing to give the music industry a blank tape levy.

Conservative Jeremy Handley said, however, that the EC might succeed where Westminster failed.

Addressing PolyGram's annual conference in Brighton, Handley said the Cabinet dropped the levy from the Copyright Bill because ministers did not want a new tax.

Handley continued: "It's not a tax — it's justice. Music is property and property is owned and if it is shared it should be paid for."

He added that it is likely the levy will soon be back on the political agenda, put there by EC directives. The Commission, he said, sees such a levy as necessary for a healthy music industry.

Later, PolyGram chairman Maurice Obstein outlined the importance of developing new talent and of co-operation between retailers and record companies. More details next week.

## 'Dealers are deugged by gross' says Gray

THE LEADER of the UK's record retailers is hitting out at what he sees as the glut of poor-quality product swamping the market.

BARD chairman Andy Gray says for too many records are made by untalented artists then released without proper marketing.

He says: "There's a glut of product by bands that should never be anywhere near a recording studio. Much of it is then just slung out without marketing."

"We've more than reached saturation point. We seem to have ended up where it's more a question of quantity not quality."

"It feels like anybody can make a record these days. Twenty-five

years ago, if somebody put out a single it was a major event."

"From a dealer's point of view, you just can't keep on buying speculative material from new bands. There simply isn't enough money to support new acts. This stuff just isn't marketed and that makes me and other retailers very cautious. That's a shame because there are a lot of good bands and good product out there. But, we're just being swamped by the no-noppers at the moment."

Gray was speaking as he presented new releases on his BGO releases label to the Pinnacle annual sales conference.

● ANDY GRAY is to step down as chairman of BARD at the organisation's annual general meeting on Friday.

Gray, who is head of the Andy's Records, has completed his year of office and is not standing for re-election.

Fridy's meeting will vote for his successor as well as re-examining BARD's aims and policies.



ANDY GRAY

## Pop defined

A CONSENSUS is emerging as to how pop music should be defined.

A majority of record companies feel the term should mean any single which is in, or has been in, the top 40 — a view which is shared by the Independent Broadcasting Authority.

The record companies' opinion has been collated through a survey of its membership by the IBI. The findings are being presented to the Shadow Radio Authority ahead of its meeting on Saturday (15) where it will produce its definition.

## Yetnikoff quits as CBS chief

NEW YORK. Walter Yetnikoff has resigned as chief executive of CBS Records following several weeks of speculation about his future.

In relinquishing his position, Yetnikoff says: "I intend to go on sabbatical now. Following this leave of a few months or so, I will work to-

gether with CBS Records chairman Nanio Ohga on long-term projects affecting the future of Sony."

No successor to Yetnikoff has been appointed. Day-to-day management will now fall to existing executives Tommy Motola, Robert Sumner and Neil Keating.

## Polydor drops vinyl for first time

POLYDOR IS dropping vinyl from the format mix of a frontline release for the first time.

Three albums from Rita MacNeil are being issued on September 17 and will be available as cassettes and CDs only.

Marketing director John Waller says the company is simply react-

ing to market conditions. "The UK market is experiencing a serious downturn in the demand for vinyl LPs. With repertoire like Rita's, the effect is even more pronounced," he states.

Describing MacNeil's music as "folky-pop", he adds: "The public are telling us what they want. We

will carry on releasing vinyl albums as long as people want them — but it's only a matter of time until they don't."

MacNeil is reckoned to be the biggest-selling album artist in her native Canada and is due in the UK for concerts and TV appearances later this month.

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# FRANCES RUFFELLE

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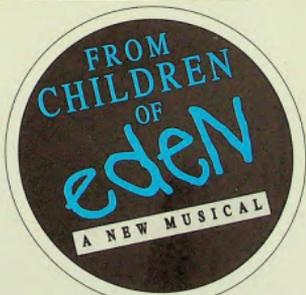
CHILDREN OF EDEN breathes new life into the stories of the book of Genesis - from the Creation itself to the Wall of Fire and the Flood - and fills the stage with the invention and wizardry one would expect from John Napier, designer of *Cats*, *Les Misérables* and *Miss Saigon*.

THE FIRST SINGLE, from the 'Tony' award-winning star of *Les Misérables* Frances Ruffelle titled STRANGER TO THE RAIN has been produced by Gary Langan and Anne Dudley (from *Art of Noise*). It crosses all musical boundaries bringing musical theatre into the 90's.

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**MENON:** tight-lipped about escape from Iraqi-held Kuwait

## Menon is safe at last

IFPI CHAIRMAN Bhaskar Menon is safe at home in Madras this week after escaping from Kuwait.

Menon is saying nothing about how he got away from Saddam Hussein's forces to protect those who assisted him. However, he is thought to have left Kuwait by air rather than overland.

Menon, who is also chairman of EMI Music Worldwide, was taken in Kuwait City when his British Airways flight touched down there en route to Madras. He was missing for nearly three weeks.

## Big Wave quashes debt fears

BIG WAVE is discounting all rumours that it has hit financial problems with a string of debts.

Company boss Tony Calder emphatically denies the speculation but admits that there have been problems with financial statements owed to other companies working with Big Wave.

He says technical problems have resulted in the company having to "re-make up all of our statements manually. Consequently, various people think that they are owed a lot of money."

Calder adds that many of the company's debts have been or are in the process of being settled — including Trax as well as Big Wave.

# Parkfield blames crash on entertainment arm

RECKLESS MANAGEMENT decisions at Parkfield's entertainment division are being blamed for the collapse of the company with debts of £300m.

Creditors meeting in Solihull heard that former entertainment division chief executive Paul Feldman had over-estimated the video market.

Feldman had set up deals for millions of sell through tapes with a number of distributors but an estimated 10m of those tapes remain unsold.

Feldman has since left the company with a £5m pay off.

Parkfield Group chairman Roger Falber said he had not been aware of the division's considerable com-

mitment to video until it was too late. That division alone has suffered losses of up to £70m, the 1,000 creditors at the meeting heard.

Falber refused to say exactly where the £70m had gone and admitted — to howls of derision from the creditors — that he had not expected to be asked any questions.



**PANDA DRINKS:** taking the Michael

## Snap, Michael and pop

A BIZARRE coincidence has hit Epic's marketing push for the new George Michael album — the photo on the album cover and at the centre of the campaign is also being used to launch a new brand of fizzy drink.

The archive picture of a crowded beach on the front of Listen Without Prejudice is also being featured in press ads by Panda Drinks to promote its new Rio Riva brand.

Epic is using the shot in posters and other advertising while Panda has bought space for it in trade papers such as *The Grocer* and *Off Licence News*.

Epic marketing director Kit Buckler says: "This is an amusing coincidence. I don't think it will cause any problems for either of us."

Rio Riva product manager Diane Parkes adds: "We bought the rights for the picture for a year from an ad agency and I guess Epic has done the same."

"The audience we're aiming at is perfect for the George Michael audience, too, so I suppose we're very lucky."

## Musicland names first UK superstore

MUSICLAND will trade under the banner Sam Goody when it opens its first store in the UK in October. It is set to open a 4,000 square foot shop in an Essex shopping centre.

## Wilson aims 'ghetto' jibe at Glasgow seminar

DELEGATES ASSEMBLED in Glasgow for the first New Music World seminar faced a post-mortem of the event's failings just minutes into its first panel.

Facts boss Anthony Wilson accused the organisers of creating a "ghettoised" environment for discussion, while bemoaning the majors' lack of representation.

"If New Music World was to really happen, then to be in a ghetto under the word 'independent' is not the way to go — the majors have to be part of it," he stated during a discussion on the value of record industry conferences.

Seminar organiser Simon Frith responded that he had tried and failed to entice the majors to attend.

"We first have to establish credibility for the event; it is exceedingly hard to get the British record industry out of London," he said.

Around 200 delegates turned up for the four-day conference in Scotland.

It went on to address topics including the interplay between US and European indie scenes, the importance of the music press and the role of the Government in the music industry.



# Titiyo Flowers

## THE NEW SINGLE OUT NEXT WEEK

More "Minneapolis than Minneapolis and destined for greatness"

— I D MAGAZINE

## 'CD-man' Timmer honoured by Midem

ONE of the leading figures in the introduction of the compact disc is to be named Man Of The Decade at Midem in January.

The award is being made by the Midem Organisation in recognition of Jan Timmer's career with Philips during which time he was involved in the introduction of the compact disc.

Timmer joined Philips in 1952 and became managing director in 1981 and president of PolyGram International in 1983. In September 1987, Timmer became chairman of Consumer Electronics, the Philips product division. In July this year, he was appointed president of Philips.

Midem chief executive Xavier Roy comments: "I felt that it was particularly appropriate that at a time when Midem will be both looking back at past achievements in the music industry as well as looking forward with great optimism to the future, that the Man Of The Decade should be the person who has so transformed music by such technological innovations as the compact disc and laser disc."

Man Of The Year awards were presented by Midem to Natsuki Ertegun and Quincy Jones in 1989 and 1990 respectively. The decade award will also be known as the Natsuki Ertegun Award in honour of the man who died last year. Timmer will receive his award during the 25th anniversary Midem event which runs from January 20-24 in Cannes.

## Irish seminar

THE SECOND Irish Music seminar will take place at the Royal Dublin Society's Old Concert Hall in Dublin over the weekend of September 21 to 23.

Run by *Hot Press* magazine in association with the Popular Music Industry Association and the Arts Council, the seminar has also been backed by the Irish national pop radio station 2FM for the first time.

# First mid-price label keeps video on the shelf

A GLUT of new video releases is prompting the formation of what is claimed to be the UK's first mid-price video label.

In order to keep its older premium titles on store shelves while still competing with new releases, Channel 5 is setting up the Special Price label. Titles are expected to retail at £7.99, with a dealer price of £5.56.

Music, films and sport feature in the first 20 videos to be released on the new label and Channel 5

believes the next two months will tell how successful is the idea.

"What we found is that there is a wealth of new product, and established titles like A Chorus Line were being pushed off the shelf," says Channel 5 head of sales Paul Archer.

"What we are doing is a reaction to current market trends. Business has picked up a bit but in June/July it was pretty bad. Shelf space is limited and while I am not going to advocate that it is always

going to be price led, as a distributor we have to come up with weird and wonderful ways of promoting product," he says.

"For video companies, the marketing effort is very important now. The growth of recent years will even out and it is the companies with their fingers on the pulse that will do well."

Archer says the first Special Price releases are titles that have current activity and promotional material to back them.

## We're not killing music say indignant stations

THE NEW generation of radio stations are hitting back at the suggestion that they are killing music. They say they are pulling in new listeners and are increasing record sales.

Last week, Pete Waterman publicly argued that incremental stations will be at the mercy of advertisers who will dictate music policy (*MW*, September 8). He stated: "Incremental stations will sign the death warrant for the music industry."

That has brought a strong response from broadcasters. Choice FM managing director Patrick Berry says: "The new incremental stations have pulled in people who didn't listen to radio before. Listening figures are increasing and we are playing our part in that. That's got to be good for the industry."

"More stations add opportunity

for advertisers to target narrowly if they wish. If there is a correlation between certain types of music and types of sportswear, manufacturers can target particular stations. But, just because you like black music, it doesn't mean you will only wear trainers. Whatever type of music you listen to you will still buy make-up and drink beer."

Malcolm Cox, head of marketing at Kiss 103 FM, says: "Incremental radio is all about widening the choice available for the listener, advertisers will pay money to reach the listeners which existing commercial radio fail to cater for."

A spokesman for Jazz FM says labels and record stores have congratulated the station on the positive impact it has had on sales.

"What Pete Waterman says is completely nonsense," he states.

## Rough Trade moves into video

EXPANSION AT Rough Trade Distribution is continuing with a move into the video market.

The company has signed its first long-term deal with the new revision company, an umbrella organisation for a number of video labels dealing with independent music, film and avant-garde material.

The labels include the 100-

strong catalogue of Jethisound along with Connoisseur Video, a label formed by the British Film Institute and Argos Films, launched in October.

Rough Trade says it hopes to cross the BFI's videos into the independent retail sector. Meanwhile, Fire Records and its subsidiary labels Paperhouse and Roughneck have joined RTD's record roster.

## World BRIEFING

LOS ANGELES: The federal judge hearing the Joseph Isgró payola case here has dismissed all 57 charges against the independent promoter and two other defendants. Judge James Ideman accused the government of "outrageous misconduct" by withholding from defence lawyers a transcript of testimony the government's main witnesses have given in a previous payola case.

The government lawyers had told defence counsel that no such transcript existed, and thereby prevented the grand jury that brought the charges against Isgró from seeing that testimony. Subsequently, defence attorneys discovered the transcript and alerted the judge to its existence. The government can appeal against the judge's decision, but doing so would be a long process.

Testimony given up to the dismissal by executives from four radio stations alleged that Isgró and/or Ralph Tashjian (previously convicted on similar charges and now a government witness) had regularly provided cash or drugs in exchange for the stations playing a specific record. Tashjian and Isgró's former bodyguard also testified that they had routinely made such payments to radio station personnel.



JOHN WEBSTER: 'work together'

## New chart, new start

A NEW chart should help to bring about new attitudes within the record industry, claims Virgin marketing director Jon Webster.

He believes the new Chart Information Network chart and the BPI's limiting of eligible record formats will reduce "pig-headed" attitudes and bring members of the industry together.

"In many other countries, retailers and record companies work with each other. But it seems here that there are many pig-headed, short-sighted, self-interested people who can't work together."

"Hopefully, the new chart will bring a greater understanding and reduce these prejudices," he says, speaking at Virgin's sales conference in Bournemouth.

TOKYO: First quarter sales for the Sony Corporation's music division, which includes CBS Records, were up 25 per cent in 1990 compared with the same period last year to finish at \$755.8m.

SEOUL: The IFPI has been given clearance to open a Korean liaison office here, believed to be the first time a foreign copyright organisation has been so admitted. The bureau will begin operations next month with the initial aim of working with the Korean Phonogram Association on anti-piracy initiatives.

# Dary Hal and John Oates

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by David Davies

**D**IRECT MAIL-outs are an increasingly favoured marketing tool in the UK. Though little utilised by the record industry, other businesses loaded the Post Office with 2,117m direct items in 1989, at a total cost of £758m (see chart). One of the first music-makers to explore the avenue is Mike Oldfield, with the campaign for his Amarak LP.

Sixteen years after his hugely successful Tubular Bells helped Richard Branson launch Virgin, Oldfield felt Amarak was the album to expand his audience in Britain. However, despite his enthusiasm and positive reviews in Music Week, NME, Today, the Daily Express and 20/20, Oldfield's 14th album has met with indifferent sales, shifting barely 30,000 copies in four weeks in the UK, compared to 150,000 copies in West Germany.

"With our urging, the record company ran TV spots for 10 days in Scotland but they found it wasn't cost effective," says Jeremy Parker, Oldfield's personal assistant. "For every £10 spent someone bought an album."

While accepting Virgin's reasoning, Oldfield's view was more long term, his priority being to attract new, younger listeners. And he was prepared to use his own money to find them.

"Initially we thought of circulating hand-outs of railway stations," says Parker. That idea was scotch-etched by marketing consultant Stacey Morgan, who recommended more

# Oldfield addresses the sales problem

sophisticated direct marketing instead.

Because the album was essentially one, long instrumental track, it was receiving little radio airplay, despite a specially-edited CD version. The situation was compounded by unfavourable press reports about "Mad Mike in his tent". The answer, felt Morgan, was direct marketing.



AMARAK MAILING: last resort

"Unless you're the current flavour of the month, how on earth else are you going to tell young people you've got a new album out?" she asks.

Oldfield paid C3 Communications £9,500 (excluding VAT) to co-ordinate the promotion with Morgan. This accounted for 10 per cent of Virgin and Oldfield's expenditure on the whole campaign — which was roughly equal. The rest had been mainly spent on press ads and radio spots on Piccadilly, BRMB, Jazz FM and Capital, and also the Scottish television advertisements.

Through C3 Communications, Morgan organised a mailshot to more than 27,000 people. She rented a concert-goes list through Britain's largest list brokers, Dudley Jenkins, which was compiled from people who had used their Visa or Barclaycard to buy concert tickets for the likes of The Rolling Stones, Oldfield himself, Eric Clapton and Dire Straits. The list was further restricted to those between 18 and 29, in line with Oldfield's desire to

find a new, younger audience.

Each recipient was sent a colour brochure bearing favourable press reviews of Amarak and offering a free stick of rock to everyone and £1,000 in a prize draw. To date, about eight per cent have been returned and Morgan predicts that figure could rise to a very respectable 15 per cent by the compilation closing date.

## The growth of direct mail

	volume (m)	value (£Em)
1983	1,084	299
1984	1,262	325
1985	1,303	444
1986	1,401	474
1987	1,626	483
1988	1,766	529
1989	2,117	758

\*postage and production costs  
Source: Post Office

Both Morgan and C3 Communications director Tim Roberts-Holmes argue that record companies are wasting money on advertising and unwisely neglecting direct marketing. "If you can establish a loyalty bond with prizes and advance information, like with fan clubs," claims Roberts-Holmes, "you should be able to sell to 50 per cent of them without even trying."

However, Oldfield's direct marketing manager at Virgin, Libby Griffin, remains sceptical, suspicious of the wastage involved in mail-outs. She has, however, worked with specialist music industry marketers Trinity Street.

Trinity Street partner Simon Stanford believes direct marketing will be crucial for the industry in the future. "We see it as a long-term process," he says, "we're aiming for a million names on our lists by the end of the decade."

In Oldfield's case, direct marketing appears to have been used as a last resort when all the usual avenues had failed. Nevertheless, the initiative has attracted the industry's interest, especially through Trinity Street. Although there may be much persuading to do, the message is already beginning to get through.

Polydor marketing director John Waller uses direct mail "when it's appropriate" and through Polydor's ownership of record mail order company, Britannia Music, readily recognises the power of the medium.

The postman's bag is set to get much heavier yet.

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# Imports feed hungry UK fans

by Alan Gardiner

THE DEARTH of country product available in the UK may continue to exasperate British fans, but the silver lining to this particular cloud is a thriving import scene.

The last few years have seen not only a small but significant increase in sales of British country releases, but a parallel growth in import sales.

And with an apparently inexhaustible supply of new US titles, it's a market that looks set for continued expansion.

The importance of the import scene is reflected in the recent introduction by *Country Music People* magazine of a monthly chart, compiled from specialist dealer reports and listing the top 20 import albums. As editor Craig Baguley explains, the chart complements *Music Week's* British album charts, which are compiled by Gallup for the Country Music Association.

"While the CMA chart indicates what's selling, it doesn't give an overall picture of British country fans' tastes because relatively little product is released over here. We've been running import album reviews for several years and it's one of the most popular sections of the magazine. Response to the new chart has been very positive," he says.

Baguley observes that the chart gives a revealing insight into the buying habits of British fans. "It's



IMPORTS ACCOUNT for half Tower's country sales

noticeable how rapidly the very latest releases, often by completely new names, show up on the chart." Despite their conservative image, British country buyers seem to be quick off the mark and willing to experiment with unknown artists. September's chart is headed by two giants of the past, Waylon Jennings and Merle Haggard, but debut albums by Mavis Callie (MCA) and Ray Kennedy (Atlantic) occupy two of the other top five places.

The chart could provide UK record companies with a useful pointer to albums that are potential sellers in the domestic market. "I certainly think MCA should try something over here with Mark Collie," says Baguley. "He has a young, hip image and the British audience would go for his style — a mix of rockabilly and country."

Much of the import business in the UK is by mail order from specialist dealers such as Record Corner in South London), but mo-

retailers such as HMV, Tower Records and Virgin also do a brisk trade in over-the-counter sales.

Dave McLaughlin, folk and country buyer at Tower Records' Pexcedilly Circus branch, says import sales have been increasing and now account for almost 50 per cent of the store's total country turnover.

He confirms that the artists who sell are a mixture of old favourite and fledgling talents. "We have several regular customers who buy two or three CDs a week, of which two might be by artists they already know and one by someone new. Contemporary artists like Butch Hancock and Jimmie Dale Gilmore sell well, especially when they're over here on tour. But there's also a big demand for stuff that's been reissued in the States but is no longer available in the UK — we've sold 30 copies of the CD reissue of k d lang's first album."

McLaughlin says that an important guide in deciding what to stock is *Billboard's* US chart. "That and requests from customers — they'll often ask me to get albums they've seen reviewed or that they've heard on Welly Whyton's Radio Two show."

He comments on the introduction of the *Country Music People* chart. "I think it's a good idea, especially if it encourages companies to release product more quickly. A lot of sales are lost because albums aren't released early enough. And when they are released they could be given more promotion — but that's a more serious problem..."

## TOP 10 COMPILATIONS LPs

- 1 **DUETS** Emmylou Harris Reprise 7996273 (M)
- 2 **GREATEST HITS** Dolly Parton RCA-PL 9442 (M)
- 3 **THE KENNY ROGERS STORY** Kenny Rogers Story (2x) RCA-PL 9442 (M)
- 4 **ANTHOLOGY** Emmylou Harris Compendium 7996273 (M)
- 5 **THE COLLECTION** Merle Haggard Collector Ser. CSCS 183 (M)
- 6 **BEST OF WILLIE NELSON** ACCROSS Willie Nelson Tablar STAR 2271 (M)
- 7 **IT'S GOTTA BE MAGIC** Don Williams Follows PWS 353 (R)
- 8 **THE GOLDEN GREATS** Gene Campbell EMI (M)
- 9 **VERY BEST OF DON WILLIAMS** Don Williams MCA HCG 4014 (R)
- 10 **GREATEST HITS** Gene Campbell Capitol 37 21885 (R)

# Lyrics in the limelight

by Gerald Mahlowe

ALBUMS DEDICATED to the work of a songwriter or a songwriting team are legion; those celebrating the work of a lyricist, decidedly few.

EM's Matt Monro Sings Don Black, is one of the latter and behind it lies another music biz rarity. Apart from providing some of the most important words of his career, Black also managed the singer for some 15 years.

"I used to work as a song plugger at David Toff Music," recalls the lyricist, "and Matt was always hanging around. This was the mid-60s when Denmark Street was a real community and singers would come looking for songs. I used to pull Matt into my office, because every time he has a radio broadcast he would do our songs. We became good friends."

Originally a bus driver called Terry Parsons, then briefly known as Al Jordan, before his pariah status was re-established here, Matt Monro scraped a living for five formative years with radio spots, gigs and largely unsuccessful albums at Decca, Capitol and Fontana. Then two jobs nudged him towards stardom: a much talked about TV jingle for Camay soap ("You'll look a little lovelier each day...") and a similar ear-catching song appearance as Sinatra-soundalike 'Fred Flange' on Peter Sellers' 1959 hit album, *Songs For Swinging Sellers*.

