

MUSIC WEEK



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Lewis quits R1 for EMI

RADIO ONE head of music Roger Lewis is to leave in November to join EMI as classical director after three years at the station.

The move comes six months after Lewis failed in his bid to become head of music at Radio Three but marks his return to the classical field, where much of his earlier career was spent.

His classical background includes experience as a conductor and as a horn player. But in 1981 he joined Radio Tests as a producer before moving to Capital Radio in 1984 and Radio One, as a producer, in 1985.

Lewis says his stay at Radio One has been "better than I had ever imagined" and describes criticisms by others of his involvement with the network's music policy as "part and parcel of the job".

"I am proud of what we have done managerially with Radio One and the impact we have made within the BBC. Our bottom line has always been to deliver the BBC the biggest audience possible and show a commitment to quality



ROGER LEWIS: return to classical field after three years

broadcasting and playing music across a wide range," he says.

Lewis's immediate plans for EMI's classical division are undefined but he hints at staff changes. "I cannot discount any structural changes in the division at a later date," he says.

On Lewis's departure, Radio One controller Johnny Beering comments: "He has been a guiding

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ON THE ROAD

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Charly Records launches its Roadrunner service

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How soundtracking is breaking new talent

MAKING IT BIG

A new attempt to boost the booking agency business

PolyGram leads classical market

POLYGRAM HAS leaped ahead of EMI to take the lion's share of a classical market still dominated by the labels' two prime movers.

Boosted by Luciano Pavarotti's success, PolyGram claims 66.7 per cent against 22.6 per cent for EMI, whose roster is led by Nigel Kennedy.

The figures from Gallup's full price survey for July to September do not include Pavarotti's huge selling in Concert collaboration with Placido Domingo and Jose Carreras.

The two labels' combined share of the market shows little change from April to June when honours were shared at around 43 per cent each.

The dramatic change does not extend to the Budget market >

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COMMENT

No-one expects straight-talking from a politician, but out and out hypocrisy is something else entirely.

Yet it is hard to think of Education Secretary John MacGregor and Arts Minister David Mellor in any other way after the past week's backdoor amendments to the Broadcasting Bill.

Both of them have recently posed as friends of the industry, Mellor addressing the BPI ACM in July, MacGregor performing the topping-out ceremony for the industry-funded School for the Performing Arts in Croydon just last week. Both of them offered fine words congratulating the industry on its contribution to the economy and its success in world markets.

Yet both belong to a Government which now seems set on undermining the industry.

In particular the latest attempt to "fix" the bidding for national commercial radio station franchises smacks of narrow minded elitism.

The industry must inevitably become more cynical about the advances of politicians. As one appalled md said this week: "Perhaps we should have tied our funding for the School for the Performing Arts to broadcast copyright revenues." Maybe then, they might have paid us some attention."

Government dashes industry's FM hopes

THE GOVERNMENT has shattered the plans of the music industry for a national commercial adult rock station.

A last-minute amendment to the Broadcasting Bill has led to fears that the prized FM frequency, due to be allocated to Britain's first independent national station, will go to a minority classical music station.

Record companies say the amendment makes a sham of the Shadow Radio Authority's summer consultations which attempted to find a definition of pop.

The amendment, tabled by Government spokesman the Earl Ferrers, expands on an earlier decision to reserve one of the three new stations to a non-pop station.

The industry and prospective bidders like Rock FM, backed by publisher EMAAP and concert promoter Harvey Goldsmith, had hoped that pop would be defined narrowly to leave the way open for an adult station playing rock.

The amendment scatches this hope by labelling virtually all modern music as pop.

The industry has reacted strongly to the amendment, which is almost certain to be passed.

RCA managing director Lisa Anderson says: "This is outrageous."

MCA managing director Tony Powell says: "I am absolutely appalled. A lot of people making decisions do not seem to understand our business."

Paul Russell, chairman and chief executive of CBS Records, says: "It's exasperating that a Government whose philosophy revolves around pragmatic enterprise cannot do more for a business that does so much for itself so successfully."

The row hinges on the allocation of the three national commercial radio franchises. Since one is reserved for speech, there can be at most only two music based services.

But there is only one high quality FM frequency available which is actually suitable for music.

By insisting that one of the two music services will be barred to

pop or rock broadcasters, the Government has effectively weighted the franchise contest in favour of classical music broadcasters.

Tim Schoonmaker, managing director of Emop Radio, one of the backers of the high-profile Rock FM bid, says Arts Minister David Mellor, who is piloting the Broadcasting Bill through Parliament, is promoting the interests of a narrow cultural elite.

"It is an example of a junior minister trying to impose his tastes on 50m people," he says.

But Shadow Radio Authority head of regulation Paul Brown says that even if the amendment goes through, an adult rock station could still technically win a franchise. The authority could allocate the non-pop station to one of the two available AM frequencies, he says.

"The Radio Authority has not yet considered that," he says, "but it will shortly be doing so."

The Broadcasting Bill is due to receive Royal Assent next month.

Bill may mean lost earnings

AN ELEVENTH-HOUR amendment to the Broadcasting Bill threatens to reduce the amount the music industry earns from radio and TV stations.

PPL, which collects copyright payments from broadcasters, says the measure is a potential disaster for the industry.

Chairman John Brooks says: "I hope it's all a mistake. The Government surely cannot realise the effects of what it is doing."

The amendment effectively says that a Copyright Tribunal arbitrating in a dispute between PPL and a broadcaster cannot rely on precedents except in the narrow field of statutory licences.

It makes broadcast copyrights a special case, says Brooks. "In the long term it will weaken them and record copyright owners are going to get smaller payments."

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Lewis quits

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force in the broadening of Radio One's output into more than just music and has been a particular champion of our new female DJs." EMJ's director of strategic marketing David Hughes — to whom Lewis will report — says the company had been looking "for quite a while" for someone to fill the newly-created position.

Stefan Bowen will remain as general manager of the division, reporting to Lewis.

Powell hits back: I believe in music

MCA BOSS Tony Powell has hit back at accusations that majors are more interested in making money than breaking new talent.

At the Dance Aid Trust awards lunch last Thursday, PWL chairman Pete Waterman stormed. "Majors don't give a shit about anything other than money."

But Powell, on stage to collect the best newcomer award on behalf of Adamski, retorted: "I run a major record company, and I believe in music, I believe in artists — that's why Adamski has got this award."

Other winners at the Dance Aid lunch were deConstruction for top dance single with Ride On Time; Arista for top dance album with Lisa Stansfield's Affection; Rhythm King, for top dance label; Pete Tong for top radio DJ and Graeme Park for top club DJ. The best songwriters were named as Lisa Stansfield, Ian Devaney and Andy Morris. The Steve Walsh Award for outstanding contribution to the Music Industry went to Stock, Aitken and Waterman.

OFI rejects claims of "coercive practices"

CLAIMS BY the Performing Right Society that TV companies are using "coercive practices" to exploit composers have been rejected by the Office of Fair Trading.

An investigation was launched after the PRS called for measures to stop TV companies demanding the rights to works commissioned for film or broadcast use.

PRS chief executive Michael Freegard says: "We are disappointed but not very surprised."

G&M blames collapse on PolyGram

THE OWNER of dance music wholesaler and distributor G&M is blaming PolyGram for the company's collapse into receivership.

Martin Hewitt claims his company's failure was a direct result of the major ending a deal, which amounted to 45 per cent of G&M's business.

PolyGram refuses to comment on the claims.

Hewitt says G&M was on course for a £7m profit when PolyGram withdrew its business in May this year.

"PolyGram refused to provide a letter of explanation. We were taken off the face of the earth and I don't know why," he says.

"We were moving 50 per cent of all their dance product and all their marketing people were still

getting their salaries," he adds, claiming that G&M was an "embarrassment" to PolyGram.

Mike Perch of Rhythm King, which is believed to have lost £40,000 as a result of the collapse, supports Hewitt's theory. "G&M was the only serious dance one stop and they were a big part of our success," he says.

Adam Mado of Sheffield-based label WAU/Mr Mado, which signed a distribution deal with G&M this year, says: "The dance one-stop supply shops who don't pay very well, who aren't meeting their overheads this year. G&M became too major-oriented, the majors panicked and the shops got word and decided not to pay them," he says.

Derek Jones, group credit man-

ager at PolyGram, declines to comment on the accusations, saying: "I don't think it's fair to comment on an account in receivership."