By the end of 1960, guided by Sellers' producer George Martin, the singer was riding high with *Portrait Of My Love*, the first of a dozen his singles in under five years, and as his career halted up he asked Don Black to quit publishing and manage him.

"He also got me into writing lyrics," says Black. "He came in one day with this Eurovision tune [Australia's *Worm Nur Warum*] and said, 'I need a lyric for this. Go on, son — have a go.'" The result was *Once Upon A Time*, the biggest single and longest chart runner, and when Black delivered *Born Free* not long afterwards, the partnership attracted international attention.

The Monro sound had always impressed the Americans. Steve Lawrence covered *Portrait*, Sinatra covered *Sally As I Leave You*, both Sinatra and Sammy Davis Jr. cut *My Kind Of Girl*, and soon everyone from Francis Albert Down was praising Monro. In time, Messrs Newbury, Jones and Humphreid also worked the US in the Sixties, but only Monro's



MATT MONRO: rarity

honeyed tones survived direct comparison with the American greats. Indeed, when Nat Cole died, Capitol Records sent for him as a highly-priced replacement — yet neither this nor anything else could turn the Shorelandly lads' head.

"He was without doubt the most down to earth person I've ever met," says Black. "I'd be with him in Vegas when he was topping the bill, with Dean Martin and Jack Benny out front, and he'd come off stage to a standing ovation and say, 'Fancy a game of cards, son? He never changed from the minute I met him.'"

This extraordinary quality showed when assessing new songs. "He turned a lot of mine down. He'd say, 'What's your game, son? Leave it out!' And that would be that."

The hits had dried up by 1980, but positive proof of the man's stature arrived when that year's compilation LP, *Heartbreakers*, raced to the top of the charts. And although career took him in 1985, it's the same story told. Not only is that golden loryna rarely off Radio Two, "but when I'm in New York or Los Angeles, Black is on the air all the time. And if you go to Tower Records in New York or LA, there's racks and racks of his stuff. It's astonishing, but he's become fashionable now. Time will put him with the all-time greats."

## EMI Music to record talent

EMI MUSIC Publishing is to donate three days studio time to the best participant in the fourth series of the London Songwriters' Showcase.

The showcase is the brainchild of US musician and writer Eugene Jones Junior and is supported by the British Academy of Songwriters, Composers and Authors. The 21 series of showcases began on 21 August at Le Cato de la Fiat Waterloo Station, and there will be further performance over the next three weeks. Jones is hosting auditions for the event every Monday, and can be reached on 071-456 2261.

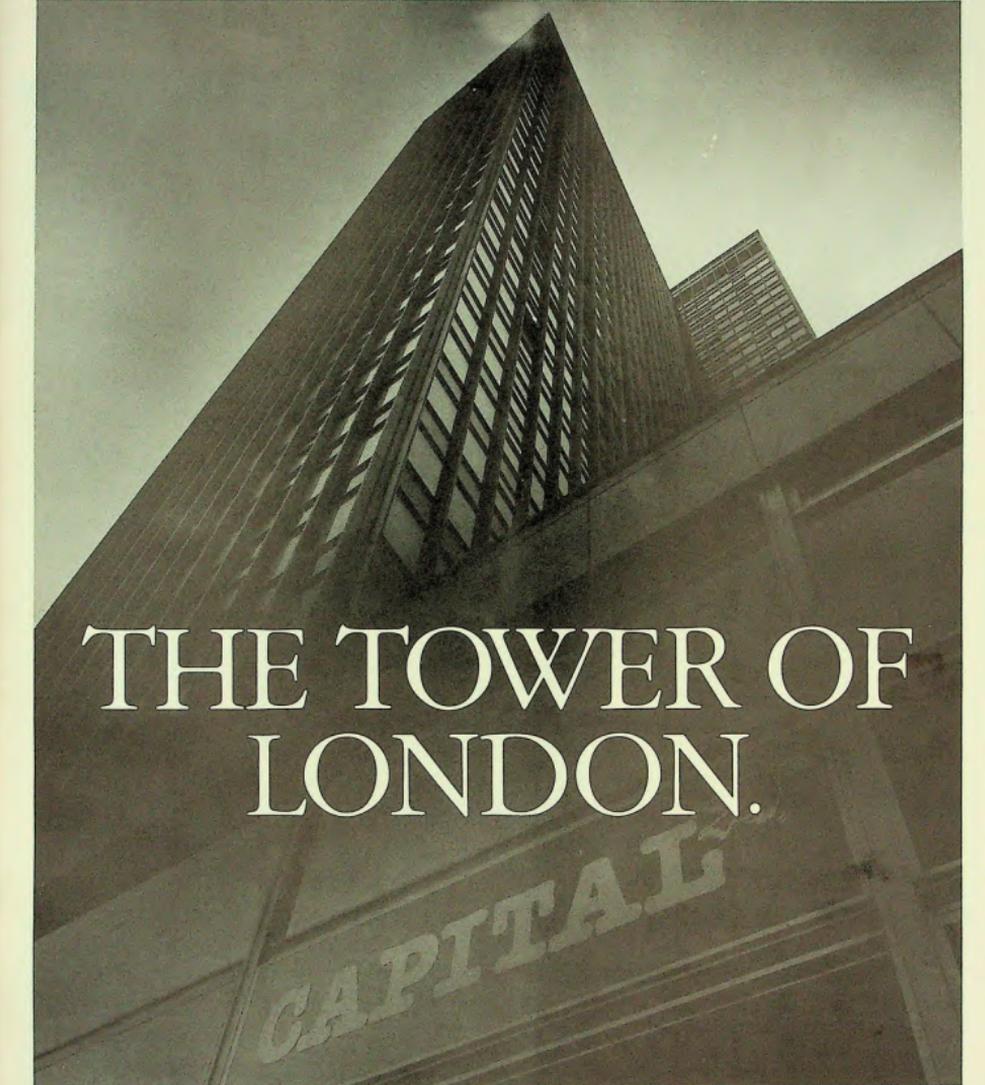
## Peer embarks on sponsorship trail

PEER MUSIC is to support a week-long series of London performances by a new composer, Danny Thompson, to highlight the release of the latest album, *Elemental*. The concerts, at the Borderline in London between September 24 and 28, will feature Thompson and his band Whatever with a series of

special guests. These will include John Martyn, Marianne Faithfull, Donovan, Mary Coughlan, and John Benbow and Jacqui McShee. Peer MD Stuart Ogley says that this is the first time a publisher has undertaken sponsorship at this level.

## TOP 20 ALBUMS COUNTRY

- 1 **THE HARD WAY** Steve Earle & The Dukes MCA MCG 6095 (F)
- 2 **THOUGHTS OF HOME** Daniel O'Donnell Tablar STAR 2732 (M)
- 3 **FROM THE HEART** Daniel O'Donnell C5TAC2327/CD/C2327
- 4 **I NEED YOU** Daniel O'Donnell Ritz RITZLP0038 (SF)
- 5 **NEW DISTRACTED** The Libertines Chrystal Chir 1787 (E)
- 6 **4 COFFERHEAD ROAD** Steve Erle CMCF34232/CD
- 7 **FAVOURITES** Daniel O'Donnell Ritz RITZLP 0052 (SF)
- 8 **STORMS** Nanci Griffith MCA MCG 6066 (F)
- 9 **HERE IN THE REAL WORLD** Alan Jackson CMCF34334/CD/MCF 3433
- 10 **TWO SIDES OF DANIEL O'DONNELL** Daniel O'Donnell Ritz RITZLP0031 (SF)
- 11 **LONE STAR STATE OF MIND** Nanci Griffith MCA MCF 3442 (F)
- 12 **DON'T FORGET TO REMEMBER** Ritz RITZLP0043 (SF)
- 13 **RE EXIT 'O'** Steve Earle & The Dukes MCA MCF 3379 (F)
- 14 **ONE FAIR SUMMER EVENING** Nanci Griffith MCA MCF 3435 (F)
- 15 **NO HOLDIN' BACK** Randy Travis Warner Bros WX292 (M)
- 16 **GUITAR TOWN** Steve Erle MCA MCF 3333 (F)
- 17 **ALWAYS AND FOREVER** Randy Travis Warner Bros WX 107 (M)
- 18 **LITTLE LOVE AFFAIRS** Nanci Griffith MCA MCF 3413 (F)
- 19 **ABSOLUTE TORCH AND TWANG** Steve Wess (W) CMWX 2592/CD/MWX 2592
- 20 **RE THERE'S A LIGHT BEYOND** Nanci Griffith MCA MCG 6052 (F)



# THE TOWER OF LONDON.

The latest Jicrar figures are out. Again, both Capital FM and Capital Gold have increased their number of listeners. (This time by nearly 500,000 a week.)

Capital FM's weekly audience is up 14% to 3.9 million, while Capital Gold's weekly audience is up 18% to 2.5 million.

So, if you want to reach London's 10-34 year olds, you'll find more of them on Capital FM than any other station,

including Radio 1. And if you want to reach London's 35-54 year olds, you'll find more of them on Capital Gold than any other station, including Radio 2.

Overall, more than six million people a month now listen to either one or both Capital stations. Isn't that music to your ears?



**CAPITAL**  
**95.8 FM**

## TOP • 20 • SINGLES

1	WHAT TIME IS LOVE?	KLF Communications (RM 064) (RT)
2	1747 FREE KLF feat. The Children Of The Revolution	Parade (RM 100) (RT)
3	GROOVY TRAIN The Jam	Real TV (Big) (RT) (RT)
4	COME TOGETHER The Beat	Parade (RM 100) (RT)
5	GET ME OUT New Model Army	Creation (CNO) (RT)
6	EPIC Flea & Mavis Cheze	EMI (MSA) (RT)
7	DRINK LUCK Cactus Juice	4AD AD 9811 (RT)
8	ROLLERCOASTER (EP) New Model Army	Manna (regno) (NE) (5) (RT)
9	LOVER/MONEY Dan Reed	Mercury (DNR) (3) (RT)
10	HEY VENUS The Top	Virgin (S) (7) (RT) (RT)
11	WHITE LIGHTNING The Fall	Cop (S) (S) (RT) (RT)
12	UP AND DOWN The High	EMI (LNU) (RT) (RT)
13	HIGHER GROUND New Model Army	EMI (LNU) (MS) (RT)
14	NOTHING The Top	Virgin (VS) (7) (RT) (RT)
15	TYPE The Top	Virgin (LC) (2) (RT)
16	CRYSTAL CLEAR The Dubliners	Epic (BOND) (2) (RT)
17	CREATURE FROM THE BLACK LEATHER LAGOON The Creation	Epic (S) (S) (RT) (RT)
18	HEARTBREAKER/YOUR TIME IS GONNA COME New Model Army	I.R.S. (S) (14) (RT)
19	ONE LOVE The Top	Silverline (OE) (1) (RT)
20	KILL YOUR TELEVISION New Model Army	Chapter 22 (CM) (4) (RT)

## CHART COMMENTARY

There are lots of new entries in the Other Chart this week, especially in the Singles section. **KLF** remain in the top slot with 'What Time Is Love?', while the highest new entry comes from **New Model Army**, who show off their new bass player on 'Get Me Out', at number five. At six the re-released Epic by **Faith No More** makes its presence felt and one place below it the long-gone **Cactus Juice** Rollercoaster (EP) enters the chart. **The Jesus And Mary Chain's** Rollercoaster (EP) enters at eight and **Dan Reed's** double-A-side 'Lover/Money' (the latter being a cover of the Pink Floyd classic) comes in at nine. Further down the chart the slimmed down **Fall** arrive at 12 with 'White Lightning' and the re-issued **Red Hot Chili Peppers'** cover of Stevie Wonder's 'Higher Ground' enters at 13.

In the Albums section, **Pixies'** excellent Bossanova remains at number one, the highest new entry being the exotic new set from **Jane's Addiction**, 'Ritual De Lo Habitual', which enters at three. At 10, British thrash gets a foothold with **Xentrix's** 'For Whose Advantage', while streamlined rock floats in one place down at 11 with **Diesel Park West's** second album 'Flipped'.

## TOP • 20 • ALBUMS

1	BOSSANOVA The Pixies	4AD (CAD 9610) (RT)
2	LOVEGOD The Long Distance	Real TV (Big) (LNU) (S) (RT)
3	RITUAL DE LO HABITUAL Jane's Addiction	Warner Bros (WB) 206 (RT)
4	THE STONE ROSES The Stone Roses	Silverstone (S) (S) (RT) (RT)
5	LIFE The Top	Cow-Music (DUNC) (RT)
6	WAKING HOURS Def Jam	A&M (AMS) (95) (RT)
7	GOLD MOTHER The Top	Epic (S) (S) (RT) (RT)
8	UNLEASHED The Long Distance	I.R.S. (I) (S) (14) (RT)
9	THE DOMINO CLUB The Jesus And Mary Chain	Silverstone (S) (S) (RT) (RT)
10	FOR WHOSE ADVANTAGE? Xentrix	Realworld (RS) (S) (RT) (RT)
11	FLIPPED Diesel Park West	Funk (DPR) (10) (RT)
12	VIOLATOR Queen	MCA (S) (S) (RT) (RT)
13	LOWLY The Top	Admiral (7) (S) (7) (RT) (RT)
14	SHAKESONS OF RAIN The Top	Virgin (AMS) (V) (S) (14) (RT)
15	THE REAL THING Flea & Mavis Cheze	Stax (London) (RT) (S) (RT)
16	GOOD The Top	Geffin (S) (S) (RT) (RT)
17	CLEOPATRA GRIP The Creation	One Little (LNU) (7) (S) (14) (RT)
18	FLOOD The Top	London (S) (S) (RT)
19	ALON Diesel Park West	4AD (CAD 9609) (RT)
20	ALON Diesel Park West	4AD (CAD 9609) (RT)

Compiled by Music Week from Gallup Data

by Dave E Henderson  
IT SEEMS a while since we've had anything new in the sporadically prolific series of Peel Sessions but this week breaks the silence. On the Strange Fruit label, now distributed by the Rough Trade Group, the latest sessions feature **Pronk** and **Prophecy Of Doom**, both signed to Epic and with UK dates imminent, have four tracks from their 1989 session including Defiant, Decay and Senseless Abuse, while Prophet Of Doom have four tracks from their session in early 1990, including Insanity Reigns Supreme and Rancid Oracle. Also from Strange Fruit comes a Peel Sessions album with a mere 14 tracks from **Extreme Noise Terror** taken from sessions between 1987 and 1990, and pretty good it is too.

The LA label, a subsidiary of Unicorn, has a whole batch of material available through APT and it includes: **Lee Scratch Perry's** Blood Vapour album, **Yellowman's** Badness album, **James Mason's** Dangerous Times, **Dangerous Loves**, **Floyd Lloyd's** Painted Faces and the compilation Cry For A Sound Boy with tracks from Binbo And Tony Rebel, Callie and Horace Andy among others. Stepping into September the label has **Clive Tenors' Ride** You Donkey album and **Ansell Callinan's** So Long album set for release. And, on Unicorn itself, **Derrick Morgan** has some of his classic cuts assembled on a new album Blazing Fire Volume Two including 'I'm In A Jam', **Derrick-Top The Pop** (an absolute classic) and **Some Woman Must Cry** among numerous others.

CREATION CONTINUES to twist and turn the sensibilities with its release schedule by adding **Simon Turner** to its roster. Turner is a former child star actor, has had a hit on Jonathan King's UK label with a cover of David Bowie's 'Prestel Stor', has been in films with Robert Mitchum, played in The Thin Red Line, and works of lots of other groups and provides soundtracks for numerous films, including Derek Jarman's Caravaggio. So the album for Creation, simply titled Simon Turner, is as eclectic as it gets with lots of ambient nuances, mixed loops and the like being sampled along by overly bizarre avant-garde saxophonist John Zorn. Well, it's happening, and the preview track is breathtaking. **John Zorn And The Naked City's** New World Sound-Lang album is well worth saving the pennies for. Also set for release is an album by Florida-based thrashers with a difference, **Mortuus**. The title's sound different because they have keyboards too and they even dally on the side of melody at times, certainly another E-rache act that are set for press-in-

terest. The E-rache releases will all come through Revolver and the rest of the preview tape suggests that good things are afoot from **Lawnmower Deth** and **Carnage**.

THE CONTROVERSIAL Skywalker label continues to pop and roll with three new 12-inches available through Greyhound. First of **The 2 Live Crew's** Funk Shop comes in a cleaner than clean seven-inch version and an outrageous 12-inch with plenty of rock samples thrown in for good measure. **Poison Clean's** Low Life Mutha\*\*ckas avoids any semblance of being clean and carries a groovy sticker that declares "X-Rated Not For Sale To Minors". Well, they're lying it on the line, and the interplay between swearholc lyrics and intimate

Bugs Bunny. What more can be said? Other eccentrics on patrol this week include **Jonathan Richman**, whose new album is from **Jonathan Goes Country** on the Special Delivery label through Revolver. All we need now is an album from **Eugene Chadbourne** and the week would be complete.

THERE ARE aliens on the horizon in the guise of **False Virgins** whose debut album — which is produced by Sonic Youth's Lee Ranaldo — is **Skin Job**. Available on the Broken Out label on album and CD through the Rough Trade Group, it's a grinding guitar mosh that'll impress Sonic Youth fans. **Ugly Noise Incorporated** support the release of their 12-inch single Dance Like A Boyard on Chapter 22 with several live shows through September.



JONATHAN RICHMAN, going country on Special Delivery

male/female discussion and a gentle easy beat will certainly have a few college professors reassessing the state of the world, rap and all that kind of thing. Finally from Skywalker comes the totally blamish-free **Rhythm Radicals** with Know Who Your Enemy Is, which features a super dance loop and a solid rap. Still sticking to the dancefloor Passion Music through Pacific release a compilation called Encore which features ten cool club covers including Candy Flip, PPI Project, Sharon Dee Clarke, Don Pablo's Animals and lots more. Meanwhile, Tom Tam, through Pinnacle, brings the world A Moment In Time, the new 12-inch from **4 For The Money**.

BIZARRE CONCEPT of the week comes from **Tot Taylor** with Music For The Left-Handed which is released on the Offbeat label through Pinnacle. Tot and collaborator Mick Bass are both left-handed and they've lined themselves up alongside the likes of Martina Navratilova, Hendrix, Paul Macca, Bob Hope and even

The disc in question is available through the Rough Trade Group as **Garry Kelsey's** The Delicate Touch album (his second) on Wildwood Records.

THE CARETAKER **Race** are set to release their Stephen Street-produced debut album Hangover Square on the Foundation label through the Rough Trade Group. **The Pylons**, who seem to have been around for quite some time, get back on the beam with a single for the Unsigned label through Revolver, called 'No Choice'.

RECENTLY RELEASED: **Sweet Tooth's** debut album Soft White Underbelly on E-rache through Revolver; **Alice Dunbar's** third album Mule on Alternative Tentacles through the Rough Trade Group; **Sonic Violence's** debut album JAGD which is just out on cassette and CD on Peaceville through Revolver; **The Men They Couldn't Hang's** The Domino Club album on the Silverstone label through Pinnacle.



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## Quiet genius

by Stan Britt

THE CONTINUED popularity of Bill Evans is such that it seems almost inconceivable this month marks the tenth anniversary of the pianist's death, at the age of 51.

Evans remains one of the most respected and important jazz keyboard players. His all-round technique was impressive — and one which, wisely, he never overused.

Evans' touch was unique and his essentially melodic approach to his art was complemented by a sometimes scarcely-restrained passion. His own method of re-harmonisation attracted the attention of both his contemporaries and, in particular, a significant collection of aspiring performers from the Sixties and Seventies.

It is worth remembering that Bill Evans was as influential — from the late-Fifties through the Seventies — as Bud Powell, who dominated jazz piano during the Forties and Fifties. He inspired such future talents as Joe Zawinul, Herbie Hancock, Chick Corea, McCoy Tyner, Keith Jarrett, and the UK's own Gordon Beck and Pat Smythe.

However, his influence was in no way restricted to pianists — both vibraphonist Gary Burton and guitarist Pat Metheny often cite him as their premier source of inspiration.

Evans' formative years found him working with mostly small

combos, including that of clarinet player Tony Scott. Just how superb an accompanist, as well as soloist, Evans was can be judged from the contents of Scott's *Sung Heroes* (Sunnyside), cut in 1959, with the pianist's first and arguably most famous rhythm section (bassist Scott LaFaro, drummer Paul Motian).

During the latter half of the Fifties, Evans became probably the most sought-after player on the New York scene, both as sideman for regular working groups or on-off recording dates.

Typical of the numerous sessions from that period — with Evans guesting on piano — were those under the names of trombonist Jimmy Knepper (*Muted Joy/Affinity*), Charles Mingus (*East Coast/Affinity*), and George Russell (*Jazz Workshop/Bluebird*), the latter including Russell's showcase piece, *Concerto For Billy The Kid*, with its cataclysmic Evans solo.

Evans' first real break was when he joined Miles Davis in February 1958. That association proved to be mutually productive — documented for posterity by the epoch-making *Kind Of Blue* (CBS). Evans, in live performance with Miles, is also available currently on *Bandstand* (live in New York).

Evans' own recording career is more or less divided between three companies: Riverside (1956-

1962), Verve (1962-1969) and Fantasy (1973-1977). He also recorded for CTI, CBS and Warner Bros/Elektra-Musician. The Riverside years found Evans redefining the piano-trio format — particularly with the LaFaro-Motian line-up.

It is available in the UK as a 12-CD pack, *The Complete Riverside Recordings*, or as solo/double-CDs. The Fantasy period is covered in similar formats, and via a nine-CD *The Complete Fantasy Recordings*. These and other classic Evans sets have been reissued by the French Carrere label and imported by Crusader Marketing. Other domestically-available

Evans recordings of importance include Undercurrent (Blue Note/EMI — an album matching Evans' eloquence opposite Jim Hall's equally inventive guitar); *Empathy/A Simple Matter Of Conviction*, Intermodulation (a second collaboration with Hall), and... With Symphony Orchestra, (all from Verve/PolyGram); and Tony Bennett & Bill Evans: *Together Again* (Nelson).

Panther Music has imported one ex-Verve album, *Live at Town Hall*, and has more live Evans on import from France — three volumes of *Live in Paris* (Crusader's Concert), plus *Paris 1965* (Royal Jazz).

Bill Evans in concert was something else — more audacious, more rhythmic, and more extravagant. Since his death there have been a steady stream of such live sets, many previously unused. These include Bill Evans Trio Concertation (*Timeless/New Note*), available in two volumes; *Together Again* (*Moon/Harmonia Mundi*); Evans plus alto sax player Lee Konitz; and *Quiet Now* (*Affinity*).

Fellow pianists continue to treat Bill Evans with unusual reverence. As Lou Levy (ex-Herman, Getz, et al) said several years ago: "Bill Evans! Ah! You mean the poet laureate of the jazz piano...!"

## Sonet's Giants go on CD for first time

SONET RECORDS is issuing its much-praised Giants Of Jazz series on CD for the first time.

The company is making available 21 selected titles, plus a specially compiled Sonet Jazz sampler CD, which contains one track from each of the 21 albums. The sampler will retail at a "specially reduced price", while the Giants of Jazz CDs have a dealer price of £6.86. All will be released during September and October.

The first 10 Sonet releases include recordings by such well-established artists as Al Cohn/Zoot Sims, Joe Venuti, Red Rodney, Howard McGhee/Illinois Jacquet, Ruby Braff, and Art Farmer. Among the 11 titles scheduled for October release are those featuring Tiny Grimes/Roy Eldridge,



HOWARD MCGHEE: first batch

Jimmie Rowles, Bob Brookmeyer and Lionel Hampton/Sven Amsussen.

"At Sonet, we have always catered for the jazz market and we're working through the catalogue making even more items

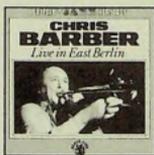
available on CD. With these releases, we are confirming our commitment to the jazz enthusiasts," says a company spokesman.

"The sampler — available in October — is intended to add exposure to each of the individual performers, some of whom the new generation of jazz listeners might be unfamiliar with. It includes a colour booklet giving background information on both the series and the artists themselves."

Sonet is currently discussing with its distributors and sales force the possibility of future promo campaigns with key retailers. Sonet titles will continue to be released on CD until the complete catalogue is made available. The Giants of Jazz series will continue to remain on vinyl "until further notice".



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# H A P P E N I N G

by Stan Britt

A FURTHER solid batch of jazz, swing and vocals from the Forties and Fifties from the rapidly-growing EchoJazz catalogue make September an important month for followers of these areas. Each of the titles—available on CD, vinyl, and cassette—contains a sizeable amount of previously unreleased material.

From the big band world comes material from **Woody Herman**, **Gene Krupa/Buddy Rich**, **Stan Kenton (Vol 2)**, **Benny Goodman**, **Ted Heath** (also now available in two sets), **Harry James**, **Louis Prima** and, perhaps most interesting of all, **Boyd Raeburn**. The studio big band fronted by **John Scott Trotter** is amply present for **Bing Crosby's** Big Band Days; **Nat King Cole (Vol 2)** makes do (admirably) with his celebrated trio *Of The Forties*. Further Music's distribution expertise should help add substantial sales to this latest selection from EchoJazz's widely-respected Collector's Series, made available in the UK by Wavelength. A formidable foursome is added to A&M's quietly-growing jazz catalogue this month, in the shape of first-class new recordings by **Gerry Mulligan** (Lonesome Boulevard), **Sun Ra** (Purple Night), **Don Cherry** (Murk/Kull) and, **Cecil Taylor** (in Florence). Each is available on CD and cassette, with the legendary Sun Ra being granted vinyl release as well.

More jazz action these days, too, from Soho Square. The rapidly-growing reputation of **Harry Connick Jr** will be enhanced by the addition of the impressive *We Are In Love*, available in all three formats. This is augmented this month by the appearance of the youthful vocalists' pianist's first UK video release, *Singin' & Swingin'* (CMV Enterprises), containing three items recorded at his already legendary Dominion concert earlier in the

year. CBS makes available a further trio from its newly-created Best of the Big Bands series—**Harry James**, **Oris Day/Les Brown** and **Artie Shaw** . . .

Jazz stirrings (of sorts), from WEA. A long-overdue new album—by the formidable **George Benson** (Big Boss Band), produced by the guitarist-jazz himself, and featuring on all tracks except one by Steeple-Chase, showcasing the likes of **Count Basie Band**. There is a new release by another veteran giant of the business—**Quincy Jones**. Listen Up—*The Lives of Quincy Jones* is luxuriously packaged, complete with 140-page, illustrated hard cover book, containing choice excerpts from Jones's illustrious recording career including Jones-arranged performances from **Frank Sinatra**, **Count Basie** and the **Basie band** . . .

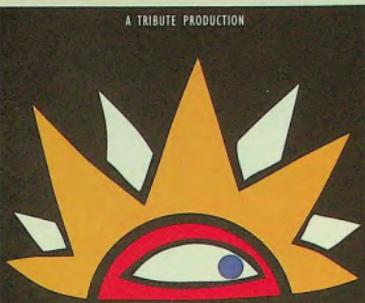
From EMI, a first-time release from keyboard player **Don Grönlund** (*Weaver Of Dreams*), and a handful of potent re-releases from the Blue Note catalogue featuring **Hank Mobley**, **Horace Silver**, **Art Blakey** and **Elvin Jones**. This is supplemented by **Sarah Vaughan's** *The Roulette Years* (two volumes), plus two further additions to the excellent Capitol collector's series—**Nat King Cole** and **Frank Sinatra** (Vol. Two for both). Growing Jazz adds to the currently glowing **Stan Getz** catalogue with . . . in Concert, a regrouping of several of the tenor player's Midem 80 gala performances.

The prestigious Italian jazz label, **Black Saint** and **Soul Note**, have been uncharacterly quiet for some time. This month sees the resumption of new releases from this joint source, with the appearance of significant recordings from **Dewey Redman**, **Don Pullen/Sam Rivers**, **Steve Lacy**, **Hamlet Bluiett**, **Muhai Richard Abrams** (all Black Saint), and

**Arnett Cobb/Jimmy Heath/Jojo Henderson**, **Gladys Carb**, **George Russell**, **Lilian Terry/Tommy Flanagan**, **Tim Berne**, **Andrew Hill**, and **Enrico Pieranunzi** (Soul Note).

Also from the formidable [UK distributor for the Italian part] has brought in from Denmark more impressive titles, made available once again by Steeple-Chase, showcasing the likes of **Dexter Gordon**, **Jackie McLean**, **Larry Willis**, plus two current visitors to London—trumpeter **Eddie Henderson** and pianist-composer **Duke Jordan**. *Harmonia Mundi* also has two interesting items from Jazz Records (another Italian label), both connected with movie soundtracks and featuring, respectively, **Chet Baker** and **Gato Barbieri**. The distributor is making available 10 titles on cassette and CD from veteran **Sonny Lester's** LRC Jazz company, including **Thad Jones/Mel Lewis**, **Jimmy McGriff/Hank Crawford** and **Joe Williams** . . .

The French Black & Blue label dominates Koch International's jazz Records issues for the month, with stand-out items from **Roland Hanna**, **Magic Slim**, **Jimmy Raney** and **The Stars Of Faith Of Black Norway**. A splendid quartet of Black Lines—**Hamp Hawes**, **Dexter Gordon**, **Don Byas**, **Nat Cole/Buddy Rich**—also emanates from Koch, together with two new CDs—**David 'Fathead' Newman's** *Blue Head* and *Rhythm-a-ning*, co-starring pianist **Kenny Barron** and **John Miles** . . . PolyGram's smallish jazz releases are pre-dominantly from the reissue area—**Oscar Peterson** (*We Get Requests*), **John McLaughlin** (*Extrapolation*), **Stan Getz/Charlie Byrd** (*Jazz Samba*) and—most intriguing of the golden oldies—the legendary **Charlie Parker** *Jam Session*.



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### JAZZ TOP 10

1	MONTAGE Kenneth G	Arista 210621 (BMG) C210624/CD:210622
2	QUESTION AND ANSWER Metheny/Holland/Haynes	Geffen 7599242934 (W) C7599242934/CD:7599242932
3	WHEN HARRY MET SALLY Harry Connick Jr	CBS 465753/CD:465753Z
4	NEW THE COLLECTION Stanley Clarke	Castle Comms. CCSLP 242 (BMG) CCSSMC 242/CD:CCSCD 242
5	APASIANADO Stan Getz	AMA 3952971 (P) C3952974/CD:3952972
6	DON'T BE AFRAID OF THE DARK Robert Cray Band	Mercury MERH 129 (P) CIMERHC 129/CD:8349232
7	BLUE PACIFIC Michael Franks	Capitol 7599261 831 (W) C7599261 834/CD:7599261 832
8	Stanley Clarke/G.Duke	Epic 4670111 (C) C4670114/CD:4670112
9	VISIONS TALE Courtney Pine	Anitlas AN8746 (P) CANCB8746/CD:ANCB8746
10	SOFT ON THE INSIDE Andy Sheppard	Anitlas AN 8751 (P) CANC 8751/CD:ANCD 8751

### SPECIALISTS' TOP-10

1	NEW ARRIVAL Candy Dulfer	RCA n.a. (RCA)
2	NEW MICHELLE MEETS WINTER G. Mulgan's Wakening	Yema n.a. (P)
3	APASIANADO Stan Getz	AMA 3952971 (P)
4	5 PORTRAITS NTJO	Hollands n.a. (NIN)
5	3 ONE NUMBER ONLY Toby Love Quartet	Miles Music AMA 679 (P)
6	NEW WELCOME TO ST JAMES' CLEAR The Eggplants	GRF n.a. (NIN)
7	NEW MASTERPLAN Dave Weckl	GRF n.a. (NIN)
8	NEW AFTERNOON John Patitucci	GRF n.a. (NIN)
9	5 EIGHTH AND SEVENTH Metheny/Holland/Haynes	Geffen 7599242934 (W)
10	4 CRAZY PEOPLE MUSIC Brandford Marsalis	CBS n.a. (C)



## TOP 75

## ARTIST ALBUMS

# 1 LISTEN WITHOUT ... VOL 1 \*

George Michael  
Epic 467291

- 2 **1 IN CONCERT** ● CD  
Luciano/Parralolo/Pedro Dominguez Carreras Decca 450431
- 3 **SLEEPING WITH THE PAST** \*\* CD  
Eton John  
Roulette/Phonogram 633831
- 4 **LOOK SHARPI** ● CD  
Roxette  
Epic 450357
- 5 **SOUL PROVIDER** \* CD  
Michael Bolton  
CBS 455341
- 6 **MARIAH CAREY** CD  
Mariah Carey  
CBS 4666151
- 7 **NEW STEPPING OUT - THE VERY BEST OF ... CD**  
Joe Jackson  
A&M 910521
- 8 **STEP BY STEP** \* CD  
New Kids On The Block  
CBS 466661
- 9 **BLAZE OF GLORY/YOUNG GUNS II** ● CD  
Jon Bon Jovi  
Vertigo 564731
- 10 **... BUT SERIOUSLY** \*\*\*\*\* CD  
Phil Collins  
Virgin V2600
- 11 **WILSON PHILLIPS** ● CD  
Wilson Phillips  
S&W 594PL5
- 12 **GRAFFITI BRIDE** ● CD  
Prince  
Paisley Park/Warner Brothers WY 361 (M)
- 13 **JORDAN: THE COMEBACK** CD  
Pretend Sprout  
Kitchenware/CBS FM/PL 14
- 14 **FOREIGN AFFAIR** \*\*\*\* CD  
Tina Turner  
Capitol EST/1203
- 15 **WORLD GLIQUE** CD  
Deee-Lite  
Epic/EK 177
- 16 **THE ESSENTIAL PAVAROTTI** \*\* CD  
Luciano Pavarotti  
Decca 4320101
- 17 **BEST OF TALK TALK - NATURAL HISTORY** ● CD  
Talk Talk  
Phonogram PCSD 109
- 18 **IM BREATHLESS** \* CD  
Madonna  
Sire WX 351
- 19 **PLEASE HAMMER DON'T HURT EM** ● CD  
MC Hammer  
A&M 910521

# KNEBWORTH

THE ALBUM

FEATURING  
ERIC CLAPTON · PHIL COLLINS · DINE STRAITS · GENESIS  
ETON · JOHN · PAUL McARTNEY · PINK FLOYD · ROBERT PLANT  
CLIFF RICHARD · THE SHADOWS · STATUS QUO · TEARS FOR FEARS



Knebworth was one of the greatest British concerts ever staged—featuring top British artists. This once in a lifetime bill has been captured on a state-of-the-art recording.

OVER 20 MINUTES  
OF A HOURS ON  
CD AND CASSETTE

ON DOUBLE CD • DOUBLE CASSETTE  
DOUBLE LP

MUSIC WEEK  
**W**

INCORPORATING LP, CASSETTE & CD SALES

- 41 **WORLD POWER** CD  
Smap!  
Arista 21082
- 42 **VIVALDI FOUR SEASONS** \* CD  
Nigel Kennedy/ECU  
EMI IMG22
- 43 **HEART OF STONE** \* CD  
Cher  
Geddon WX 282
- 44 **NEW 459489** CD  
The Fall  
Bopapa Banquet BECA 111
- 45 **THE STONE ROSES** \* CD  
The Stone Roses  
Shelburne OHEL/PL 502
- 46 **STILL GOT THE BLUES** ● CD  
Gary Moore  
Virgin V2812
- 47 **THE REAL THING** CD  
Faith No More  
Shak/Condon 8281541
- 48 **BONAFIDE** CD  
Maxi Priest  
101/Virgin DMX 92
- 49 **LIBERTY** ○ CD  
Duran Duran  
Phonogram PCSD 112
- 50 **WHEN THE WORLD KNOWS YOUR NAME** \*\* CD  
Deacon Blue  
CBS 463311
- 51 **WILD!** \*\* CD  
Erasure  
Mars ST/UMM 75
- 52 **TYR** CD  
Black Sabbath  
I.R. 3. EMI/CA 1038
- 53 **CUTS BOTH WAYS** \*\*\* CD  
Sofia Estrella  
Epic 4631451
- 54 **THE BEST OF UB40 VOL. 1** \*\* CD  
UB40  
Capitol 4631451

## THE EAR

**DEAN DWYER**, like Max Webster before them, are a band who everyone will think is a bloke until they see them ... or read otherwise. Their name comes from "an actual 13th century religious figure," which should get the kids excited, and they chose it because "it sounds a bit naff." They play a brand of guitar-fueled music which throws up comparisons with Echo And The Bunnymen, The Cure and Teardrop Explodes, but like into Paradise they take this "early Eighties" sound and stamp their own distinctive mark on it. Their debut Cruelly, a three-track EP called Cruelly Called Tonight, comes out on Hit & Run Records next month, and The Ear's advance tape suggests that the inkies will duly go over-the-top about them. Delicate is the best track—a dreamy melodic number that recalls Stars Of Heaven, but The Cure-ish Scarlet In My Dreams is probably a more bankable effort. Recent months have seen them supporting Something Happens and The Wonder Stuff, they should soon be doing fine as a headline act.

The **Pylons** have been around for a few years, with three singles and a cassette—only album to their credit, but they have never really had their day. Their new single, No Choice, on their own Unsigned label, might not elevate them to indie stardom, but it should arouse some interest. No Choice itself is a solid indie rock affair with some nice House Of Love guitar work, and its flip, Surf Song, impresses in a post-funk way. They sound like they could be a live treat, and The Ear will take the next opportunity to confirm this.

**Nick Robertson** sounds like a man who has listened to Van Morrison once or twice, and picked up a few hints in the process. The Edinburgh songwriter has a similar type of folk-tinged R&B, and his vocals are well complemented by his five-piece band Slice. His forthcoming Circa album was recorded in Dublin, and features guest appearances from such "best-in-their-felds" as Dovy Spillane, Donald Lunny and Maria McEneaney, which implies pre-release music acceptability. Slice's A Sign, his debut single, will be released in mid-September with debut London dates to follow, and will feature Flanagan on the Waterboys proving the market exists Robertson could do quite well.

Since the demise of the splendid Midlandsians in 1988, singer/songwriter Cathal

Coughlan has gone from strength to strength with Felina Mansions, but little has been heard of his former partner **Sean O'Hagan**. The end of the month will see an end to this hiatus with the release of High Lomas, his debut solo LP for Demon Records. And while Coughlan has steadily moved into more vigorous realms, O'Hagan's contribution retains all the subtlety of years, with his guitar skills, particularly coming to the fore. His voice is relatively lightweight, albeit in a pleasant way, so comparisons with Steely Dan are likely to be more pointed than ever, but the notes should soon establish his name. The delightfully wacky Perry Como has all the hallmarks of an indie hit, although the great man is unlikely to cover it. Good stuff.

While those delightfully reflective Aussies The Go-Betweens may be sorely missed, it's pleasant to see at least one of its members making a swift return as a solo artist. **Robert Forster**, the lanky vocalist, has teamed up with producer and Red Seed Mick Harvey to make the indie Danger In The Past (out on Beggars Banquet, October 1). Having moved home from Sydney to Brisbane, the LP was recorded at Berlin's legendary studios and is a typically melancholic, acoustic set of gentle pop songs that will no doubt attract fans of his former band. Expect news of the other Go-Betweens personnel soon.

Touch & Go is the Chicago-based label which has brought the world the likes of Killdozer and Laughing Hyenas, and now a shoot-off label, 1/2 Stick Records has set up to offer one-off records from outfits usually associated with other labels. The first two releases are due in October, with Southern Studios taking care of distribution. The first is a debut single from **Pashley**, who feature ex-Naked Raygun guitarist John Hoggarty, but more attention is likely to be focused on the second release—a double live album by **Henry Rollins**. The ex-Black Flag singer's recent UK dates, and subsequent ink exposure, should guarantee an auspicious start for the label.

**Holy Trinity** are a Rotherham-based four-piece specialising in the kind of post-Goth noises beloved of The Cult. The singer's tones recall a combination of the late Ian Allan's, but also at times recalling Billy McKenzie's tonal twitting warblers. Their two-track demo proves they are pretty good musicians to boot, and although this form of music is deemed distinctly unfashionable, it still shifts. They have a lot of London dates lined up for late September/early October, and are worth a look-see.



**WEIRD AND wonderful:** but Dread Zeppelin's Tortelvis is not the only character on stage

## Judging Dread

THE ACID test is always with the public. For while the comical **Dread Zeppelin** phenomenon has seemingly captured the imagination of the rock press and the media in general, one wondered exactly how a paying audience, presumably present more out of curiosity, would react when confronted by an Elvis impersonator, two brilliant but weird looking guitarists, a near naked boss player, a pseudo rastafarian bongo player and a drummer by the name of Fresh Cheese, all producing "Zeppelin music inna reggae style" in the name of "innertainment!"

The **Marquee's** rapturous response said it all. From the conclusion of the opening Misty Mountain Hop the audience made obvious their outright approval, for with this band it's not just the concept, it's the immaculate execution that's so compelling.

**Black Dog**, with its "you ain't nothing but a black dog" Hound Dog segment, is hilarious. Whole Lotta Love and Heartbreaker follow, and it's soon clear that Tortelvis is by no means the only character on stage.

For while the vocalist is constantly attended to by aide Charlie—who mops Tort's brow, combs his hair and repeatedly places false leis around his neck—there's bonus player Ed Zeppelin inter-rapping with his reggae raps and backward flip gymnastics, bassist Pul-Mon—complete with McCart-

ney-style bass, crash helmet and breakdancing routines—and guitarists John Paul Jo and Carl Jah impressing with their musicianship and bad taste in clothing.

By far the best songs though are the ultra-reggaeed Rock & Roll and the closing Stairway To Heaven.

Tortelvis, with lip curled, is just about to start crooning when the reggae beat diverts the song's course and Ed Zep kicks the opening line Jamaican style, prompting the crowd to join in.

"Ladies and gentlemen, Tortelvis has left the building," came the after-show announcement. This is weird, this is wonderful and it could be very, very big.

KIRK BLOWES

## Culture clash

GLASGOW'S TAGLARI Lia festival of contemporary Aboriginal art, the biggest of its kind outside Australia, has just hosted a blend of art, performance, film and one rock band, **Yothu Yindi**.

On their way to Scotland, just 12 hours after landing in the country, the leading Aboriginal band played London's **Bloomsbury Theatre**, opening with traditional dancing, song and yidaki (didgeridoo) before plugging in the amplifiers.

Unlike previous Aboriginal ensembles, whose sun-baked mix of R&W, reggae, R'n'B, pop and Dire Straits-style rock reflects the sounds

they've heard on the radio and in the outback pubs (we're not talking urbanised Aborigines here), Yothu Yindi have taken fusion a step further, adding the didgeridoo and wooden clappers.

But despite appealing tunes and hooks—Mainstream, Yothu Boy and Diappon stand out—an infectious atmosphere and articulate political sentiments, the two cultural blenders/vocalist Mandi wuy Yunupingu is attempting to bridge don't easily gel; the didgeridoo's unsteady, haunting qualities are too often drowned out by the strident rock'n'roll which tonight suffers from jello; the two "white fellas", guitarist Cal Williams and bassist Stuart Kellaway, particularly don't sufficiently propel the music.

Neither was this tidy, seated theatre the best environment for this restless, rocky sound, but Yothu Yindi's lack of fluent musicianship, compared to Afro, Latin or Indian sources, will disappoint the world music fans.

There's still the biggest problem, not with an awkward but brave musical style, but with those purists who wonder why Yothu Yindi don't just drop the rock'n'roll and return to their roots and completely miss the point of how Aboriginal music has developed. After all, this is the beginning of a great big adventure. That, for one, came through loud and clear.

MARTIN ASTON

## Safe sets

HALL AND Oates were too strait-laced during their support slot at **Wembley Arena**.

While the others displayed quaint eccentricity, the duo seemed seriously predictable, their usually distinctive brand of AOR pop failing to emerge from a murky sound on their afternoon session.

Jethro Tull played pretty much the same set they did in 1973. Len Anderson stood on one leg, played his flute, made some good/bad jokes and appeared to be thoroughly enjoying himself.

Fleetwood Mac are more cautious about having a good time. While the little sense of adventure in their set, the new album Behind The Mask getting a cursory nod before a return to the safer R&M territory.

As on the Tango In The Night tour, Christine McVie held everything together, cruising through tunes like You Make Loving Fun, Don't Stop and Little Lies while adding a dash of the increasingly unintelligible mutterings from Steve Nicks. She has gone from hippy wait to would-be Dynasty star, complete with shoulder pads strutting the way to Wembley Park station.

The two new boys in the band, Billy Burnette and Rick Vito, try to erase the memory of Lindsey Buckingham's replacement sense just to remind the older fans of how Fleetwood Mac were once a great blues band.

Disappointed maybe, but they rolled along with the main conviction of this middle-aged trio.

PAUL STEPHENSON

# Elvis revival battle starts

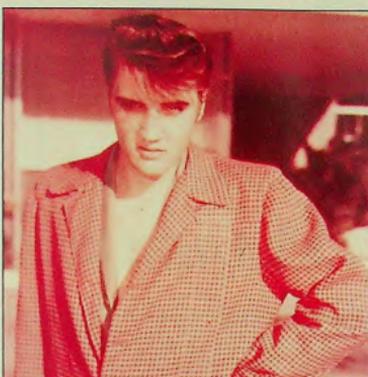
BUENA VISTA is making an auspicious foray into the music video market with the release of two original programmes featuring the great performances of Elvis Presley.