"When the receivers have a meeting all the creditors will be able to attend," he says.

Meanwhile, six of G&M's staff have since moved to import and overstocks wholesaler Panther Music which is looking to take the place of G&M in the market.

Deputy MD of Panther Trevor Reidy, says the company will be "more careful about who we deal with than G&M. They went down because they made too many mistakes."

The G&M creditors meeting is due in December. The receivers are Stoy Hayward.

2 Live Crew LP: US dealer convicted

THE CONVICTION under obscenity laws of a US record dealer who sold copies of a 2 Live Crew album is sending shock waves through the music industry.

The decision, which could lead to a one-year jail sentence and a \$1,000 fine, has provoked angry responses from industry organisations fearful of the implications.

Florida-based dealer Charles Freeman was convicted by an all-white jury for selling a sexually explicit album [As Nasty As They Wanna Be] that had been banned by a federal judge. Sentencing has

been set for November 2.

Jury instructions followed a US Supreme Court standard saying material could be found obscene if it had no artistic merit and appealed solely to prurient interests. A tape of the album was played to the jury.

After conviction, Jay Berman, head of the Record Industry Association of America, said: "It sets a terrible precedent. It has the potential for encouraging harassment, particularly of small independent retailers. This is not going to go away. We have to spread the view

that this is censorship."

Dana Kornblith, of the National Association of Record Merchandisers, said she hoped the ruling would be reversed on appeal. "Although 2 Live Crew may be offensive to some people, we don't consider it obscene," she said.

Luther Campbell, 2 Live Crew member and head of the group's label Luke Records, alleges racism is to blame. "I had figured the guy would be found guilty based on the jury that was chosen — five white women and one white man," he said.

Legal wrangle cooking over 'Kickin' rights

FOLK AND WORLD music label Cooking Vinyl is set for a legal battle over the name of its new dance label, Kickin' Vinyl.

It was launched this month by Pete Lawrence, who founded the Cooking Vinyl company, but boss of Kickin' Records, Pete Harris says Lawrence's sister label infringes his right to the name.

"I have explained my position to Cooking Vinyl and it is in the hands of my solicitor now," says Harris, who claims he registered Kickin' for his sole use last year.

"It's not beneficial to us or them to use the same name. If you are going to start a new dance label you have to find something fresh and attention-grabbing. This will only cause confusion," he says.

"I don't want to take legal action unless I am forced to," he adds.

But Cooking Vinyl director, Martin Goldschmidt dismisses Harris's claims as "ridiculous".

Says Goldschmidt: "It is as if International Business Machines sold International Computers it should change its name. It's ridiculous."



PETE LAWRENCE of Cooking Vinyl

"I can't see any confusion. How many people have heard of Kickin'? More people have heard of Kickin' Vinyl already and we haven't released a record yet."

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Market share

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PolyGram's 33.2 per cent keeps it slightly ahead of EMI, which claims 30.4 per cent.

PolyGram is mounting TV campaigns to back two new albums with strong cross over appeal, Julian Lloyd Webber plays Andrew Lloyd Webber and the mid-price compilation Essential Classics.

The Lloyd Webber album sees the cellist cover popular hits from his brother's musicals and will be piloted by a single, Variations 1-4.

Released on October 15, it comes on the heels of the Richard Clayderman plays Lloyd Webber album which sold 250,000. The Essential Classics compilation on Deutsche Grammophon follows the success of a similar EMI package, The Classical Experience.

● More market share details next week.

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Radio Radio closes down

THE RADIO Radio overnight programming service is closing down after just two years.

The service was originally set-up in July 1988 but the station says the poor advertising climate has led to the closure.

Original shareholders were Virgin (just under 40 per cent), GWR, YRN, Radio Forth and Radio Trent. In 1989, Virgin sold its share to Owen Oyston's Trans World Communications which took over the management of the service.

Renamed Radio Radio — The Superstation, the service has been broadcast from Piccadilly Radio in Manchester since December 1989.

CD prices up at Nimbus

NIMBUS IS putting up the prices of its classical CDs.

Full price discs are increasing from a dealer price of £5.95 to £6.45 — the company's first increase in three years, Nimbus claims. Sales and marketing manager Roger Boleston says recording costs are to blame.