The release of the videos on October 1 is occasioned by an extensive marketing campaign which includes a competition offering a framed set of Presley's early TV singles. The singles were purchased by Buena Vista at Sonyb's Rock And Roll Memorabilia auction in August.

More than two years in the making, Elvis: The Great Performances include 27 hits and rare segments including recently-discovered footage of Elvis's first Hollywood screen test, his first audio recording, My Happiness, and some of his more controversial live performances.

Meanwhile, Channel 5 is threatening to pre-empt the release with a similar programme due out this week. Young Elvis features 75 minutes of rare Elvis footage including early film and TV appearances. It has a £6.95 dealer price and is backed by a PR campaign and competitions in the Elvis Fun Club magazine.

Buena Vista's programme was written and directed by film maker Andrew Solt, creator of the musical films Imagine and This Is Elvis plus the music video The Continuing



YOUNG ELVIS: Channel 5's challenge to Buena Vista

Adventures Of The Rolling Stones.

"Our main purpose in making Elvis: The Great Performances was to come up with an innovative product that would really display Elvis's unique talent — a video al-

bum of his greatest hits in performance," says Solt. "One of the best results is that Elvis has been made accessible to a wide audience."

Each hour-long volume has a £6.95 dealer price.

## Wienerworld sell through exits Parkfield for VCI

WIENERWORLD HAS shifted distribution of its sell through video from Parkfield Entertainment to Video Collection International.

The new partnership is being marked with the re-release of six Wienerworld titles on September 10, all with £6.95 dealer prices. They are Marvin Gaye — Greatest Hits Live; Marilyn And The Kennedys; Gladys Knight And The Pips In Concert; How To Break Into Heavy Metal (Without Getting Screwed) and Girls Girls Girls volumes one and two.

## R E V I E W S

**TIGERTAILZ.** *Bezer* — Live 1990. Fotodisk. LFL 114. £20 minutes. Dealer price: £6.95.

**Comment:** Recorded in Tigertailz's home town of Cardiff, this live concert is a thoroughly entertaining account of where the hard rock glomsters stand at the moment, with all the material (bar two songs) culled from their recent Bezer LP. Being present at the show, one can credit Fotodisk for using the power of video to its full advantage, by making a good crowd response seem like an essential one. Though to be fair that's exactly what they did get on, a portion of which some additional footage has been used. The action oozes pace and colour, the songs more pleasing pop than sleazy rock, are exceptionally strong with offstage snippets adding to the humour.

**Sales forecast:** Drawing so heavily on the Bezer album, which sur-

passed with its commerciality and initial sales, this will instantly appeal to their growing following. **KB**

**JOHN MARTYN: The Apprentice Tour** — Featuring David Gillmore. MCEG Virgin Vision. VVD 725. 74 minutes. Dealer price: £6.95.

**Comment:** As a visual souvenir of Martyn's recent UK tour this is fine, very tastefully shot and impeccably recorded. It also serves as an excellent state-of-the-art report on the current condition of Martyn's music, ie basically healthy but for some alarming dollops of slurring sentimentality. Still, his guitar playing is absolutely spot-on, and David Gillmore's appearance heightens it further.

**Sales forecast:** Good. With decent publicity this should sell well — satisfying Martyn's small but loyal following while also attracting curious Floyd fans. **AR**

## Channel 5 builds on Wall success

MEDIA COVERAGE of Roger Waters' July Extravaganza at the Berlin Wall is set to resurge when Channel 5 rush releases the concert on video.

The company is co-ordinating a national TV and press advertising campaign to back the release of the two-hour video on September 24. PR activity will centre on TV and press interviews with Roger Waters, Gerald Scarf and Group Captain Leonard Cheshire VC, founder of the Memorial Fund For Disaster Relief — the charity benefiting from the concert.

The video includes edited highlights of performers from Waters, Van Morrison, Jani Mitchell, Cyndi Lauper, Thomas Dolby and Bryan Adams. The audio track has been re-recorded.

Roger Waters' live performance was the first since the early Eighties and attracted a live audience of 200,000 fans and a worldwide TV audience of one billion. The video has a £9.04 dealer price.

## Connoisseur release

CONNOISSEUR RECORDS, which recently entered the sell through video market with Deep Purple's Live In Denmark 1972, is aiming for the dance market with its second release.

Danceability features teach-yourself hip-hop, vogue and lambada techniques presented by choreographer and dance instructor Radford Quist. It includes warm-up exercises, basic dance steps and partner routines. Promotion includes a Daily Star reader competition plus in-club demonstrations. The dealer price is £6.95, distribution through Pinacol.

## SELL THROUGH VIDEO

Description (track) Timings Dealer Price		
1	<b>NEW KIDS ON THE BLOCK: Step By Step</b>	CMV 4989.2
2	<b>DIE HARD</b> Action/Thr 6min/£9.04	CBS/Fox 1666.50
3	<b>TEENAGE...TURTLES: It All Began</b> Abbey Home Ent Children's Cartoon/30min/£6.95	19032
4	<b>PAVARTI/DOMINGO/CARRER: In Concert</b> PMV/Chan 5 Music/1hr 26min/£10.43	CV1 11227
5	<b>TEENAGE...TURTLES: Killer Pizzas</b> Abbey Home Ent Children's Cartoon/45min/£6.95	19012
6	<b>ENGLAND WORLD CUP HEROES</b>	Slybus SV 2723
7	<b>INDIANA JONES AND THE LAST CRUSADE</b> Action/Thr 11min/£9.04	CIN VHR 2372
8	<b>GOOD MORNING VIETNAM</b> Comedy/1hr 56min/£6.95	Touchstone D406607
9	<b>SCANDAL</b> Drama/1hr 50min/£6.95	Polace PVC 4054
10	<b>CALLANETICS</b> Special Interest/60min/£6.95	VHR 1315
11	<b>ET — THE EXTRA TERRESTRIAL</b> Sci-Fi/110min/£6.95	CIN VHR 1318
12	<b>ERASURE: Wild!</b> Music/1hr 30min/£6.95	BMG 790 407
13	<b>DIRTY DANCING</b> Drama/100min/£6.95	Touchstone VA 15223
14	<b>FAITH NO MORE: Live At Brixton</b> PMV/Chan 5 Music/1hr £6.95	0825343
15	<b>TINA TURNER: Foreign Affair</b> PMV Music/23min/£6.95	MVL 99 0087.3
16	<b>AROUND THE WORLD IN EIGHTY DAYS</b> BBC Special Interest/1hr 36min/£6.95	88C 4376
17	<b>THREE MEN AND A CRIB</b> Touchstone Comedy/1hr 38min/£6.95	D406587
18	<b>GORILLAS IN THE MIST</b> Warner Home Video Drama/1hr 42min/£6.95	RES 11854
19	<b>PHIL COLLINS: The Singles Collection</b> Virgin Music/25min/£6.95	VHR 594
20	<b>YOUNG GUNS</b> Vestron Western/1hr 42min/£3.34	VHR 594

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## MUSIC VIDEO

Description Timings Dealer Price		
1	<b>NEW KIDS ON THE BLOCK: Step By Step</b> CMV Compilation (13 tracks)/35min/£6.95	4989.2
2	<b>PAVARTI/DOMINGO/CARRERAS</b> PMV/Chan 5 Live (14 tracks)/1hr 26min/£10.43	CIN 11227
3	<b>ERASURE: Wild!</b> BMG Live (23 tracks)/1hr 30min/£6.95	790 407
4	<b>NEW KIDS ON THE BLOCK: Hangin' Tough</b> CMV Live/50min/£6.95	490302
5	<b>FAITH NO MORE: Live At Brixton</b> PMV/Chan 5 Live/1hr £6.95	0825343
6	<b>TINA TURNER: Foreign Affair</b> PMV Compilation (5 tracks)/23min/£6.95	MVL 99 0087.3
7	<b>PHIL COLLINS: Singles Collection</b> Virgin Compilation (14 tracks)/35min/£6.95	VHR 594
8	<b>THE CARPENTERS: Only Yesterday</b> A&M/Chan 5 Compilation (14 tracks)/55min/£6.95	AMV 847
9	<b>KNEBORTH: THE EVENT VOL 2</b> Castle Music Live/1hr £6.95	CMP 6007
10	<b>UB40: Labour Of Love II</b> Virgin Compilation (14 tracks)/1hr £6.95	VHR 647
11	<b>PINK FLOYD: The Wall</b> PMV/Chan 5 Compilation/1hr 35min/£6.95	CV1 08762
12	<b>KNEBORTH: THE EVENT VOL 1</b> Castle Music Live/1hr £6.95	CMP 6007
13	<b>KYLIE MINOGUE: On The Go...Live</b> Video Collection Live/50min/£6.95	VC 4093
14	<b>ALICE COOPER: Thrashes The World</b> CMV Compilation/1hr 30min/£9.04	49042.2
15	<b>KNEBORTH: THE EVENT VOL 3</b> Castle Music Live/1hr £6.95	CMP 6007
16	<b>TINA TURNER: Break Every Rule</b> PMV Compilation (13 tracks)/1hr £4.17	MVA 003
17	<b>GLORIA ESTEFAN: Evolution</b> CMV Compilation (14 tracks)/1hr 44min/£9.04	49032.2
18	<b>LUCIANO PAVARTI</b> Music Club/Video Live/1hr 17min/£4.47	MC 2003
19	<b>SIMPLE MINDS: Verona</b> Virgin Live (14 tracks)/1hr 30min/£8.34	VHR 610
20	<b>THE ROLLING STONES: 25 x 5</b> CMV Compilation/2hr £9.04	49027.2

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# SINGLES

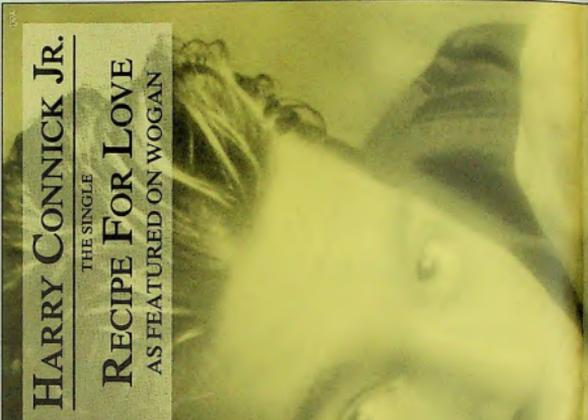
## TOP 75

MUSIC WEEK

# W

- 1 THE JOKER**  
Steve Miller Band  
Capitol (12)CL 585 (E)
- 2 GROOVE IS IN THE HEART/WHAT ...**  
Dee-Lite  
Elektra EXR 11 447 (W)
- 3 ITS BITSY TEENY WEENY POLKA ...**  
Bombaluna  
Capitol/Warner Bros. (E) 901 (E)
- 4 FOUR BACHARACH & DAVID SONGS (EP)**  
Decca  
CBS SPACDCT 12 (C)
- 5 WHAT TIME IS LOVE?**  
The KLF/The Children Of The Revolution  
KLF Comm. KLF 0600 (PH)
- 6 WHERE ARE YOU BABY?**  
Bobby Boo  
Rhythm King LEFT 437 (MT)
- 7 THE SPACE JUNGLE**  
Adamski  
MCA/MCA (M) 1 435 (F)
- 8 TONIGHT**  
New Kids On The Block  
CBS BLACKTOP 7 (C)
- 9 VISION OF LOVE**  
Mariah Carey  
CBS 6559320 (12-6559326) (C)
- 10 RHYTHM OF THE RAIN**  
Jason Donovan  
PWL (P) 17 60 (F)
- 11 GROOVY TRAIN**  
The Farm  
Produce/MK 1 020 (F)
- 12 PRAYING FOR TIME**  
George Michael  
Epic GEOM 1 (C)
- 13 DON'T BE A FOOL**  
Loose Ends  
Ten/Virgin TENX 312 (F)
- 14 LIVIN' IN THE LIGHT**  
Caron Wheeler  
RCA PB 49359 (PT 49349) (BMG)
- 15 BLACK CAT**  
Janet Jackson  
A&M AMY 527 (F)
- 16 SUICIDE BLONDE**  
INXS  
Mercury/Phonogram/NIMS 1412 (F)
- 17 NAKED IN THE RAIN**  
Blue Pearl  
W.A.U. Mr. Music/Big Life BLR 237 (RT)
- 18 END OF THE WORLD**  
Sonia  
Chrysalis CHS 1 23057 (E)
- 19 SILHOUETTES**  
Cillie Richiard  
EMI (12)EM 152 (E)
- 20 LISTEN TO YOUR HEART/DANGEROUS**  
Roxette  
EMI (12)EM 1 49 (E)
- 21 CAN YOU PARTY**  
Jive Bunny And The New Generation  
Music Factory Dance MFDD 0007 (BMG)
- 22 FASCINATING RHYTHM**  
Basis-O-Matic  
Guerrilla/Virgin VSDT 1274 (F)
- 23 LIFE'S WHAT YOU MAKE IT**  
Talk Talk  
Polygram 6251555 (E)

- 36 SILLY GAMES**  
Jindl Layton/Dee-Jane/Kay  
Arista 114342 (12-613452) (BMG)
- 37 THERE SHE GOES AGAIN/MISLED**  
The Cureboys  
Parlophone 1291 6267 (E)
- 38 ICEBLINK LUCK**  
Cocoteau Twins  
4AD/AD 001 (12-BA001) (RT)
- 39 GET ME OUT**  
New Model Army  
EMI (12)NMAK 10 (E)
- 40 NOTHING TO LOSE**  
S-Express  
Rhythm King SEXY 011 (RT)
- 41 PEACE THROUGHOUT THE WORLD**  
Maxi Priest (feat. Jazzie B.)  
Ten/Virgin TENX 317 (F)
- 42 COME TOGETHER**  
Primal Scream  
Creation CRE 019 (2) (F)
- 43 HARDCORE UPROAR**  
Together  
Rin/London FX 1 43 (F)
- 44 TUNES SPLITS THE ATOM**  
MC Tunes Versus 808 State  
ZTT/TWEA-ZANG RET (W)
- 45 LOVER/MONEY**  
Dan Reed Network  
Mercury/Phonogram BRNG 514 (F)
- 46 ENGLISHMAN IN NEW YORK (REMIX)**  
Sting  
A&M AMY 580 (F)
- 47 RELEASE ME**  
Wilson Phillips  
SBK 1125 (SBK 11) (E)
- 48 HARD TO HANDLE**  
The Black Crowes  
Del American DEFA 612 (F)
- 49 HEY VENUS**  
That Petrol Emotion  
Virgin VST 1260 (F)
- 50 NOW WOW - NA NA**  
Grand Plaz  
Urban/Polygram URBX 00 60 (F)
- 51 ROLLERCOASTER (EP)**  
The Jesus And Mary Chain  
Blanco Y Negro NEG 457 (W)
- 52 HANKY PANKY**  
Madonna  
Sire W 9788 (7) (W)
- 53 NOW YOU'RE GONE (REMIX)**  
White Snake  
EMI (12)EMG 150 (E)
- 54 HIGHER GROUND**  
Red Hot Chili Peppers  
EMI USA 1259 (TG) 88 (E)
- 55 HARD UP**  
Awesome 3  
A&M AMY 591 (F)
- 56 BURUNDI BLUES**  
Beats International  
Go Beat/GODM 45 (F)
- 57 TIMELESS MELODY**  
The LL's  
Go! Discs GOULS 4112 (F)
- 58 COMING BACK FOR MORE**  
L.A. Mix  
A&M AMY 579 (F)
- 59 LOOK ME IN THE HEART**  
Tina Turner  
Capitol 129CL 584 (E)
- 60 HEART LIKE A WHEEL**  
Human League  
Virgin VST 1262 (F)
- 61 SACRIFICE/HEALING HANDS**  
Elton John  
Rocky/Phonogram EJS 2212 (F)
- 62 SUNRISE**  
Movement 96 feat. Carroll Thompson  
Circus/Virgin VYD 51 (F)
- 63 EMPTY WORLD**  
Hoggs/D'Amour  
Chia-Chia/MXZ 12-CHNMXZ (F)



HARRY CONNICK JR.

THE SINGLE

RECIPE FOR LOVE  
AS FEATURED ON WOGAN

- 63 NEW** **EMPTY WORLD**  
Obba D'Amour  
China CHINA 27 (12" - CHNK 27) (P)
- 64** **WHITE LIGHTNING**  
The Fall  
Cog Sinister/Phonogram SIN 81 (2) (P)
- 65** **LFO**  
Warp/Outer Rhythm 7/WAP 9 (12" - WAP 9) (RT)
- 66 NEW** **WAY DOWN NOW**  
World Party  
Ensign/Chrysalis ENY 001 (B24) (E)
- 67 NEW** **SUMMER IN SIAM**  
The Pogues  
Pogues Mahones/WEA YZ 51 (R) (W)
- 68** **THE RIGHT COMBINATION**  
Salo & Bornnäs Vivalborg  
Epic 6562037 (12" - 6562036) (C)
- 69** **UP & DOWN**  
The High  
London LON 001 272 (P)
- 70** **TRICKY DISCO**  
Tricky Disco  
Warp/Outer Rhythm 7/WAP 7 (12" - WAP 7) (RT)
- 71 NEW** **YOU DON'T LOVE ME**  
Jagged Edge  
Polydor PO 97 (12" - P2 97) (P)
- 72 NEW** **GREENBANK DRIVE**  
The Christians  
Island 12 (S) 466 (P)
- 73** **ONLY ONE WORD**  
Propaganda  
Virgin VST 1 (27) (P)
- 74 NEW** **PAIN KILLER**  
Judas Priest  
CBS 656237 (12" - 656236) (C)
- 75** **WALKING BY MYSELF**  
Gary Moore  
Virgin VST 1 (28) (P)

taken from the new album  
*'We are in love'*  
7" - CASSETTE - CD

656154

CBS

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# LONDON BEAT

**NEW SINGLE**  
**I'VE BEEN THINKING ABOUT YOU**  
available now

BMG RECORDS UK LTD  
RCA

- 24** **FM FREE**  
The Soup Dragons feat. Junior Reid  
Raw 17 (Big Life RTV) (RT)
- 25** **TOM'S DINER** ○  
DNA (featuring Suzanne Vega)  
AMM AMY 159 (P)
- 26 NEW** **SHOW ME HEAVEN**  
Marta McKeel  
Epic 6563037 (C)
- 27** **I'VE BEEN THINKING ABOUT YOU**  
Londonbeat  
Ariston ANMT 14 (BMA2)
- 28** **THE KING OF WISFUL THINKING**  
Go West  
Chrysalis GO/W 8 (E)
- 29** **EPIC**  
Faith No More  
Stash/London LASH 001 26 (P)
- 30** **TURTLE POWER** ○  
Partners in Krime  
SBK 12 (TURTLE 1) (E)
- 31** **BLAZE OF GLORY**  
Jon Bon Jovi  
Virgin/Phonogram JB 11 (2) (P)
- 32** **FOOLS GOLD/WHAT THE WORLD IS WAITING ...**  
The Stone Roses  
Siwstone SIRE 11 (3) (P)
- 33** **U CAN'T TOUCH THIS** ○  
M.C. Hammer  
Capitol 1 (2CL 578) (E)
- 34** **NEXT TO YOU**  
Aswad  
Mangro/Island 12 (MNG 753) (P)
- 35** **LA SERENISSIMA**  
DNA  
Raw Blast 12 (RBASS 006) (PAC)

- ## TWELVE INCH
- |    |                             |    |                          |
|----|-----------------------------|----|--------------------------|
| 1  | <b>GOODBYE IN THE HEART</b> | 21 | <b>NAKED IN THE RAIN</b> |
| 2  | De La Soul                  | 22 | VISION OF LOVE           |
| 3  | MC Hammer                   | 23 | 31                       |
| 4  | LOUISIANA                   | 24 | LIFE'S WHAT YOU MAKE IT  |
| 5  | LINK IN THE LIGHT           | 25 | NEXT TO YOU              |
| 6  | THE SPACE JUNGLE            | 26 | TOM'S DINER              |
| 7  | SHUNDA BLONDE               | 27 | WOW WOW - NA NA          |
| 8  | THE SINGING RHYTHM          | 28 | I'VE BEEN THINKING ...   |
| 9  | BLACK CAT                   | 29 | SUNRISE                  |
| 10 | THE JOKER                   | 30 | THE BEES RELODY          |
| 11 | BACHARACH/DAVID (EP)        | 31 | HARD TO HANDLE           |
| 12 | TUNES SPLITS THE ATOM       | 32 | HARD UP                  |
| 13 | MC CORE APPROAR             | 33 | WHITE LIGHTNING          |
| 14 | LOVER/MONEY                 | 34 | COMING BACK FOR MORE     |
| 15 | FM FREE                     | 35 | THE MEXICAN GROUND       |
| 16 | WHAT THE WORLD IS ...       | 36 | SILLY GAMES              |
| 17 | LA SERENISSIMA              | 37 | DANCE, DANCE             |
| 18 | THE FINE OUT                | 38 | DANCE                    |
| 19 | WHERE ARE YOU BABY?         | 39 | ICEBERG LUCK             |
| 20 | TOGETHER                    | 40 | BURUNDI BLUES            |

# SLAUGHTER

## Up All Night

**THE U.S. SMASH SINGLE**  
**OUT NEXT WEEK**

7" - CH 3356 - CD - CHSCD 3356 - Picture Disc CHSP 123556

APPEARING LIVE  
Washington, Rock City 25th September • London's Marquee Club 26th September  
Glastonbury 27th September  
Glastonbury 28th September

Chrysalis

# US TOP FORTIES

## SINGLES

1*	2	RELEASE ME, Wilson Phillips	SBK
2	1	BLAZE OF GLORY, Jon Bon Jovi	Mercury
3	3	DO ME, Ball By Dev Dev	MCA
4	-	HAVE YOU SEEN HER, M.C. Hammer	Capitol
5	4	UNSKINNY BOY, Poison	Enigma
6*	8	[CAN'T LIVE WITHOUT YOUR] LOVE..., Nelson	DGC
7	11	THIEVES IN THE TEMPLE, Prince	Paisley Park
8	-	IF WISHES CAM TROTT, Sweet Sensation	Alto
9	-	TONIGHT, New Kids On The Block	Columbia
10*	13	CLOSE TO YOU, Max Priest	Chrysalis
11*	17	SOMETHING HAPPENED ON THE WAY TO..., Phil Collins	Atlantic
12	12	VISION OF LOVE, Mariah Carey	A&M
13*	10	CAN'T STOP FALLING INTO LOVE, Cheap Trick	Epic
14	16	COME BACK TO ME, Janet Jackson	A&M
15*	19	OH GIRL, Paul Young	Columbia
16	9	EPIC, Faith No More	Slash
17	15	TIC-TAC-TOE, Kyper	Atlantic
18*	23	PRAYING FOR TIME, George Michael	MCA
19*	20	MY, MY, MY, Johnny Gill	Motown
20*	21	HEART OF STONE, Taylor Dayne	Arista
21*	24	CAN'T STOP, After 7	Vergin
22	16	LOVE AND EMOTION, Stevie B	LMR
23	14	JERK OUT, The Time	Paisley Park
24	26	ROMEO, Dino	Island
25*	29	EVERYBODY EVERYBODY, Black Box	RCA
26*	30	POLICY OF TRUTH, Depeche Mode	Sire
27*	36	I DON'T HAVE THE HEART, Janis Ingram	Warner Brothers
28	33	DIRTY CANDID (MONEY TALKS), The Adventures Of Steve V	Mercury
29*	35	THIS IS THE RIGHT TIME, Lisa Stansfield	Capitol
30*	37	UNCHAINED MELODY, The Righteous Brothers	Yenve
31*	34	TELL ME SOMETHING, Indecent Obsession	MCA
32*	40	GIVING YOU THE BENEFIT, Pebbles	MCA
33	25	CRADLE OF LOVE, Billy Idol	Chrysalis
34	27	KING OF WISHPFUL THINKING, Go West	EMI
35	22	MAKE YOU SWEEP, Keith Sweat	Vintertainment
36*	38	CRAZY, The Boys	Motown
37	32	BLACK CAT, Janet Jackson	A&M
38	28	THE POWER, Snap	Arista
39*	31	SAY A PRAYER, Boyz II Men	A&M
40*	31	BANNED IN THE USA, Luke feat. The 2 Live Crew	Luke

## ALBUMS

1	1	PLEASE HAMMER DON'T HURT 'EM, M.C. Hammer	Capitol
2	2	WILSON PHILLIPS, Wilson Phillips	SBK
3	3	BLAZE OF GLORY/YOUNG GUNS II, Jon Bon Jovi	Mercury
4	4	MARIAH CAREY, Mariah Carey	Columbia
5	5	FRESH AND BLOOD, Poison	MCA
6	6	POISON, Ball By Dev Dev	MCA
7	7	COMPOSITIONS, Anna Baker	Elektra
8	8	I'LL GIVE ALL MY LOVE TO YOU, Keith Sweat	Vintertainment
9	9	STEP BY STEP, New Kids On The Block	Capitol
10*	21	GRAFFITI BRIDGE, Prince	Paisley Park
11	11	SOUL PROVIDER, Michael Bolton	Columbia
12	10	PRETTY WOMAN, Original Soundtrack	EMI
13	12	VIOLATOR, Depeche Mode	Sire
14	14	THE REAL THING, Faith No More	Slash
15	15	OHNNY GILL, Johnny Gill	Motown
16	16	IN THE HEART OF THE WINGER, Winger	Atlantic
17	17	BUT SERIOUSLY, Phil Collins	Atlantic
18*	18	AFTER THE RAIN, Nelson	DGC
19*	36	RITUAL DE LO HABITUAL, Janis Addiction	Warner Brothers
20	15	I'M BREATHELESS, Lisa Stansfield	Sire
21	19	STICK TO IT YA, Slaughter	Chrysalis
22	20	PUMP, Aerosmith	Geffen
23	23	PANDEMONIUM, The Time	Paisley Park
24	24	BANNED IN THE USA, Luke featuring 2 Live Crew	Luke
25	24	CHARMED, Billy Idol	Chrysalis
26*	26*	PERSISTENCE OF TIME, Anthrax	Atlantic
27	27	BORN TO SING, En Vogue	Atlantic
28	26	BRIGADE, Heart	Capitol
29	28	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
30	25	I DO NOT WANT WHAT I HAVEN'T GOT, Sinead O'Connor	Enigma
31*	34	GHOST, Original Soundtrack	VS
32*	-	100 MILES AND RUNNING, N.W.A.	Ruffhouse
33*	-	DETONATOR, Rox	Atlantic
34*	-	A NIGHT ON THE TOWN, Bruce Hornsby & The Range	A&M
35	35	DIRT FLEECWOOD, Marley Glen	Elektra
36	30	WORLD POWER, Snap	Arista
37	37	ENDUINAMENT, Boogie Down Productions	Jive
38	33	WE ARE IN LOVE, Henry Connick Jr.	Columbia
39	-	AGAINST THE LAW, Slyce	Capitol
40	35	SHUT UP AND DANCE, Paula Abdul	Vergin

Charts courtesy Billboard, 15 September, 1990 • Bulletins are awarded to those products demonstrating the greatest airplay and sales gain.

## A & R LP REVIEWS

### ALBUM OF THE WEEK

**COCTEAU TWINS: Heaven Or Las Vegas.** 4AD. CAD 0012. Two years on from their last studio set finds the Twins continuing to create lush atmospheres from layers of sweeping guitar and Elizabeth Fraser's fragile vocals. A rush of emotion here, a deceptive lull there, carries the listener through some breathtaking performances which, while displaying a softer feel than before, confirms the beauty of their music. Expect an impressive crossover into mainstream sales. **NR**

**DEACON BLUE: Ooh Las Vegas.** CBS 4672422. B-sides of ten reflect another aspect of a band's progression and this double album of rarities is a remarkable testament to Deacon Blue's musical integrity. The predominantly acoustic songs virtually all steer clear of the foot-stomping epic style of their rather lustrous hit singles and create greater, more reflective atmospheres. Recalling the likes of Van Morrison andPrefab Sprout rather than Springsteen, this is an astonishingly impressive compilation that may well attract new fans. **NR**

**BETTY BOO: Boomania.** Rhythm King. LEF 12. The two hit singles, particularly Where Are You Baby?, have provided light pop relief whil the stodge dance-filled chart of late. But over a whole album of

ideas nor a little thin and it's a shame that Boo, who co-wrote and co-produced the album, wasn't a little more adventurous. Nevertheless, it has its uplifting moments and healthy sales can be expected. **NR**

**THE 11: On Top Of The World.** Black Market/Big Life BCK LP1. An infrequent collaborative project featuring two of Chicago's greatest talents, Larry Heard, aka Mr Fingers, contributes mellow and jazzy house grooves to accompany Harri Denny's half-spoken vocals. Lyrically, the album splits into two: Dennis' painful surreal off-the-wall music, while Heard takes a philosophical look at the state of the world. One of the best dance LPs of the year, it is being heavily promoted and the forthcoming single, Rainforest Serenade, should do well in the clubs. **AB**

**SOUL ASYLUM: Soul Asylum And The Horse They Rode In On.** A&M 395318. Soul Asylum have laboured under Replacements/Husker Du comparisons for too long. This, their second album for a major, truly sets them apart, containing a carload of rock rocka that crosses the faluous definitions of indie rock and heavy metal without being either. Relentless touring and the eager attentions of the press should mean And The Horse farer than 1988's woefully neglected Hang Time. **AM**

**VARIOUS ARTISTS: Manchester: 14 Songs From The North West.** Essential ES LP 133. A brave move from Castle Communications, adding a drop of new cre-

ativity to their reissue programme. This album features 14 new acts from up north — one a side pop/rock, one side dance/pop. Ideal for A&R departments, it also throws up a quartet of acts worth further investigation for the publisher — including The Paperboys' stomping soul and Kinney's bawdy rhythms. **DEH**

**QUEENSRÛCHE: Empire.** EMI-USA 10518. Their last Operation: Mindcrime LP represented a quantum leap in terms of musical development and technical production for the Seattle crowd, creating quite a dent in the consciousness of the hard rock market which Empire, a double album illustrating many diverse approaches, should exploit further. Full of hard-rocking musical complexities and textured vocals, without ever pondering to the AOR market, Empire is a powerful re-assertion of imaginative rock that easily qualifies as a metal desert island disc. **KB**

**ROGER WATERS: The Wall.** Mercury. 846 611. Never one to do things by halves, Waters' recreation of Pink Floyd's epic concept album at the Berlin Wall was typically production-wise a staggering cost of artists from across the musical sphere, Waters faithfully reproduced The Wall to the extent of including all the original sound effects and dialogue. The scale hitches manner the concert, which was broadcast live on TV, and that may put off some people from buying this triple album set. But a touch up in the studio has made a credible companion to the superior original. **NR**

## FOLK & ROOTS ALBUMS

#	TITLE	Artist	Label/Catalogue No (Distributor)
1	11	FREEDOM AND RAIN, Jane Tabor & The Oyster Band	Cooking Vinyl CD06 031 (RE)
2	1	BROTHER'S KEEPER, The Neville Brothers	A&M 395-312 (F)
3	1	THE HEALER, John Lee Hooker	Silverstone OREL5 508 (P)
4	2	SHADOW HUNTER, Daay Spilane	Cooking Vinyl CD06 030 (RE)
5	2	DUETS, Emmylou Harris	Reprise 7599-25791 (M)
6	3	DREAM LETTER - LIVE IN LONDON, Tim Buckley	Demmo FIEND 200 (M)
7	7	THE BONNIE RAITT COLLECTION, Bonnie Raitt	Warner Bros 759926241 (F)
8	4	THE RIVER, Ali Farka Toure	Master Disc WCD 017 (STERNS/F)
9	1	IRISH TIMES, Patrick Street	Special Delivery SPD 1033 (NR)
10	28	THE BIG BEAT, The Barely Works	Cooking Vinyl CD06 024 (P)
11	11	THE DOMINO CLUB, The Men They Couldn't Hang	Silverstone ORE1 512 (P)
12	1	POP 'N' TINGO, The Jolly Boys	Cooking Vinyl CD06 040 (RE)
13	21	VANILLA, Bixiozabella	Special Delivery SPD 1026 (NR)
14	15	LITTLE ROCK TO LEIPZIG, The Oyster Band	Cooking Vinyl CD06 032 (RE)
15	11	DAYS OF OPEN HAND, Suzanne Vega	A&M 395293 (F)
16	4	NICK OF TIME, Bonnie Raitt	Capitol ES 295 (P)
17	13	YELLOW MOON, The Neville Brothers	A&M A&M 524 (F)
18	1990	The Alison Band	Topic 1275 457 (CM)
19	5	HOOTENANNY, Various Artists	Cooking Vinyl GRILL 003 (RE)
20	-	GULA GULA, Marie Bonner Poreen	Real World/Vergin RH 131 (F)
21	81	LIKE A THINK, Like A Think	Chrysalis WIK 818 (P)
22	26	SUGAR, Leon Redbone	Private/EMI 210 525 (BMG)
23	7	THE INTERNATIONAL, Billy Bragg	Ukity/UTL 111 (F)
24	17	UNCERTAIN PLEASURES, Mary Chaplin	HEA WR 333 (F)
25	16	BLUES FOR TRANSLYVANIA, Munkácsi	Harmont/HNL 1250 (P)
26	9	CAJUN SUELT, Eddie LeBarne	Harmont/HNL 1353 (P)
27	8	MISSING... PRESUMED HAVING A, The Notting Hebrides	Phonogram 842571 (F)
28	9	OVER THE SEA TO SKY, James Galway & The Chieftans	RCA FPL 36404 (BMG)
29	22	THE CAUTION HOURS, Cowboy Junkies	RCA FPL 36406 (BMG)
30	-	CORRUPTION, Thomas Mafurura	Marginal/Hand CD 1019 (F)

The best selling folk and roots music LPs for August 1990, compiled by Folk Roots magazine (081-340 9651) from a national survey of specialist and general record dealers.

**TTITYO: Tihtyo.** Arista. 210 977. Neneh Cherry's half-stirre debuts with an album that, while borrowing from the styles of soul relation acts like the Roots and Tribe, displays enough quality and depth to be a worthy first offering. The debut single, After The Rain, is particularly impressive with a similar style and production to the album, running through the 10 tracks. **NR**

**ANASTASIA SCREAMED: Laughing Down The Limeshoe.** Roughneck (NECK LP2). The second Boston band to be released by Fire subsidiary Roughneck — Lemonheads having put out a 12-inch before signing to Atlantic — and on the strength of their debut LP will soon have the majors sniffing around. Laughing takes in a plethora of styles, from straight hardcore to deft blues. All the songs work well and they could soon find themselves mentioned in the same breath as Sonic Youth and Dinosaur Jr. **LF**

**YOUSSOU N'DOUR. Set.** Virgin V2634. After last year's disappointing sales of the Link, N'Dour's somewhat westernised Virgin debut. Set is a crucial record indeed, for African music. The genre is still looking for a bona fide crossover star — but the new collaborator, Set, has an affluence, live atmosphere, as well as stretching N'Dour's talent. **MA**

HOLLAND PARKERS: Martin Aston, Andy Beavers, Kirk Blows, Leo Finlay, Dave E Henderson, Andrew Martin and Nick Robinson

# SINGLES A & R

Reviewed by David Giles

## SINGLE OF THE WEEK

**THE BLUE NILE: Headlights On The Parade.** (Linn/Virgin) (12/CD) LKS 4. The second track to be released from last year's sublime *Hats LP*, and lying in with the trio's first UK tour this month. This is the obvious follow-up to the brilliant *Downtown Lights*, for full effect, play in the car at twilight on a wet winter's afternoon while in a tailback on the M25. Quite magical.

## STOCK IT

**ELECTRICE 101: You're Walking.** (Mercury/Phonogram) (12/7/CD) MER 326. Another bluesy slice of ambient house that ought to see Electrize consolidate their status as a major force in British dance music before they tour Europe as support to Depeche Mode.

## STOCK IT

**INXS: Suicide Blonde.** (Mercury/Phonogram) (12/7) INXS 14. First single for quite a while from the Australian rockers whose press profile has been astonishingly high of late (for a number of reasons), a factor which should propel this high into the charts. Less rocky than their previous work, with an emphatic dancefloor appeal.

## STOCK IT

**PAULA ABDUL: Coldhearted.** (Virgin America) (12/7/CD) VU527. Yet another track from the platinum album *Forever Your Girl*, since all the others have done phenomenally well sales-wise, there's no reason to suggest that this offering should break the pattern.

## STOCK IT

**IRON MAIDEN: Holy Smoke.** (EMI) (12/7/CD) EM 153. A tremendously powerful return for one of the UK's best loved heavy rock acts, with a spectacular video that should help it emulate the success of their last three singles, which all climbed into the top five during 1988.

## STOCK IT

**ASIA FIELDS: Save Me.** (Frank 12). Latest in the long line of dance-influenced guitar bands from Manchester, and on the evidence of these wonderful Dazed — notably the three Dazed — they deserve to be bigger than any of them. In terms of melodic sense, musicianship, inventiveness and vitality, Asia Fields are on an outfit of immense promise. One to watch.

**ASHLEY MAHER: So Many Times.** (Virgin) (12/7) VS 1287. Second single from a Canadian singer-songwriter who's been getting a fair amount of TV exposure



FIRST SINGLE for some time from Aussie rockers INXS

recently. From her debut LP *Hi*, this isn't quite as good as the last one (*Step By Step*) but reveals the new African influences on her Joni Mitchell-inspired folk pop.

**MEAT BASTARD: Psycho-Out.** (Play It Again Sam) (12/CD) BIAS 182. Severely reworked track from the recent 99% album by this avant-garde electronic dance troupe from London who caused great excitement at the Ibiza '90 festival earlier in the summer.

**MARIA MCKEE: Show Me Heaven.** (Epic) (7/CD) 656303 7. From the soundtrack to the Tom Cruise film *Days Of Thunder*, it should do well for that reason alone. McKee's powerful voice endows a fairly ordinary MOR soft rock song with a certain poignancy that lifts it well above the average soundtrack song.

**AC/DC: Thunderstruck.** (A&O/East West) (12/CD) BB907. From the forthcoming LP *The Razor's Edge*, this is the first AC/DC single since early 1988, and is sure to see them back in the top 20.

**THE SHAMEN: Make It Mine.** (One Little Indian) (12) 46 TP. Third single from the Scottish dance maestros for the One Little Indian label that blends house and electro rhythms with bursts of rock and sporadic vocals. Still not commercial enough for large-scale chart success, but their popularity in "rave" circles should pay off eventually.

**DOGS D'AMOUR: Empty World.** (China) (12/7) CHINA 27. From the forthcoming LP *Street*, this is a surprisingly emotional ballad with vocalist Tyo's voice accompanied by only acoustic guitar and strings clicking in at barely two-and-a-half minutes and with a sudden ending that should jerk plenty of Ds into life. Almost certainly a big hit.

**MORVELL 98 FEATURING CARROLL THOMPSON: Sunrise.** (Circle) (12) YRS 1. Second offering from this reggae/soul outfit fronted by the queen of lovers' rock. This is a dreamy, soulful Paul Oakenfold production that does have to be enormous, with the heat of summer still fresh in people's memories.

**DUBH CHAPTER: Touch And Go.** (E-G) (12/CD) EGO 54. Second single from this promising Irish band based in London, from their forthcoming debut LP *Silence, Curing And Lala*. Fairly straightforward guitar rock but with a powerful melodic sensibility that seems to bypass so many bands of a similar nature.

**THE GRID: A Beat Called Love.** (East West) (12/CD) YZ 498. Follow-up to the debut single *Flotation* by this duo comprising club music keyboard Norris and former Soft Club richardson Dave Ball. Like its predecessor, this track is a clever attempt to cover all parts of contemporary dancefloor, but suffers from a lack of identity.

**OMAR: There's Nothing Like This.** (Kongo Dance) (12) DPST 7. Only the mighty Blue Nile prevented this marvellous soul track from reaching the top left-hand corner of the page. Omar is a Kenyan-born multi-instrumentalist with a wonderfully expressive voice who has created a heavily jazz-influenced sound — complete with George Benson-style guitar — that has seen him top the UK soul charts with his debut LP, from which this is taken.

**ROBERT FORSTER: Baby Stones.** (Beggars Banquet) (12) BEG 245. The first solo offering from the founder member of top Australian guitar popsters the Go-Betweens, who split last year. Now based in Bavaria, this is a track from his forthcoming LP *Danger In The Past*, that should please all former Go-Betweens fans.

**FAITH, HOPE & CHARITY: Growing Pains.** (WEA) (12/CD) YZ523. Follow-up to this London female trio's debut *The Battle Of The Sexes*, remixed by Shep Pettibone. Not as spunky as their first effort, this finds the girls in more wistful mood contemplating the horrors of life after school.

**OCEAN COLOUR SCHEME: Sway.** (Philly) (12) FIT 001. Promising first single from a Midlands band rooted in the indie dance tradition but with some good song-writing ideas, produced by Pat Collier.

**GALAXIE 500: Fourth Of July.** (Rough Trade) (12/CD) RT249. Somewhat more uptempo track than we're used to from this American guitar band's forthcoming LP. Still too rough and sloshy to bring them to a wider audience, though.

# DISTRIBUTION TOP 40 SINGLES

1	5	WHAT TIME IS LOVE?	KLF Communications KLF 001 203
2	5	WHERE ARE YOU BABY?	Rhythm King LEFT 4301 85
3	7	RHYTHM OF THE RAIN	PAW 1047 01 09
4	13	NAKED IN THE RAIN	W.A.S.I. (No Model) G.L. LBK 837 01
5	4	I'M FREE	Real TV Big Life RTV 001 01
6	8	GROOVY TRAIN	Producers BMW 13023 01
7	5	COME TOGETHER	Creston CREO 280 01
8	10	LES NERISSIMA	Real Bros IZBERASS 004 280 01
9	NEW	ICEBLINK LUCK	HEAD IAD 9011 001
10	9	LFO	Warga Outer Rhythm LEFT 267 01
11	6	TRICKY DISCO	Warga Outer Rhythm -NAP 7 01
12	NEW	DANCE, DANCE	Big One IVB02 22 01
13	11	CLAY OF SNAP/SIMBA GROOVE	Producers BMW 13023 01
14	12	ONE LOVE	Silverstone CREO 17 01
15	23	STEP ON	Factory FAC 3737 1AC 3737 01
16	14	SHALL WE TAKE A TRIP/MOODY ...	Factory FAC 3841 01
17	13	IT'S ON	Hemlock HEM 110 01
18	14	RAGGA TRIPHOOIGAN '69	Shep And Dave SLEMO SA SLEMO 51 01
19	21	THE COMES IN THE FALL	Cow-Moo DUNING 100 01
20	11	MADCHSTER RAVE ON E.P.	Factory FAC 3237 1AC 3237 01
21	22	WORLD IN MOTION...	Factory/MCA FAC 2932 FAC 2932 01
22	20	DREAM BEAM	Creston CREO 001 01
23	NEW	DEATH OF THE KAMIKAZE	Jungla & Peppie 121 7018 01
24	16	LET'S GET BUSY/WORLD OF MUSIC	Supernova -SUPER 121 01
25	2	ELEPHANT STONE	Silverstone CREO 17 01
26	15	BEYOND YOUR WILDEST DREAMS	Head HEM 110 01
27	10	PERFUME	Shep And Dave SLEMO SLEMO 51 01
28	4	KILL YOUR TELEVISION	Chapter 121 (T)CAP 08 01
29	5	JOE	Cow-Moo -DUNING 100 01
30	39	SHV BANGS THE DRUMS	Silverstone CREO 17 01
31	11	LOVE DON'T LIVE HERE ANYMORE	Dance WARD 100 01
32	NEW	VELOURIA	Head HEM 110 01
33	23	LAMBORGHINI	Shep And Dave SLEMO SA SLEMO 51 01
34	30	SUFFER THE CHILDREN	Executive THE GEM 24 12 -MOSH 2411 01
35	32	LOADING	Creston CREO 280 01
36	35	RESCAPABLE	Definitely -CRANE 001 01
37	29	DOIN' THE DO	Rhythm King LEFT 267 01
38	NEW	A PLACE WITH A NAME	Real Gals BEG 181 01
39	NEW	HONESTY	Hemlock HEM 110 01
40	33	FREE FALL (EP)	Definitely STONE 8011 01

# TOP 20 ALBUMS

1	3	BOSSANOVA	A&O CAD 0018 01
2	4	LOVEGOD	Real TV Big Life RTV 001 01
3	70	THE STONE ROSES	Silverstone CREO 17 01
4	3	THE SUMMER OF LOVE	Dance DUNNY 100 01
5	7	20 LIFE	Cow-Moo DUNING 82 01
6	15	BETWEEN THE LINES	PAW 1047 01 09
7	5	THE DOMINO CLUB	Silverstone CREO 17 01
8	16	PASSION AND WARFARE	Ford For Thought GAFF 17 01
9	NEW	FOR WHOSE ADVANTAGE?	Head HEM 110 01
10	NEW	CAUSE OF DEATH	Head HEM 110 01
11	10	WILD!	Head STUMM 25 01
12	9	THERE'S NOTHING LIKE THIS	Kongo Dance KONG 10 01
13	25	VIOLATOR	Producers BMW 13023 01
14	9	BLUMMED	Factory FAC 3737 01
15	NEW	THAT LOVING FEELING VOL II	Dance DUNNY 100 01
16	14	THE HEALER	Silverstone CREO 17 01
17	NEW	DOULTIE	A&O CAD 0018 01
18	13	LEATHER & LACE	Dance DUNNY 100 01
19	17	THE INNOCENTS	Head STUMM 25 01
20	16	BIO RHYTHM -DANCE MUSIC...	Head W.A.S.I. (No Model) G.L. LBK 837 01