K-tel buys share in Supertracks

K-TEL HAS bought a 50 per cent stake in distributor Supertracks which was originally set-up in conjunction with EMI.

Supertracks boss and former PRT general manager Ian Holloway has ended the deal with EMI to form a new partnership with K-tel and its new owner Ron Winter.

The operation will now move to K-tel's west London offices where it will continue to run autonomously handling K-tel's smaller distribution deals.

All existing distribution deals originally done via EMI will continue through the new partnership.

BRIEFS

● THE MEAN Fiddler has won its battle to open a fourth London venue after a local licensing committee overruled residents' objections. Mean Fiddler boss Vince Power now plans to open the 1,500 capacity venue at the former Old Grand Theatre in Clapham in January.

A local pressure group Battersea Against The Rock Venue had voiced fears that concerts would lead to a higher crime rate, drugs and litter.

● ISLAND RECORDS' head of A&R Nick Angell is being made a director just a month after joining the company. Marketing manager Alan McLane has also been appointed as a director in the changes made by Island managing director Marc Morab. "Alan and Nick are valued members of the team and appointing them to the board was an inevitable step," says Angell. Angell moved to Island after six years with Phonogram and McLane left Polydor to join Island three years ago.

WEA makes late play for music video market

WEA IS making a belated pitch for a slice of the music video market.

The company is launching Warner Music Vision with a package of releases on October 22, a decade after a similar video arm was set up by EMI and seven years behind PolyGram.

Ray Still, Warner Music Vision's vice-president, admits the new operation has been slow to arrive but adds: "The plot is now to be more bullish in music video. The market was not as fast growing as people anticipated four or five years ago but, that said, it's a serious business now."

The division's first releases are longforms featuring Aerosmith, REA, Neil Young and Lou Reed. Greatest hits compilations from Madonna and A-ha plus a live concert tape from Simply Red are expected before Christmas. There are also plans to move into the Laserdisc market and Still reports that 50 per cent of all WMV releases are expected to be available on Laserdisc by 1992.

"We've got a backlog of hit videos that we've never really attempted to market in a software form," he says. "We can now offer our artists a real presence in the market, not just on CD and cassette, but video as well."

Warner Music Vision is to be



STILL: 'Bullish' entry into the music video market

based of Warner Music International's Baker Street offices and Still, who was director of US labels and promotion at WEA, stresses it is to be a global operation.

Warner Music Vision is describ-

ed as a completely separate entity from Warner Home Video. "They are in the film business, we are in the music business," says Still.

● See next week's video for further details.

Increased profit protects Chrysalis from recession

CHRYSLIS SAYS substantial profits last year will help the company continue to grow around the world and survive the UK recession.

Speaking at the company's sales conference, chairman Chris Wright said Chrysalis — whose turnover rose from £13.9m in 1988/89 to £21m in 1989/90 — is now in an "extremely healthy position".

"We now own the freehold of our own corporate headquarters and, unlike almost all of our corporate competitors, we do not have huge bank borrowings of the current exorbitant rates of interest," he said.

"We are perfectly equipped to weather out anything this current storm can throw at us. You need have no worries that your company faces any hardships from this quarter," he told staff.

As well as an increase in A&R staff in the UK, Chrysalis is enlarging its A&R operations in the US and Australia, said Wright. The company's black/street music interests are being expanded in the US under the direction of Ed Stinkland.

Wright added that in Australia the A&R base is being revitalised by a joint operation with EMI headed by Neil Brodsky.



FIGHTING RECESSION: From left, John Sykes, president Chrysalis Records US; Joe Kiener, vice-chairman Chrysalis US; Paul Conroy, president Chrysalis International and Chris Wright, Chrysalis chairman

Third BID looks to be biggest yet

THIS YEAR'S Berlin Independence Days is set to become the most significant yet with representatives from eastern and western Europe gathering together.

The event, the third, takes place on October 23-25 and discussions will focus on how to make the most of the awakening markets in east European countries.

Attendance is expected to top last year's 1,438 and 471 firms represented. More than 135 bands will appear in 15 venues. This year, there will also be an increase in the number of east European acts.

The event is subsidised by the Berlin Senate in a bid to develop the independent sector.