Compiled by Music Week from Gallup Data

<b>20</b>	<b>SUMMER DREAMS</b> ○ CD Beach Boys Capitol EM170/51
<b>21</b> <b>NEW</b>	<b>TIMES UP</b> CD Living Colour Epic 46629201
<b>22</b>	<b>LOVEDOG</b> ○ CD Soul Dragons Raw 17/Big Life/SQ/PE/P-28
<b>23</b>	<b>BOSSANOVA</b> ○ CD Pixies 4AD CDJ0010
<b>24</b>	<b>HOT ROCKS 1964-1971</b> CD Rolling Stones London E2014/01
<b>25</b>	<b>ONLY YESTERDAY</b> ** CD Carpenters AMA AMA 1990
<b>26</b>	<b>LABOUR OF LOVE II</b> ** CD UB40 DEP/14/Vega/LP/ER/14
<b>27</b>	<b>GREATEST HITS</b> ● CD Bangles CBS 4661891
<b>28</b>	<b>PERSISTENCE OF TIME</b> CD Arianna Island IL PS 9967
<b>29</b>	<b>PUMP UP THE JAM</b> * CD Technologic Sawyer/West/VIRL/P1
<b>30</b>	<b>SEXUALITY</b> CD Glori Hunter RCA PL 74661
<b>31</b>	<b>BETWEEN THE LINES</b> * CD Jason Donovan PWL HF 14
<b>32</b> <b>NEW</b>	<b>CHINA CRISIS COLLECTION</b> CD China Crisis Virgin V2913
<b>33</b>	<b>VOL. II (1990 A NEW DECADE)</b> * CD Lolita Soul 10/Mirage/DK/90
<b>34</b>	<b>DO NOT WANT WHAT I HAVEN'T GOT</b> * CD Sheela O'Connor Epic/Olympic/CHEN/14
<b>35</b>	<b>FLESH AND BLOOD</b> ● CD Poison Epic/Capitol EST 2126
<b>36</b>	<b>HOME</b> CD Horsepower London 82818/71
<b>37</b>	<b>SAV SOMETHING GOOD</b> CD River City People EMI BANC 3461
<b>38</b> <b>NEW</b>	<b>DAVE STEWART AND THE SPIRITUAL ...</b> CD Dave Stewart And The Spiritual Cowboys RCA PB 74710
<b>39</b>	<b>GRAIG MCLACHLAN &amp; CHECK 1-2</b> CD 28 Graig McLachlan & Check 1-2 Epic 460471
<b>40</b> <b>RE</b>	<b>FAITH</b> ** CD George Michael Epic 460001

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## TOP 20 COMPILATIONS

<b>1</b>	<b>MEGABASS</b> ● CD Various Telstar STAR2425
<b>2</b>	<b>JUST THE TWO OF US</b> * CD Various Epic MCO211
<b>3</b>	<b>GET ON THIS!!! 2</b> ● CD Various Telstar STAR2424
<b>4</b>	<b>PRETTY WOMAN (OST)</b> * CD Various EMI USA WFL 1052
<b>5</b>	<b>NOW DANCE 902</b> CD Various EMIVirginPolyGram NDD/5
<b>6</b>	<b>KNEBWORTH - THE ALBUM</b> ● CD Various Polygram 643212
<b>7</b>	<b>SNAP! IT UP - MONSTER HITS 2</b> CD Various CBS/WARNER BROS HITS 12
<b>8</b>	<b>DAYS OF THUNDER (OST)</b> CD Various Epic 4671591
<b>9</b>	<b>THAT LOVING FEELING VOL 2</b> CD Various Dino DINO 17
<b>10</b>	<b>HEART &amp; SOUL III - HEART FULL...</b> ● CD Various Heart & Soul 845091
<b>11</b> <b>NEW</b>	<b>COUNTRY'S GREATEST HITS</b> CD Various Telstar STAR2423
<b>12</b>	<b>THE SUMMER OF LOVE</b> CD Various Dino DINO 10
<b>13</b>	<b>TEENAGE MUTANT NINJA TURTLES (OST)</b> ○ CD Various SIR SRK PL 26
<b>14</b>	<b>CLASSIC EXPERIENCE II</b> ● CD Various EMI EMVTD 50
<b>15</b>	<b>MOLTEN METAL</b> CD Various Telstar STAR2429
<b>16</b>	<b>SMASH HITS - RAVE!</b> CD Various Dove/Olympic/AD/14
<b>17</b>	<b>DIRTY DANCING (OST)</b> **** CD Various RCA BL 86408
<b>18</b>	<b>THE BLUES BROTHERS (OST)</b> ** CD Various Atlantic/Real Gone/14/50715
<b>19</b>	<b>ULTIMATE 60'S COLLECTION</b> CD Various Cassell Communications CTU/995
<b>20</b>	<b>THE WILD ONE</b> ○ CD Various EMI EMT 52

<b>55</b>	<b>RITUAL DE LO HABITUAL</b> CD Jane's Addiction Warner Brothers WX 306
<b>56</b>	<b>RHYTHM NATION 1814</b> ● CD Janet Jackson AMA AMA 2920
<b>57</b>	<b>WAKING HOURS</b> ● CD Various AMA AMA 9005
<b>58</b>	<b>POISON</b> CD Ballistik Drive MCA/MCA 02994
<b>59</b>	<b>CHANGES/BOWIE</b> * CD David Bowie EMI DBT/1
<b>60</b>	<b>BEHIND THE MASK</b> * CD Fleetwood Mac Warner Brothers WX335
<b>61</b>	<b>HANGIN' TOUGH</b> ** CD New Kids On The Block CBS 4609741
<b>62</b>	<b>THE ROAD TO HELL</b> *** CD Chris Rea EastWest WX317
<b>63</b>	<b>COSMIC THING</b> ● CD B-52's Reprise/Verve Brothers WX283
<b>64</b>	<b>THROUGH A BIG COUNTRY - GREYTEST ...</b> ● CD Big Country Mercury/Program 8462021
<b>65</b>	<b>LIFE</b> ● CD Inspiral Carpets Columbia/DK/6
<b>66</b>	<b>BACK STREET SYMPHONY</b> CD Thunder EMI BANC 3870
<b>67</b> <b>NEW</b>	<b>HARMONY OF CORRUPTION</b> CD Napalm Death Epic/MCA/MS/19
<b>68</b>	<b>PUMP</b> ● CD Atrium Geffen WX 304
<b>69</b>	<b>RAINTOWN</b> * CD Deacon Blue CBS 459546-1
<b>70</b>	<b>ALLANNAH MYLES</b> ● CD Atrium Atlantic/Casal West 7919661
<b>71</b>	<b>THE CHIMES</b> ○ CD The Chimes CBS 4646411
<b>72</b>	<b>PHANTOM OF THE OPERA</b> CD Original Cast Polygram/Decca/Polygram/RCA/13
<b>73</b>	<b>BEST OF EAGLES</b> ** CD Eagles Asylum/Elektra/ERT/5
<b>74</b>	<b>SPARK TO A FLAME - THE VERY BEST OF ...</b> CD Chris De Burgh A&J CD/PLP 100
<b>75</b> <b>RE</b>	<b>THE CIRCUS</b> * CD Erasur MCA STJWA/35

\*\*\* - TRIPLE PLATINUM (300,000 units) \*\* - DOUBLE PLATINUM (200,000 units) \* - GOLD (100,000 units) ○ - SILVER (50,000 units) **NEW** NEW ENTRY **RE** RE-ENTRY  
CD: Released on Compact Disc





THE SINDECUT: complex and witty six-piece producing British rap fusion at its best

# Sindecut cut it

by Stu Lambert  
ARE THE Sindecut ahead of their time? Two years ago, they took their gorgeously relaxed anti-drag message tune *Crack Bizniz* to Simon Hogg. They say he turned it down, declaring that reggae hip-hop would never happen.

Harris has not exactly been proved wrong yet, although his own output might indicate a change of mind, but meanwhile, things have started happening for The Sindecut.

The outfit began as a two-piece, MC fingers and DJ Crazy Noddy, who released a well-received single *Sindecut's Kickin' on Badd Records* in 1986. By last year The Sindecut had expanded to include two other rappers, a producer and singer Louise Francis. The complex, witty sound of today was emerging.

Their debut album *Changin' The Scenery* comes out on Virgin in October, heralded by the single *Live The Life*, which briefly hit number 80 a couple of weeks ago, picking up a lot of sales outside their native London.

The aforementioned *Crack Bizniz* similarly sits the relaxed mood brought on by the hot weather — message songs do not have to be hard on the ears. "We're not intentionally a message act," says Noddy. "Crack's something I feel really strongly about, though. It's already a big problem in this country because any amount of crack is a problem, it shouldn't exist."

The particularly wants to target 15- to 16-year-olds with the message, although they have noticed a response from a surprisingly wide range of ages at their PA's

Besides supporting Soul II Soul on their UK tour, The Sindecut will be on an TV shortly. Capitalising on the increase in dance airtime, they are appearing on the Power Station's *Rage!*, The Ward and, like just about everybody else, *DanceDaze*. Catch some British rap fusion at its best.

# Hip Blip

by John Slater  
DESPITE ITS unassuming name, Blip is a label geared up to make a big noise in the dance market.

Originally conceived 10 months ago, it is operated by a team of Mancunians from various different walks of musical life. Eric Gooden has deals in his own right with Warner Chappell and Virgin/10 Records as one half of *Temper Temper*. Eric Powell is a northern DJ, Karina Duffy an accomplished songwriter and Tim Oliver is known for his production work with numerous Factory acts and other groups including *Simply Red* and *ACR*.

With the recent completion of their own, in-house 24-track studio facility, product has been flying out at a rate of knots, beginning with the debut release *Reach Out* from Sweet Mercy, featuring the vocal talent of Rowetta who is currently working with The Beatmasters, *Happy Mondays* and *Guru Josh*. *Reach Out* is a highly danceable slice of house with a sledge hammer of a rhythm track and a hint of the original acid-groove. Now on its first remix, the track is available on a white label through specialist outlets.

Second release from the Blip stable is a track by New York rapper MC Laze based around the classic Colonel Flighly *And Mighty Track*. *Life Is What You Make It*: a reggae, hip fusion with a Caribbean flavour which is picking

up positive reviews on pre-release from club and radio DJs nationwide. But perhaps the most unusual signing, and one which surprised even the Blip team themselves, is *First Offence*, or *F/OH* as they're affectionately known by their followers.

They are a quartet of scally lads from Little Hullin with influences as broad as their accents and, although they present their music with a kind of enforced hip-hop delivery, it would be wrong to describe what they do purely as rap. The lyric is delivered with venom in the broadest of Northern brogue, spitting an attitude and vehemence which could put even Public Enemy in the shade.

They look for all the world like football hooligans, but they do have a rare talent for stringing-together samples from old, sometimes forgotten, rock records with their use of more serious material. They will have trouble with the media too, in the manner of many other "angry young men" types, but there is no doubting the importance and individuality of their style. The debut single from *First Offence*, *Tell 'Em What U Like*, is out on Blip through Pinnacle, at the end of this month.

# Be Big hope to live up to their name

by Russell Brown  
THE DEEP groove of Be Big's second single *That's When It's Gold* isn't quite what you'd expect from three men who have applied their production and playing talents to the likes of *Aswad*, *Transvision Vamp*, *Shakespeare's Sister*, *ABC*, *Manic Street Preachers*, *Terence Trent D'Arby*, *The Passions* and many others.

But before they were hired guns to the industry, Duncan Bridgeman and Joe Dworniak were in the outfit club band *I Level* and Dave Clayton was a member of the similarly styled *Person To Person*.

"We've learned a lot doing that work," says bassist/vocalist Dworniak. "In *I Level*, it was like working blind — now it's a lot clearer. But the line has come to settle down to our own thing. We've bought a studio in Acton and we're ready to go."

As musicians, they're inevitably part of the current trend back to the live groove — albeit with the production programmed.

"I've gotten tired of too much technology," says Dworniak. "It's been a revelation going back to live playing and we want to take it into some interesting clubs. The machines are still essential in club music but the playing adds so much. We'll be getting up and producing an hour of music — no 'breaks', just the music."

The live dates will also provide a testing ground for new songs, before they're recorded. "Just like in the old days when you were there, she also notes the way that radio has come around to club sounds it would never have touched several years ago.

Although the trio have already begun work on a debut album for 10 Records, the LP won't emerge until the new year after a round of live dates.

# Answers to your questions

## JOHN FOGERTY of *Minder*

Musie was sounding off about "wasteful" sampling on the front page at the same time as I was raising the question of totally remade remixes in last week's *Musie* News. Having read his own coverage, John turned to my column and, spotting a common link, immediately rang me to suggest that remixers should contact the publishers involved if they want to share in the song writing profits of the tracks that they remake. This of course is obvious, permission from the publisher now apparently being needed in any case under the new Copyright Act before a fresh version of a previously published tune can be released (the licence available for this purpose from the *MCPS* now) it would seem, guaranteeing the publisher's approval, even if a substantial invitation to share in the royalties fails to be forthcoming. However, as in the case of *Alan Coulthard's* total remake of *Blax Veggie* (another which was under discussion, many remixes are commissioned by major record companies who presumably have already liaised with the publishers) it would be a very quick turnaround time — Alan's mix was on vinyl less than a week after he'd created it — one, who is responsible for getting such mixes on vinyl, and other relative innocents when it comes to business dealings (and we all know that the music business is reputed to be like) which rather puts the onus on the commissioner record company to look after the remaker's interest where a substantially original creation is involved. An automatic cut of the composer royalty in every case would obviously be out of the question, and open to abuse, but some recognised basis for negotiation is obviously needed. The first step though, as John suggests, is easy — contact the publisher.

## There's probably a similar publishing problem to solve from its chart listed credit of Copyright Control with

**ADAMSKI** The Space Jungle (WCA Records MCA11435), a brilliantly inspired combination of **Elvis Presley's** *All Shook Up* lyrics with a brand new wriggly surging electro track (as a venturing basis for negotiation is obviously needed. The first step though, as John suggests, is easy — contact the publisher.

**THE FEELING** (US Motown MT 127439), an infectious syncretised soulful swingbeat jiggler based on an ultra funky break beat; **TECH TRAX INC.** *End of the Air* (US Nugroove NMS 149), a **Black Bull** created five-tracker with this coolly pulsing instrumental, the **Clint Eastwood** impersonating Tech Trax Inc. and original organ duo.

**MICHELLE** 'Keep Watchin' (US Ruthless Records 0-9644), a squeaky rapping but maturely worked girl; **Dr Dre** produced hip house filler in several treatments, with involvement by other **N.W.A.** members too; **3RD BAD** *Subject Of The End* (US Def Jam 4-72441), a **Blip** remix of remixed now funky rolling social commentary rap, out in the US and some dated

**LEWIS SHARAZD** *No Justice No Mercy* (US City Life US 128060), a samples and scratches punctuated guitar rap.

**Miles And Runin'** (US Ruthless Records EVL7224), preceded the controversial rappers' long awaited new LP, this relentlessly wordy angry churchier leads off with a reference to a mini film with four more strong new tracks too, "motherf'cker" being just about every other word in all.

**SEDUCTION** Breakdown (US Vandyck records 5021 7040 1), a twin-packed double 12 inch by **Civilites & Cole's** US smash making girl group, with this excitingly scratched bright rap filler on lead track but selling here more for the two versions of its infectiously chugging **Groove Me**; **BOB STATE** *Cubik* (US Tommy Boy 18 959), previously 101, K-M side newly remixed by both the group and **Frankie Bones & Tommy Musto**, this exciting instrumental is produced by Dr Who-type specificity and fresh, fiery, fierce fruity tones, making a new likely UK smash as it's a big Boleonic hit already; **LOST ENTITY** *Bring That Back* (One Mic Time MCA 11490/90), an episodic sparse twittry bleeping bouncer leading off a New York house four track; **KENNY LARJUN** *We Shall Overcome* (US Plus-8 Records PLUS8002); a **Marin Luther King** overdubed techno house hustler in bleeping, stuttering and stinging mixes; **MAESTRO** *FRESH WE Drop The Needle* (US LMR 2661-1-RO); **DJ Mark** *The 45 King* remixed fast talking infectious jaunty hip hop instrumental in various mixes; **STATE OF MIND** *Elements* of Tone (US Plus-8 Records PLUS8001), a gently bleeping light instrumental in several treatments, coupled with further tunes of which the title muttering ambient sparse Audio Q-5A is possibly hottest;

**SUBURBAN KNIGHTS** *The Art of Style* (US Trans World M5-13), a strong simple breezy bounding techno instrumental with bashing offbeats; **TODAY I Got The Feeling** (US Motown MT 127439), an infectious syncretised soulful swingbeat jiggler based on an ultra funky break beat; **TECH TRAX INC.** *End of the Air* (US Nugroove NMS 149), a **Black Bull** created five-tracker with this coolly pulsing instrumental, the **Clint Eastwood** impersonating Tech Trax Inc. and original organ duo.

**MICHELLE** 'Keep Watchin' (US Ruthless Records 0-9644), a squeaky rapping but maturely worked girl; **Dr Dre** produced hip house filler in several treatments, with involvement by other **N.W.A.** members too; **3RD BAD** *Subject Of The End* (US Def Jam 4-72441), a **Blip** remix of remixed now funky rolling social commentary rap, out in the US and some dated

**LEWIS SHARAZD** *No Justice No Mercy* (US City Life US 128060), a samples and scratches punctuated guitar rap.

## C O L U M N

Imports getting recent attention include **NWA** 100

# TOP Dance SINGLES

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

THIS WEEK LAST WEEKS ON CHART

1	1	DON'T BE A FOOL	10/Virgin TEN(X) 312 (F)
2	4	Loose Ends	
3	2	LWIN' IN THE LIGHT	RCA BR 43939 (12) PT 43940 (BMG)
4	7	GROOVE IS IN THE HEART/WHAT	Elektra EKR 1147 (W)
5	3	Dee-Lite	
6	5	WHAT IS LOVE? [LIVE AT...]	KLF Communications KLF 004(X) (RT)
7	4	KLF	
8	6	SUN WORSHIPPERS [POSITIVE...]	
9	3	Diana Brown/Barrie K Sharpe	Hrr/London FX 144 (F)
10	2	FASCINATING RHYTHM	Elektra EKR 1147 (W)
11	5	Boss-O-Matic	Gennitti/Virgin VS(T) 1274 (F)
12	7	HEAVEN KNOWS	Virgin America VUS(T) 28 (F)
13	8	Lalsh Hathaway	
14	NEW	THE SPACE JUNGLE	MCA MCA(T) 1435 (F)
15	NEW	Adrian	
16	9	PEACE THROUGHOUT THE WORLD	10/Virgin TEN(X) 317 (F)
17	13	Maai Prinsat feat Jazzie B	
18	10	HARD UP	A&M AM(Y) 591 (F)
19	2	Awesome 3	
20	NEW	DANCE, DANCE	Big One V[V]BIG22 (F)
21	NEW	Distrix	
22	4	NEXT TO YOU	Mango 121MNG 753 (F)
23	5	Akwad	
24	NEW	DO YOU REALLY WANT MY LOVE	Capitol 12(C)CL592 (E)
25	13	Melba Moore	
26	NEW	LA SERENISSIMA	Raw Boss 12(R)BSB 006 (PAC)
27	6	DNA	
28	15	STEP OFF	MCA MCA(T) 1432 (F)
29	12	Junior Giscombe	
30	NEW	COMING BACK FOR MORE	A&M AM(Y)579 (F)
31	14	L.A. Mix	
32	NEW	MIND BLOWING DECISIONS	Brothers Org. 12(HW) 1 (BMG)
33	18	Heatwaves	
34	NEW	TONY'S DINER	A&M AM(Y) 592 (F)
35	11	DNA featuring Sezzone Vega	
36	NEW	CUBIK	Tommy Boy [USA] - (TB 959) (Imp)
37	19	808 State	
38	NEW	WOW WOW - NA NA	Urban/Polydor URB(X)160 (F)
39	20	City	

21	21	RAGGA TRIP/HOOLIGAN '69	5 Reggae Twins Shut Up & Dance 5(UA)S4 (PAC)
22	17	GROOVY TRAIN	3 Farm Produce MILK 1021 (F)
23	24	THE BOOMIN' SYSTEM	Def Jam 6561337 (6561338) (C)
24	15	COME TOGETHER	Def Jam 6561337 (6561338) (C)
25	5	PRIMAL SCREAM	Creation CREO 78(T) (P)
26	NEW	CULT OF SNAP/SIMBA GROOVE	Rumour RUMA(T) 24 (P)
27	2	Hi Power	
28	NEW	BLACK CAT/RHYTHM NATION 1814	A&M AM(Y) 587 (F)
29	6	JILLY GAMES	
30	NEW	Lindy Layton/Robert Keyse Arista	113452 (25613452) (BMG)
31	23	NOTHING	Virgin VS(T) 1284 (F)
32	24	Frazier Chorus	
33	24	LFO	Warp/Outer Rhythm 7WAP5 (WAPS) (RT)

30	20	BONITA APPLEBUM	Live JIVE(T) 256 (BMG)
31	26	5 A Tribe Called Quest	
32	16	VISION OF LOVE	Rhythm King LEFT 43(T) (RT)
33	NEW	Mariah Carey	CBS 6559220 (12 6559226) (C)
34	16	HARDCORE UPROAR	Hrr/London FX 143 (F)
35	NEW	DANCE	Champion CHAMP12(2)58 (BMG)
36	NEW	Earth People	
37	19	HEY VENUS	Virgin VS(T) 1290 (F)
38	2	DEATH OF THE KAMIKAZE	Virgin VS(T) 1290 (F)
39	NEW	Grassie 11	Jumpin' & Pumpin' (12)T078 (P)
40	3	WHERE ARE YOU BABY?	Rhythm King LEFT 43(T) (RT)
41	NEW	Bethy Boo	
42	NEW	Grassie 11	
43	NEW	Grassie 11	
44	NEW	Grassie 11	
45	NEW	Grassie 11	
46	NEW	Grassie 11	
47	NEW	Grassie 11	
48	NEW	Grassie 11	
49	NEW	Grassie 11	
50	NEW	Grassie 11	

**JET STAR RECORDS** ADVERTISEMENT

081-961 5818

### REGGAE CHART

THE LAST WEEK

1	1	SLOW DOWN	Various Collection	White Label P5P 013
2	2	SPECIAL GUEST	Anthony Rich	Sweet Music 843
3	3	STAMINA ROCK	Various	Passion 842
4	8	SHUNN' OUT OF MY LIFE	Wynona Woodard	Solo 52 112
5	5	PINEAPPLE TELEGRE	Lilka Lenny	Shocking Vibes VST 12
6	9	RYKERS ISLAND	Coco Taw	Mr One MOC 014
7	4	ZIG ZAWYA	Dudley Star	Lionna Sinds 015
8	10	MY TIME	Reggae Lovers	Tone TON 23
9	11	GOLDEN TOUCH	Shibba Rock	Greenhouse GRD 284
10	12	DRUM PAN SOUND	Reggae Snappers	Shady & Cheems SCT 15
11	7	STEPHANIE SUPER	Various	Purehouse PHS 002
12	6	YOU CAN'T HURRY LOVE	En Den & Gen Lary	Mala S1 M52
13	14	BEEN AROUND THE WORLD	Erica Mout	Super Power SPD 230
14	13	INTERNAL FLAME	Wynona Woodard	Purehouse PHS 021
15	19	NO TIME OUT	Indragagan	Melody & Nany M2 017
16	1	RETREAT	Caly Anolis	Solo 52 113
17	1	RETREAT	Caly Anolis	Shady & Cheems SCT 15
18	21	DON'T LOSE YOUR WAY	Wayna Woodard	Palms PCK 38
19	22	GET READY	Michael Prophet & Ricky Tally	Passion P1 7
20	23	LOVING YOU	Michael Prophet & Ricky Tally	Shady & Cheems SCT 15

### REGGAE ALBUM CHART

1	1	GOLDEN TOUCH	Shibba Rock	Greenhouse GRD 141
2	4	GREENLEAVES SAMPLER 4	Various	Greenhouse GRD 4
3	2	REGGAE HITS VOLUME 8	Various	Jetstar JSP 1038
4	6	SUGGESTIVE MOVEMENTS 5	Various	Charm CREO 4
5	5	SELFIN' LOVER	Eric Lodge	Greenhouse GRD 142
6	3	NATURAL SUN TAN	Various	Aroma ARD 088
7	10	FRISSES FOREVER VOL 3	Various	Joe Frazier JFZ 3000
8	11	PRAISES	Sonal Vibrations	RAS Records RAS 2054
9	7	IN FINE STYLE	London	Charm CRP 3
10	11	20 REGGAE CLASSICS VOL 4	Various	Tropen TELS 384
11	14	LOVE AFFAIR	Super	Basco BSC 2789 Imp
12	17	DUS SYMPHONY	Al Shabaz	Harmony HCF 014
13	7	BONAFIDE	Max Frost	Tone TON 23
14	16	MR DOO VOL 2	Various	Mr Doob MRD 027 Imp
15	8	TAKE TWO	Charles Chaplin & Massive Crew	RAS 3040
16	11	TOUCH IS A MOVE	Super	Alonga SPL 108
17	20	PINNANT TEGEVO VOL 1	Various	Shocking Vibes VPS 1119
18	15	GREGORY MEETS THEM ALL	Gregory Isenper - Toronto	Stone STS 21
19	21	CRUCIAL VIBE	Crucial Robbie	Aroma ARD 256
20	22	OUT ON PAUL	Highpoint	Entertainment ENT 5

### TOP ALBUMS

1	7	Dee-Lite	Elektra EKT771/EKT772 (W)
2	3	GRAFFITI BRIDGE	Painless Park WX361/WX362 (W)
3	2	MEGABASS	Telstar STAR2425/STAC2425 (BMG)
4	4	EDUTAINMENT	Jive HIP100/HIP100 (BMG)
5	9	There's Nothing Like This	Kongo Dance KDL2P/KDCT2 (GAM)
6	NEW	RARE 5	Ariola 210928/410928 (BMG)
7	NEW	BRING THAT BACK	No Groove NG046 (Imp)
8	7	POISON	MCA MCG6094/MCG6099 (F)
9	5	BONAFIDE	Virgin DIX92/CDJ92 (F)
10	NEW	CHIMES	CBS 4664811/4664814 (C)

### TOP BUBLERS

1	1	IT'S A JUNGLE OUT THERE	Julian Jonah Cooltemp/Chrysalis COOLX208 (E)
2	2	Nothing to Lose	Rhythm King SEXY 01(T) (RT)
3	1	NEED RHYTHM	East West WY 515(T) (W)
4	3	SO YOU LIKE WHAT YOU SEE	Samuelo Atlantic (USA) 086151 (Imp)
5	5	CHAINS	Mimmo Mix/Valerie Etienne Swanwyay 51(D)T 2 (BMG)
6	6	THIS IS IT	Ruth Campbell Upfront UPF71 (12) UPFX1 (BMG)
7	8	BURUNDI BLUES	Beats International Go! GDD(X)45 (F)
8	7	ALL JOHN HANDS	Car Rogers Atlantic (USA) - (086165) (Imp)
9	9	OCEAN TO OCEAN	Miami 555 Koal Kat - (KOOL601) (P)
10	10	GET ON UP AND DANCE	Iron D & Doc Diaz Domino - (DOMT 13) (BMG)

**TWENTY SEVEN**

FEATURING CAPT HOLLYWOOD

**I CAN'T STAND IT!**

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**I CAN'T STAND IT!**

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BCM RECORDS (U.K.) DISTRIBUTED BY PINNACLE

## Radio fails to tempt advertisers

KEY	A-Radio 1		'A' list		B-Radio 2		'B' list		RADIO 4 41 38 35 FM (as %)	RADIO 5 51 28 25 FM (as %)	REGIONAL 61 50 43 FM (as %)	LIST SERIES CHART
	1	2	1	2	1	2	1	2				
ADAM&T The Space Jangle	MCA	14	8	A	—	—	—	—	31	21	23	
ADAM&T ADAM Breakfast In The Hood	Big Life	5	1	B	—	—	—	—	12	8	—	
ADAM&T How To You	Manga	13	8	B	8	8	37	36	24	24		
BASIC&C Resounding Rhythm	Virgin	15	11	A	8	8	21	10	38	—		
BITS INTERNATIONAL Burnin' Blues	Gal Discs	5	6	—	—	—	—	—	12	9	—	
BEAT THE DEVOLO Devo	MCA	—	—	—	—	—	—	—	12	—	—	
BETTY BOO Where Are You Baby?	Hyphen King	19	17	A	A	48	35	3	—	—		
BIG CROWD The Head In Hand	Atlantic	12	7	B	8	19	18	35	—	—		
BIG MOUTH TOOTHY On The Parade	Virgin	5	—	—	—	—	—	—	17	—	—	
BIG MOUTH IN THE BUSH	Big Life	10	17	B	8	33	33	6	—	—		
BOMBALLINA by Billy Teary/Wesley	Carpel	6	12	—	—	—	—	—	30	34	1	
BREATHE Soy Halo	Siree	—	—	—	—	—	—	—	28	—	—	
CAREY, MARILYN Vision Of Love	CBS	10	10	9	B	44	47	14	—	—		
CARRAK, Paul Lovelace	Chryslis	—	—	—	—	—	—	—	21	19	—	
CARR, TRICIA Can Stop Falling Into Love	Epic	—	—	—	—	—	—	—	35	33	80	
CHRISTINA, THE THE Greenback Drive	Island	6	6	—	—	—	—	—	25	33	80	
COCTEAU TWINS A Little Luck	RCA	12	8	A	8	19	19	30	—	—		
COLLINS, TYLER Gals Like You	RCA	—	—	—	—	—	—	—	12	13	—	
CONNICK JR, HARRY Rape Of荆州	CBS	4	—	—	—	—	—	—	—	—	—	
CRAVIN, BEVELLY Women To Woman	Epic	—	—	—	—	—	—	—	26	—	—	
DAN RED NETWORK Love/Power	Mercury	4	7	—	—	—	—	—	23	11	32	
DANCING QUEEN The Greenback Drive	CBS	18	14	A	A	48	49	6	—	—	2	
DEER LUTE Comes In The Heart	Elektra	19	14	A	A	35	29	4	—	—		
DONNA & Sebastian	Raw Data	9	8	—	—	—	—	—	36	—	—	
DONOVAN, JASON Rhythm Of The Rain	PWL	16	13	A	A	45	41	9	—	—		
ELECTRICE 101 You're Winding	Mercury	4	—	—	—	—	—	—	6	—	—	
FAITH NO MORE Epic	Slash	5	8	—	—	—	—	—	11	35	—	
FARM, THE Cowboy Hats	Prelude	9	6	8	—	—	—	—	24	14	28	
FOURPOSTER OPVIMAL Thinking	Chryslis	7	11	8	—	—	—	—	16	41	20	
GARR, DAVID Life	66 & 7	5	8	—	—	—	—	—	8	—	20	
HALL & OATES So Close	Artists	11	—	—	—	—	—	—	19	—	—	
HIGH, The Lip And Down	London	8	4	8	9	5	11	61	—	—		
HUMAN LEAGUE, The Heart Like A Wheel	Virgin	14	14	A	8	24	42	43	—	—		
INVIS, SCOTIE Breeze	Mercury	18	11	A	A	31	21	—	—	—		
JACOBS, JAMIE Hot Cat	A&M	16	11	A	A	32	23	32	—	—		
JACOBS, JAMIE That Game Back	Virgin	12	8	8	—	—	—	—	—	—		
JETSON With A Heavy Out	MCA	11	5	—	—	—	—	—	—	—		
JOEY Ten's Love!	KLP Centres	14	9	A	A	17	13	7	—	—		
KORNER, THE Everybody Gotta Learn Something	FM	—	—	—	—	—	—	—	13	—	—	
LANE, LOSH In The First Time	Birt	—	—	—	—	—	—	—	13	—	—	
LANTON, LINDI Sky Games	Artists	11	8	9	8	38	31	25	—	—		
LITTLE CAESAR Class Of '68	Geffen	4	—	—	—	—	—	—	—	—		
LONDON/HEAT I've Been Thinking About You	RCA	14	13	A	A	48	36	65	—	—		
LOUISE ENDERBURY A Fool	10	—	—	—	—	—	—	—	28	21	71	
LOUD LOU De Generation	Chisee	5	—	—	—	—	—	—	—	—		
LOVE, MONIE 1 A.S. Showcase	Coastango	4	—	—	—	—	—	—	8	—	—	
LYNNE, JEFFIE Max Out	Regatta	—	—	—	—	—	—	—	11	—	—	
MARNE, ASHLEY So Many Times	Virgin	6	—	—	—	—	—	—	23	—	—	
MICROSOFT PALMER Hit Me Missing In You	London	—	—	—	—	—	—	—	23	—	—	
NICKEL, MARSHALL You're Not	Epic	8	6	—	—	—	—	—	28	10	—	
ROCKEY, GEORGE Preparing For Love	Epic	20	20	A	A	47	45	10	—	—		
MULLER, STEVE The Jester	Mercury	11	10	—	—	—	—	—	42	41	6	
NEW KIDS ON THE BLOCK Tonight	CBS	9	8	—	—	—	—	—	37	38	9	
NEW YORK SWEET SINGING IN THE RAIN	A&M	—	—	—	—	—	—	—	22	—	—	
PREPARED FOR LINDA For Moments	CBS	11	10	9	8	29	31	—	—	—		
PREST, MARYLYN Peace Through The World	10	5	4	—	—	—	—	—	28	29	41	
PRINCE & NEW POWER GENERATION	Creation	4	6	—	—	—	—	—	16	18	30	
PROFANADOR One One World	Virgin	5	8	—	—	—	—	—	22	22	75	
QUICKBROS, THE The Best Goes Again	Polyphonic	13	6	8	8	22	14	51	—	—		
RICHARD, CLIFF Situations	EMG	13	13	B	8	38	40	12	—	—		
RIVER CITY PEOPLE Why's It Wrong With...	EMI	—	—	—	—	—	—	—	28	—	—	
ROSETTE Letters To Your Heart	EMI	15	13	9	A	41	45	13	—	—		
ROSE, LEE Cool Kids	Virgin	—	—	—	—	—	—	—	19	—	—	
RUFFALO, FRANCES Stranger To The Rain	London	—	—	—	—	—	—	—	12	—	—	
SEMPRESS Nothing To Do	Blythe King	17	8	A	B	—	—	—	—	—		
SHAMEN, THE Make A Wish	4	—	—	—	—	—	—	—	—	—		
SINITH, I Love And Affection	Fairstar	4	—	—	—	—	—	—	21	—	—	
SONIA End Of The World	Chryslis	5	7	8	8	38	37	19	—	—		
SOUL TRAINY INVASION Don't Even Know	4	—	—	—	—	—	—	—	—	—		
STARBUCK I'm In Your Heart	Urbans	4	—	—	—	—	—	—	—	—		
TALK TALK Oh What A Wonderful	Polyphonic	18	15	A	A	32	28	31	—	—		
TWENTY 4 SEVEN Gun Control 8	7	—	—	—	—	—	—	—	—	—		
VALENTINO, ROBERT The Night We Met	Big Life	8	4	8	—	—	—	—	—	—		
WHEELER, CAROLYN In The Light	RCA	16	5	8	—	—	—	—	32	14	29	
WILSON/PHILIPS Believe Me	CBS	19	12	A	A	35	42	40	—	—		
WOLFE/ARTY Message In The Box	EMI	5	7	8	8	12	14	82	—	—		
YELLER, JOY Goodbye Again	Fantasy	—	—	—	—	—	—	—	14	—	—	

by Bob Tyler  
THE LATEST advertising economic indicators show a rough time ahead for radio.

Figures recently published by the Advertising Association (AA) show that the money earned by radio from advertising has fallen in the first quarter of this year. The AA is expecting very little growth during the next two years, with an extra fold predicted for the current quarter.

Despite the rise in the number of radio stations, the medium as a whole is failing to increase its share of the so-called advertising cake.

For many years the radio industry has been predicting an increase in its share of the money taken from the total spend. In the UK it has hovered around the two per cent mark, while other parts of the world, such as the US and France, have achieved larger slices of the cake. With the medium seen as much as 12 per cent of the advertising spend.

Although the AA predicts £151m will be spent on radio this year, as opposed to £142m last year, in real terms, after adjustment for inflation the real spend for 1990 will be £114m as against £117m for last year, a decrease of two per cent.

To combat this, the radio industry has launched a three-week campaign, starting September 10, to promote radio as an advertising medium — on the radio. Radio is poised on the edge of expansion with the new national channels due next year and Government proposals for 300 local radio stations. Dick Seabright, an

independent consultant in radio sales and marketing, says that fortunes will turn in the long term.

"Radio has been slow to establish itself. A medium that only takes two per cent is regarded by major advertisers as a threshold medium.

"More radio stations will help swing advertisers against TV and help radio have a more cohesive marketing approach. Until commercial radio is heard by 70 per cent of the population you will not get the kind of coverage advertisers want. Currently, as a rough comparison, a four-week ad campaign on TV would reach about 90 per cent of the population," says Seabright.

However, Paul Boun, of the Association for Broadcasting Development, expresses concern of the projected growth rate. "The talk of 300 radio stations is wildly optimistic. Radio de-regulation will be the biggest non-event of the century; what we have is self regulation," he says.

"As regards the frequency spectrum, until the BBC relinquishes some of the dial that they have control over we will be lucky to get 100 stations. We need a re-appraisal of the FM waveband and a re-assessment of the economics of broadcasting as well as redefinition of the term — broadening of listener choice."

## Sky unveils new singles video chart

THE SINGLE may be in decline but a new singles video chart has come to the UK's TV screens.

Sky TV's new show, UK Top 40, began on Saturday (September 8) and will be screened every Saturday from 5-6pm. Using a chart supplied by MRIB, UK Top 40 features approximately 35 videos each show. Only videos of records



going up the chart and a selection of new releases flipped to climb the chart will be shown.

There will be no presenter; videos are introduced by using sophisticated computer graphics created by Score. The graphics simulate a pinball table — as the ball scores a new record is introduced.

## Spectrum builds on ethnic remit

SPECTRUM, LONDON'S multi-ethnic incremental, has dropped its daily English language service in favour of all-day ethnic broadcasting.

Black programming gains an extra mid-morning slot while Tim Lloyd's breakfast show becomes an international music mix. International music is now an important feature throughout Spectrum's ethnic programming. Even Asian programming has been separated into two distinctive languages: Bengali and Hindi.

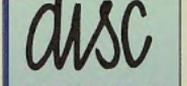
Under its Promise of Performance, agreed with the IBA, Spec-

trum can play only 25 per cent non-ethnic records in any one hour. Such a restricted proportion could make it difficult for the station to build a general London audience.

Spectrum programme controller Keith Belcher says: "We have strengthened the ethnic programming. It has already been very successful; the response has been so great that it was common sense to widen the service over the general programming."

The station would still like to receive new product. It can be reached on 081-905 5000.

## COMPACT DIGITAL AUDIO



1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20																				
1 - LISTER WITHOUT PREJUDICE VOL. 1	George Michael	Epic	2 - THE CONCERT, Various	Decca	3 - SLEEPING WITH THE PAST, Ritchie/Phonogram	4 - STOPPING OUT - THE VERY BEST OF... Joe Jackson	A&M	5 - MARILYN CAREY, Mariah Carey	CBS	6 - LOOK SHARPEY, Rooster	EMI	7 - JORDAN, THE COMEBACK, Paula Abdul	Gallatin	8 - 5 7 3, SEBASTIAN, The Galt	Virgin	9 - GRAFFITI BIRDIE, Phase	Paisley Park	10 - SOUL PROPHETS, Michael Palmer	CBS	11 - WILSON/PHILIPS, Wilson/Philips	SBS	12 - B. WEISS, Various	Virgin	13 - BEAT OF SEVEN/YOUNG GUNS II, Joe Raposo	Telstar	14 - JUST THE TWO OF US, Various	Capitol	15 - 15 SUMMER DREAMS, The Temer	Capitol	16 - CHINA CROSS COLLECTION, China Cross	Virgin	17 - NATIONAL HISTORY-HIT OF TALK TALK, Talk Talk	Parlophone	18 - 15 SUMMER DREAMS, The Beach Boys	Capitol	19 - 11 KIDS WITH IT - THE ALBUM, The Firm	Polygram	20 - TIMES UP, Living Colour	Epic

## STATION PROFILE

### INVICTA I-GROUP

BASED IN Canterbury, Invicta FM, and sister station Coast AM, broadcast throughout Kent an audience of 1.2m. Invicta was the result of the amalgamation of two franchises, Maidstone and Medway, in October 1984.

**Music Policy**  
The station uses the IRIS computer system to playlist chart hits and album hits. Programme controller Neil Taylor describes the music as "familiar". There are 35 records on the playlist including new releases. Taylor does not use syndicated material. "We can produce better stuff for our audience than that — the NatWest concert series is very bad." Invicta FM does take the Network chart.

**Presenters**  
Taylor is also breakfast presenter from 6-10am. He is followed by ex-Radio One DJ Adrian John from 10am-1pm. Glen Thompson takes the 1-4pm spot and Johnny Lewis 4-7pm. Neil Francis interviews celebrity guests in his 7-10pm show. There is a specialist soul show from 10pm-2am presented by Caesar.

**Audience**  
Invicta FM is designed as an up-market service for the many ABCs in the 15-40 age range living in Kent. But Taylor says the station's listeners do extend beyond that range.

**Industry**  
Taylor says the station has a good relationship with record companies. "Every record company sends a rep down to see Johnny Lewis, head of music. We're honest with each other about the records."

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Graham Walker on 071-883 9199 extn 296.  
Records are eligible for the grid if they are on the current Radio 1 playlist, or hit 40 or more plays on Radio 1 last week as monitored by Radio 1's Roneo computer or if one featured on 11 or more current UK playlists (A, B & H list).

**Over two articles, Robin Cobb considers point-of-sale technology and developments in racking displays**

# Retailers reluctant to use computers that talk shop

**F**OR SEVERAL years technicians have been pushing the vision of electronic data interchange (EDI). The concept is that ultimately every business will have computers which "talk" to each other and that much of the information, orders and instructions which are currently passed by telephone, post and fax take this route.

A sub-division of EDI is EPOS (electronic point-of-sale) through which product bar codes are read of the till not only to calculate prices and totals but to keep inventories, chart sales trends and to feed the re-ordering system. Another is EROS (electronic re-ordering system) which enables orders to be automatically transmitted to suppliers, computer-to-computer, frequently overnight. Meanwhile, EFTPOS (electronic financial transaction at point-of-sale) based on a consumer "smart card" is waiting in the wings.

This rash of hi-tech has left independent music retailers underwhelmed. While a fair number of retailers — about 50 per cent across all retail trades — have PCs for such tasks as word processing and accounting, EPOS is rare and EROS probably non-existent. The reason is not so much reluctance



*THE NEW Virgin Megastore in Edinburgh has cash desks designed around the EPOS system*

to modernise as perceived economics. The costs of installing the equipment and problems of staff training are the major factors. It is also contended that such systems are designed for large multiple retailers and do not comfortably scale down to match the needs of the independents.

Computer and software companies are gearing up to service the independent retailer by developing small, easy-to-use and relatively inexpensive systems based on standard equipment. Their task is to convince the independents

that EPOS systems can provide cost-effective solutions for such problems as stock counts and identifying sales patterns.

The scene is different at the multiples. Most — here are exceptions — have EPOS and EROS is rapidly being introduced. Taking the plunge into EROS currently a HMV. It plans to install the system at all of its 76 outlets. "We are probably the only retailer to totally commit to EROS in all our stores," says finance director Laurence Campbell.

At present, HMV has EPOS only in its Oxford Circus store and Campbell says: "We will be piloting a more up-to-date and comprehensive version in a number of our stores in the near future."

Orders and re-orders are placed individually by stores. This is normally done on a weekly basis, although there can also be a just-in-time element. The stocking of its Sounds departments by W H Smith is centrally co-ordinated with deliveries direct from suppliers to individual outlets.

EPOS is employed at branches, co-ordinated with an EROS system at the Swindon head office.

There is a basic weekly order cycle, with the ability to re-order more frequently for individual

branches if required.

At W H Smith subsidiary Our Price an EPOS system is yet to be introduced, but EROS is now in place at the majority of branches. "Without EROS the orders are telephoned through, involving considerable paperwork and time," explains IT executive Nick Taylor.

He points out that this system can only be used with major suppliers which are equipped with compatible hardware.