Contact Brian Leafe on 081-960 1871 for more details.

Maxwell sells MTV stake

● ROBERT MAXWELL is selling his 51 per cent stake in MTV putting an end to a partnership that began when the music video channel launched in 1987.

Neither party would comment on whether any offers had been made for the shareholding.

World BRIEFING

NEW YORK: The record industry's worldwide growth rate will slump to just 2.3 per cent next year, compared with 5.5 per cent this year, according to investment analysts at Shearson Lehman. But the industry will bounce back in 1992 with growth of 6.6 per cent, says analyst Raymond Katz. His report suggests recession could artificially depress the collapsing vinyl LP sales (see WASHINGTON DC), and delay further expansion of CD and the impact of digital audio tape. The report predicts worldwide sales across all formats will hit 3.8bn units this year, up 31 per cent on 1989. CDs sales will rise 34 per cent to 806m units with the US, Japan, Germany and the UK accounting for 75 per cent of all CD sales. Cassette sales are set to rise to 1.6bn units. The report says the US accounted for 27.5 per cent of worldwide sales by volume and 34.5 per cent of worldwide sales by value (at retail prices) in 1989.

WASHINGTON DC: The vinyl LP is on its last legs, according to latest figures from the Recording Industry Association of America. Shipments dropped a massive 68 per cent to just 3.6m units in the first half of this year compared with 17.5m units in the same period last year. In contrast, CD shipments grew 36 per cent to 132m units. Overall, there is little sign of recession in the US with shipments up 16 per cent by value and nearly 11 per cent by volume in the first half. Shipments hit 424m units worth \$3.5bn in the six months to June. The figures include music video for the first time. The first half total was 4m units worth \$75m.

RIO DE JANEIRO: UK artists George Michael, Robert Plant, Lisa Stansfield, Billy Idol and Yaz are all set to play at what is being billed as the world's biggest rock festival. Rock In Rio II will take place over 10 days in January at Rio's 170,000 capacity Maracana Stadium with a potential worldwide TV audience of 500m. Promoter Robert Medina has sold sponsorship rights to Coca-Cola in a bid to defray production costs estimated at \$17m.

MELBOURNE: Coca-Cola is launching a A3M sponsorship deal to support the development of contemporary music in Australia, in conjunction with Ausmusic. The campaign includes an ad featuring Kylie Minogue and a special promotion for an Australian music day on November 24.

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In 1988, over 1000 music professionals and 260 representatives of the international media attended the first Berlin Independence Days Seminar. 1989's attendance rose by 23%, as a total of 47 firms spent three days milling together and mulling matters over. It's proof indeed that Europe has long needed an independent conference, since a majority of the creative and business impetus in the independent sector has come from the continent, a notion which the recent dance music explosion has only reinforced. Since BID '89, revolutionary events in Eastern Europe have made Berlin an epicentre for the nineties, so where better to discuss the problems and possibilities relating to those newly awakening markets, as well as the rapid approach of the Single European Market in 1992?

The UMBRELLA organisation firmly believes that BID has already become an essential date in the music industry calendar. There will be the usual exhibition facilities, studio workshops, educational and provocative panels (previous subjects include Why Can't Distributors Stay In Business?, Raving About The Dance Music Debate; How To Get Through The European Rand Minefield; and Why Is All German Music Crap?) and up to 100 FREE concert showcases to more than fill your diary, without the heat of a New York summer. Only the discussions and deals will be hot. The times they are still a-changing.

Further details from our UK representative:
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ANALYSIS Brought to book

by Paula McGinley

ONE OF the first goodwill cards to arrive at the offices of newly-formed Primary Talent International (PTI) came from Norwegian Promoters, Rune Lem Gunnar Eide: "Congratulations, gentlemen, I'm glad to see you've finally got your acts together."

The words could hardly have been more appropriate. A booking agency's strength lies in its roster and with a cache of 175 artists, PTI has swept away the UK cottage industry approach to business along with the shabby image of agents scrounging deals in club foyers.

The amalgamation of the World Service Agency, the Station Agency and the Foundation Agency last week (MW Oct 6) and the creation of PTI is something of a tribute to the big-is-beautiful philosophy, a principle preached in the US for years. At PTI, 20 staff are on hand to administer activities, including a nucleus of seven agents, and the company is now in a position to claim 20 per cent of the UK market.