Unlike the parent company, responsibility for ordering is left with Our Price branch managers, subject to guidelines from head office and area managers. A central warehouse is used for returns only.

At Tower Records, managing director for Europe Ken Sokolov cheerfully admits: "We are a bit of a dinosaur so far as technology goes." There is no EDI of any description and each store buys individually. "We definitely think that is better than central buying," he says.

"I think an EPOS system would be very good and we would love to have it. But we are waiting for our American parent to develop its own system," he adds.

Cash desks at Virgin's new Look Megastore in Edinburgh are designed around EPOS. The system takes into account its use by the gangster for chart compilation. The same store has seen the revival of a much older technology — an air-bubble conveyor which shoots pods around the store.

A large proportion of the information technology industry offers various EPOS and EROS packages, almost invariably based on IBM-compatible systems. There is usually the ability to tailor the software for individual applications.

A cross-section of these is to be seen at the EPOS/EFTPOS 90 exhibition at Alexandra Palace from September 18-21. There, some 150 companies will be demonstrating their respective competing and complementary systems.

## SHORG and sweet

A BAR code-led system developed specifically for small-to-medium independent music retailers has been introduced by Lift UK. Despite an acronym which sounds like the villain in a Flash Gordon movie, SHORG is a very user-friendly, assures managing director Robert Walker. The acronym stands for shop organisation per computer and the system has some 25 functions. These include inventory management, stock and supplier performance records, customer database building, gross margin calculation and re-ordering.

These functions are all tailored to the needs and peculiarities of music retailing. Walker says, it can be used with one computer as a stand-alone system or locally networked throughout a shop. However, it is not designed for communication between branches and is not, therefore a full EDI system.

It is hierarchical in that specific functions can be allocated to individual members of staff, while the manager/owner has access to full reporting information. In use in a number of countries on the Continent and currently on test with a UK independent retailer, it is supplied as a complete hardware/software package with support services. There are modem or fax communication add-ons and it can be used to print stock location, price and reservation labels, as well as customer address labels.

Walker is not specific about price at this stage, but he says it will work out at appreciably less than an employee's annual wages.

OUT OF six multiples, four (but not always the same ones) have EPOS and EROS systems, either fully installed or in various stages of planning and testing. Similarly, four have live displays in some or all branches although with various types of security tag systems. Of the six groups surveyed, Norank is the main supplier of display systems.

Store Group	EPOS	Live display	Security system	Display systems
HMV	Pilot	Yes	Some Senelco	N/A
Our Price	No	Yes	—	Norank
WH Smith	Yes	HQ 3 only	3 Senelco and Palco/only	Some Lift Kemper
Tower	No	No	Yes Senelco	—
Virgin	Yes	No	Some Senelco	Design 20/20
Woolworths	Installing now	No	—	Norank

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# Flexibility equals economy

**I**N THIS fast-moving business even greater versatility is now demanded of music retailing due to today's shifting patterns of sales of vinyl, CD and audio cassettes — plus the widespread production of video cassettes. Outlets are often left with redundant display and browsing units for some formats and a shortage of others.

Those who installed flexible and interchangeable modules are congratulating themselves, while others are counting the cost of replacing less flexible fixtures. But catering for these changes is only part of the picture. Alongside the permutations of format, other trends are coming on the scene.

One of these is a shift towards live displays, bringing with it the need for electronic security systems. Another is the emergence of CD auditioning points — a son of the old listening booths which disappeared decades ago.

One of the main players in display systems is Norank Murrell. Sales and marketing director Ken Jones says: "With the independent retailer you have to offer a wide range of product and grades of product. There are the small shops where the retailer is investing a high amount of stock and does not want to spend a lot more on displays."

The multiples numbered among the company's customers include Woolworths, Virgin, Littlewoods, WH Smith and Our Price. Some of these — such as Virgin for its redeveloped Edinburgh Megastore — call on the manufacturer of shopfitting to their own design.

With current trends, Norank Murrell finds great demand for its kits which convert, say, a 12-inch vinyl display to take CDs or audio cassettes. "There is much more video in with audio these days," Jones says. "You can mix and match by having the right sorts of shelves."

An ever-increasing range of display and ancillary systems for all formats is offered by LRF, which began in 1984 with a browsing system for CDs. Paradoxically, units for vinyl are the most recent of its products.

In four of its five main modular systems, the same basic unit can be adapted for CD, audio-cassette and video. There are also LP "wells" which clip on to the CD or audio-cassette display.

As they hold about 300 LPs, cost about £50 and when the stocks of LPs contract you take it off and it is ready for CDs, etc," says UK managing director Robert Walker. Furthermore, LRF has about 600 different products, with the majority free-standing so that they do not require a shopfitter. Modules have built-in illumination. Among its newer products are the Heli, a sales promotion CD stand, and the TopTen Tower with a spring feed system.

LRF customers include W H Smith, Ken Menzies and Dixons, plus rack-jobbers. The company employs computer aided design (CAD) in its layout planning service. As well as space-efficient storage systems, LRF also caters for the move towards live displays, promoting the Palaco security product which is compatible with its browsing units.

Flexibility is also claimed for Apollo's shopfitting systems. A range of accessories for the various formats hook in any combination on to louvred panels. These panels can be wall mounted or incorporated with freestanding units and a design, planning and installation service is offered.

Options International has developed an inexpensive range of shelves and frames for music and video retailing which are claimed to be compatible with most modular systems. Mixed products can be displayed on the same frame.

Senelco claims to be the UK's and the world's biggest supplier of in-store security, providing both detection systems and tags. Products include the Microbel, an electronic self-adhesive label deactivated by the cashier.

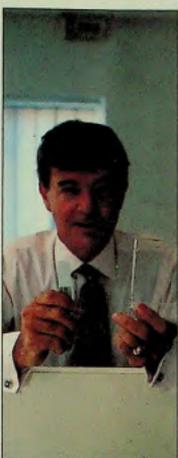
"It is very difficult to get the whole label off and it leaves some of the detection material behind," explains marketing co-ordinator Tom Parr. This is used, among others, by HMV and it is suitable for any type of packaged goods. Designed mainly for CDs and cassettes is the Safer range, which is placed inside a reusable pin-locked jacket. This is being experimented with by W H Smith at one of its branches.

The multiple retailers are split between live display and a masterbag or library system but proponents of "live" are gaining ground, according to Parr. "Doing away with the library can give 20 per cent more selling space," he says. "Live display is gaining ground throughout the world."

Tower Records has always been devoted to live display. "We think the customers respond to being able to pick up the product and take it to the till," says managing director Ken Sackolov. "It gives us extra sales."

At W H Smith, the masterbag system is mainly used, but live displays were introduced at its Birmingham and Croydon branches just over a year ago. Security here is a shrinkwrapping containing a Senelco alarm tag. More recently the Lift security jacket system was put in at its Nottingham, Victoria, branch to test this contrasting method. In the former the security strip is deactivated and cannot be reused. In the latter the jackets and tags are reusable.

Commenting on the Birmingham and Croydon test, Tom Gelliburn,



SENELCO MD John Maskell with the Microbel and CD Safer security systems

retail sales administration manager, says: "We are continuing live displays at these branches. We were satisfied with the effect on sales, particularly over the peak trading period of Christmas. Selling live enables us to handle a great number of customers."

Against this, there are the costs of the shrinkwrapping machine and material, together with the security strips. While these tests proceed, Smiths has no plans for a large-scale switch to live display. Nor has subsidiary Our Price, where a spokesman says: "Keeping the stock behind the counter reduces the risk of theft and it enables staff to do more than just operate a till by encouraging customers to come to the counter and ask."

But it is also admitted that changing ratios of formats has given the problem of superfluous LP storage having to be converted to CD. A change to live display is taking place at Virgin, led by its redesigned Edinburgh Megastore and shortly to be followed by Dublin and Belfast.

It is a mixed situation at HMV, where some stores have live displays and others a masterbag system. "It depends on the size of store and operational situation," says director Laurence Campbell. "Behind-the-counter is arguably more secure although it creates a lot more work for staff, delay for the customer and takes up space."

The introduction of CD listening points has been noted by both Norank Murrell's Jones and LRF's Walker, who both have products for them. The movement is being led by Virgin, which has some 50 auditioning units at its Paris Megastore and has followed this pattern in Edinburgh. A further embellishment in Edinburgh is watching points for videos.

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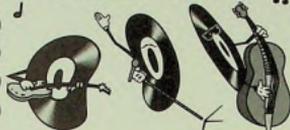
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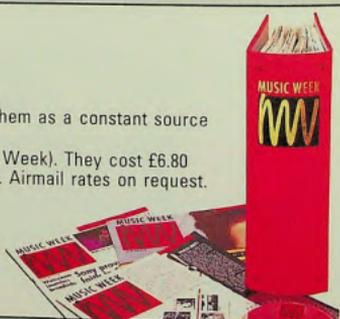
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# Philips launches 180-CD Mozart Edition

by Nicolas Soames

WOLFGANG AMADEUS Mozart was born on January 27, 1756 and died on December 5, 1791, aged 35. In that brief span, he wrote no less than 200 hours of music, a remarkable amount given a highly active and public life.

In preparation for the Mozart celebrations next year, Philips has undertaken what it describes as the largest project in recording history. The Complete Mozart Edition will comprise 180 compact discs over the next 14 months, starting with the symphonies and concluding, in November 1991, with Don Giovanni and other operas.

The complete set has a dealer price of around £800 with a retail price likely to be £1,400. Isabel Collins, director, Philips Classics UK, reports that some 300 sets have been sold already and she hopes to sell 500 over the next year.

A number of incentives are being offered to dealers including a Baroque-style facsimile score of Mozart's Requiem worth some £200 retail. Dealers may pass this on to customers who subscribe to the complete set, although Collins warned that only a limited number of the scores will be available.

Some dealers, such as MDC, are introducing a voucher scheme for subscribers to the full set — customers will be given vouchers with each purchase and can then claim a premium at the end.

But Collins says that the greatest sales will come from the individual box sets. A five-CD set has a dealer price of £23.09, six CDs £26.24, and seven CDs £28.92.

There is also an introductory sampler, shrink wrapped with an introductory CD-sized book called a compactolatheque giving extensive details of Mozart's life, works and the Philips series. This has a dealer price of £1.21, and is expected to retail at around £3.99. More than 7,000 have been shipped already and Collins expects consumer interest to take this comfortably into five figures shortly.

The Complete Mozart Edition begins this month with Early Symphonies (422 501-2, six CDs) and Symphonies Nos 21-41 (422 502-2, six CDs). They will be followed by the Serenades for Orchestra (422 503-2, seven CDs) and Divertimenti for strings and wind (422 504-2, five CDs). All these recordings feature the Academy of St Martin-in-the-Fields, largely taken from the existing Philips catalogue.

The Early Symphonies contains all of the works which have come to light in the last few years, which

takes the actual total of "symphonies" to 53.

This is the pattern adopted for the Mozart Edition. A number of new recordings have been made where the works were either not available or not of a suitable standard. The Edition has gone to immense trouble to ensure that this is the Complete Mozart — a total of one and a half hours of "new" music has been recorded. These range from a complete opera to an Adante lasting only 17 seconds.

## The sheer statistics of the Mozart Edition are absorbing

The sheer statistics of the Mozart Edition are absorbing. There are a total of 675 works, although the famous Kochel catalogue (published in 1862) listed 626, some of which were wrongly attributed. It is interesting to note that the largest genre by far is opera, contained on 20 volumes/48 CDs, while orchestral music is contained on six volumes/36 CDs.

The Complete Edition will occupy two and a half metres of shelf space.

More than 240 soloists, conductors and ensembles perform the music. These include the Academy

of St Martin-in-the-Fields under Sir Neville Marriner; pianists Alfred Brendel, Mitsuko Uchida; chamber groups Quartaeto Italiano, Beaux Arts Trio, singers Jessye Norman, Janet Baker, Kiri Te Kanawa, Peter Schreier and conductors Sir Colin Davis, Semyon Bychkov and John Eliot Gardiner.

The guiding force behind the Edition has been the experienced producer and Mozart specialist can make two claims about Mozart as a composer: he is the easiest to love and the most universal.

"Mozart is loved by children and by sages, by adventurers, by politicians and generals, even by musicians at the end of a hard day's work."

"He is also the most universal of composers, certainly in the wide humanity displayed in his operas, but more obviously in the great range of genres which is attempted and in most cases excelled at."

"No other composer could be presented in anything like such a range, no other creative artist, one is tempted to add, except Shakespeare."

"When I produced the recording of the Dances with members of the Vienna Philharmonic I warned them at the start that for the sake of completeness we should have to do some weaker works as well. At the end, 49 sets of dances later,

some of the musicians came to ask me which were supposed to be the weak works. Yes, certainly, everything by Mozart is worth listening to."

While Philips is engaged in making recording history, the enterprise of the German label Capriccio must not be overlooked. Capriccio, distributed by Target, is also launching a Mozart Edition this month.

In contrast, it doesn't attempt to be complete. Instead, it offers the major works in 10 three-CD sets with mainly new recordings which are also boxed by genre. Hans Graf conducts the Mozarteum Orchester Salzburg in The Great Symphonies (Nos 34, 35, 36, 38, 39, 40, 41) on Capriccio 10 802, and 17 Early Symphonies on Capriccio 10 803.

Unlike Philips' set, some of the recordings, such as the Piano Concertos (a selection of six) are played on period instruments.

The Edition is offered at the reduced price of a three-CD box set for the price of two CDs, retailing at £19.99.

Jeremy Elliott, Target director, also points out that this month the complete set of Serenades and Divertimenti conducted by Sándor Végh (six CDs) and Mozart's Symphonies conducted by Hans Graf (13 CDs) will also be available as separate sets during September.

## So how will you spend our Independence Days this year?

In Berlin this October we'll once more be spending them in style — talking things over, making deals and contacts, watching an almost indecent number of bands during the three long days of Europe's leading independent conference. This is our third time around and this year we're expecting over 2000 people from 20 different countries.

Why don't you join us?

### EXHIBITION

Once again our venue is Berlin's sumptuous Kongresshalle, which puts the exhibition back under one roof with the conference and a choice of bars and restaurants. Last year there were 58 exhibitors and representatives of over 470 companies from around the world.

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In the light of everything that's happened in this part of the world since BID '89, we expect busloads of people from Eastern Europe as well as delegates from Western Europe and the USA. If you want to make connections in the emergent markets of the old Warsaw Pact countries, BID '90 is the place to be.

### CONFERENCE

As usual, there'll be a host of seminars — some useful and informative, others contentious, controversial or just plain fun. Eastern Europe will of course be the subject of many discussions. We'll also be focussing on the rapid approach of the Single European Market in 1992.

Other topics include: Why Can't Distributors Stay In Business?, How To Navigate the European Radio Minefield, Wake Up Britain and Why Is All German Music Crap?

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In short, BID '90 offers even more of everything that's so far established it as the leading event for independents. So how are you going to spend your Independence Days this year?

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# Dooley's

## DIARY

THE GOVERNMENT should reward these people: 1) the people who are the UK's fourth-biggest earner of foreign income; 2) the people who have done more than any other to make English the dominant language in the EC; 3) the people who make our TV, dirty, out-of-the-way slands, a world centre; 4) the most adventurous exponents of art in the world. As all these people are the UK music industry and all they ask (after being slapped in the face over the blank tape levy) is a radio station which reflects their work and supports their art, the Government should listen to them [p.1]. Then, after listening, Westminster should make sure the new, national commercial station gives the mix of pop, rock and specialities which the punters and the industry want... What is **Walter Yetnikoff's** departure going to do to the long-standing (and so far unfounded) rumours of the CBS UK chairman **Paul Russell** going to the US?... Talking of moves, Island director **Rob Partridge** is quitting as head of Mango and Antilles to start a PR agency... Has an **Angell** been seen over St Peter's Square?... **Croydon** copers with **Pinnacle**: **PWL's** **Tilly Rutherford** was determined not to be out-done at the distributor's sales conference. Having seen **Factory** boss **Anthony (ie Tony) Wilson** deliver his presentation on video from a beach in California, Coventry's finest stripped down to his boxer shorts and knotted hanky to introduce his offerings...

SO **FAREWELL**, then, **Andy Gray** (as *Private Eye* might say about the departing chairman of **BARD**) **Dooley** will not be drawn into speculation about who his successor might be, but you don't have to be a genius to work out he's going to be the head of a national retail chain. This will mean the independents will be excluded from **BARD** — quite the opposite, in fact; they'll be as welcome as ever. **BARD** will become a club for the big boys only if the indie decline to participate and let it do so... **George Michael's** *Listen Without Prejudice* already has a place on the mantlepiece for its first platinum award. Let's hope this is just the first of five dozen such albums in the run-up to Christmas... A pop quiz in aid of **Music Therapy** is being run at the **Swiss Cottage** on November 29. **Polydor**, **WEA** and **PMV** have already signed up; others can contact **Shirley Skelman** on 071-794 2677... The organisers of **New Music World** in **Glasgow** are being urged to become a bit more profit-conscious. Critics point out that while the charge for inserting a leaflet into delegates' packs is £25, the same service at the **New Music Seminar** costs \$1,800... **Brighton** Rock with **PolyGram**, company chairman **Maurice Oberstein** used a full half of his scheduled 30-minute sales conference closing address to detail the prospects for his releases this year... **New Phonogram** MD **David Cliphsham** introduced himself as the registration managing director... Former **CBS** and **Callup** man **John Mair** starts at **PolyGram**. Distribution this week as head of customer services... **Musicaid** was highly vocal in its presence at the **PolyGram** presentation.



THAT'S YA lot: The car park seemed the best place for Mute to sign a US label deal with Elektra.



AT LAST: Polydor marketing director John Waller gets the task millions have pleaded for. Bombolonia star Timmy Mallett is the recipient. Polydor's financial director Andrew Jenkins and Andrew Lloyd Webber have a giggle too.



DOING THE legwork: Pickwick executives shape up for the Nineties at their sales conference.



FANCY THAT: EMI MD Rupert Perry and Qureboys vocalist Spike contemplate swapping jobs during a gold disc presentation.

**MUSIC WEEK**

A Spotlight Publications Ltd publication incorporating King Record & Tape Retailer and Record Business 22-27 Ryder Street, London EC4R 3DF. Tel: 071-583 9199 Fax: 071-583 9149  
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 Subscription/Directory enquiries: Computer Post Office, 270-276, Elmwood Road, Alderley, Surrey, Cheshire SK9 3PR. Tel: Elexcom Business Publishing Communications to EMI Music... Bernard Chevry planning to invite Cannes hoteliers and restaurateurs to donate a percentage of takings to the Band Aid Trust during next Midem... Lightning Distribution celebrates its 30th anniversary.

# Don't miss the Autumn Product Special!

THE COMPLETE AUTUMN PRODUCT RELEASE SUPPLEMENT WILL BE PUBLISHED IN MUSIC WEEK OCTOBER 6th ISSUE

This comprehensive retailer guide will highlight what to stock over the key pre-Christmas period, detailing release dates, marketing details, TV and radio spend, etc.

To advertise your product in this essential Autumn product guide contact Andy Gray on 071-583 9199.

## Backtracking

Record Retailer, 16 September 1985  
**Deutsche Grammophon** announces that **Polydor** is to be made a company in its own right in the UK, plans including an extensive pop recording programme and enlarged A&R facilities. **Roll and Rennie** made first MD of newly registered **Polydor Records Ltd**... The BBC bans airplay of new protest single **Eve Of Destruction** by **Barry McGuire**... **Transatlantic** and **Folkways** labels switch to **Selecta** distribution... **Philips** launches a first in the pop field, including a 12-page booklet with the new **Dusty Springfield** LP. Everything's Coming Up **Dusty**.

**Music Week, 13 September 1985**  
 In his first sales conference as **CBS MD**, **Maurice Oberstein** announces £1m investment in artist development... Top-level reshuffle at **Chappell** coincides with plans for greater enforcement on contem-

porary catalogue rather than standards... Courtesy of **Saga Records**, reggae label **Trojan** returns from the ashes of the **B&C/Trojan** collapse... Launch of **DJM Safari** autumn campaign in which the company is offering a safari holiday to its top salesman and the top dealer.

**Music Week, 14 September 1985**  
**Tower Records** planning a smaller, specialist store in **Kenington, London**, to open six months ahead of its major new outlet on the **Piccadilly Circus** site of **Swan & Edgar**... The **Bron Organisation** sells the **Sydney Bron** and **Limble Tunes** publishing catalogues to **EMI Music**... **Bernard Chevry** planning to invite Cannes hoteliers and restaurateurs to donate a percentage of takings to the **Band Aid Trust** during next **Midem**... **Lightning Distribution** celebrates its 30th anniversary.

MARK LEWISOHN



# steve earle

and the dukes



the album - THE HARD WAY

**ALBUM OF THE MONTH - SELECT**  
Steve Earle is now riding both the mainstream and the wrong side of the tracks, nice work if you can get it. The Hard Way has passion burning throughout and should not be missed.  
♦♦♦♦♦ NEIL PERRY

**NEW MUSICAL EXPRESS**  
"The Hard Way" is easily the best record that Earle has done. It's got tons of urgency, has some fine poetic turns and is far more various than before. Tracks like Steve were born to run... and run. (8)  
STUART BAILE

**SOUNDS**  
"The Hard Way" is a breakthrough, a record that sets Earle up for his biggest time yet. Steve Earle was a major American songwriter before he ever made a record. "The Hard Way" is a remarkable return to form, the latest, finest chapter in his compelling, digressed songbook.  
RALPH TRATOR

**Q MAGAZINE**  
Like its predecessor Copperhead Road, an album to play for days on end.  
♦♦♦♦♦ JIM McMILLAN

## steve earle

and the dukes

plus support  
**ENERGY ORCHARD**

- september 5 wolverhampton · civic hall  
6 manchester · apollo  
7 glasgow · barrowlands  
8 liverpool · royal court  
10 nottingham · rock city  
11 cambridge · town exchange  
13 leeds · irish centre  
14 edinburgh · playhouse  
16 london · town & country club  
17 london · town & country club  
18 london · town & country club  
21 dublin · stadium  
22 belfast · superdome



the album - ENERGY ORCHARD

**Q MAGAZINE**  
What yesterday's rigged punks will make of the seamless, air-brushed production and shimmering seagray guitars is anyone's guess, but it's enough to deny a band with a singer called "Bad" their inevitable success.  
♦♦♦♦♦ HENRY WILLIAMS

**NEW MUSICAL EXPRESS**  
Imagine a band that combines the positive elements of Postcard Flowers with the lyrical imagery of Springsteen and you're nearly there. (8)  
TERRY STAUNTON

**THE GUARDIAN**  
This lot could be Ireland's biggest export since U2.  
ADAM SWEETING

# ENERGY ORCHARD

# on tour

MCA