Until now, booking agents in the UK operated as small units, known in industry parlance as boutiques, constantly dividing and moving into other areas, when the business got too big to handle. This left them vulnerable to the vagaries of the market place and the whim of their clients. And although there seem to be a plethora of agents working today, only a handful are accorded a great deal of respect.

Booking tours is not an easy business. Unlike the US, with its 30,000 seat venues and mammoth 40 week shows, the UK and even European market does not hold vast fortunes. And if a client does not tour, there are no album or publishing royalties to fall back on. "Our job is that of negotiator, deal maker and policeman to monitor the sale of tickets," says Cori Leighton-Pope, agent at Prestige.

"We are seen, rather scathingly, as Mr 10 per cent men but we offer a necessary service for a small act wishing to make it big in an exciting business," he says. "Increasingly an agent and a promoter are one and the same person, although most of the older agencies are keen to maintain the distance."

Essentially, the agent negotiates with management and the promoter to represent an artist's live work in a certain geographical area. At some point before a new album is completed they discuss the length and objectives of the forthcoming tour and organise locations and routes and negotiate show fees. It is also up to the agent to issue contracts, collect deposits and calculate the tax requirements for each country visited. And long after the tour is over, there are various financial loose ends that need resolving.

It is up to the agents to take bids from promoters for each tour. Invariably, the highest bidder succeeds, although there is a degree of loyalty to promoters who have already worked with the artist. The promoter puts up the capital risk, while the agent's role is more of

BRITAIN'S BIGGEST BOOKING AGENTS

Booking Agent	Principal Clients
The Agency	Rolling Stones, Pink Floyd, Status Quo, Sinead O'Connor, The Pogues, Public Enemy
Asgard	Tanita Tikaram, Anis Baker, The Beloved, Dusty Springfield, Hot House Flowers, Tom Waits
International Talent Booking (ITB)	Whitesnake, Diana Ross, Wilson Phillips, The Mission, Aerosmith, Alanah Myles
Prestige Talent	Sing, Bryan Adams, Black Sabbath
Primary Talent International (PTI)	Adamski, Julia Fordham, Courtney Pine, Kylie Minogue, The Cure, Depeche Mode
Solo	Phil Collins, Paul Young, Big Country, The Stranglers, The Ramones, Meat Loaf
Value Added Talent (VAT)	Erasure, Jimmy Somerville, Edwin Collins, The Man From Del Monte
Wasted Talent Artistes Agency	Aswad, The Eurythmics, REM, Talking Heads, Simple Minds, U2

a stockbroker. Ultimately, the agent is out to make the most money for the artist and therefore himself, picking up 10-15 per cent commission.

The symbiotic relationship between agent and promoter is obviously crucial as Neil Warnock, managing director of The Agency, comments: "A promoter is only as good as the last show he did for us and, therefore, if he does well he shouldn't feel threatened because we'll put him again," he says. For their part the promoters also abide by an unspoken allegiance to particular agents. "Some agents do a good job and others don't, so you avoid working with them again," says Pete Wilson, promoter for Harvey Goldsmith Entertainment.

"The budget is really the bottom line but certain agents look after their acts better."

The US booking agent has taken a more corporate line for many years; as UK outlets fragmented, their US counterparts formed conglomerates. Today their expertise is not restricted to rock 'n' roll; organisations like the William Morris Agency, ICM and CAA deal in entertainment across the board, taking in film, theatre and television. If UK outlets are a corner shop, then the Americans offer a hyper-market.

PTI recognises the strength of the US agent and although the new organisation follows US thinking rather closely — a large roster of artists and agents with an administrative centre surrounded by satellite offices — the company is not aiming to do battle.

Primarily, the decision to form PTI was to strengthen the position of its agents, Martin Hopewell, co-founder and partner at the new

company, says: "I actually think that forming PTI was an incredibly smart, shrewd move. It's only in England that people are asking why we have done it. In America that wouldn't even flinch."

According to Hopewell, the bigger the agency the more scope there is to diversify — the inclusion of The Foundation's dance clients is a prime example — and the more security and kudos it offers its agents.

He also hopes that a bigger organisation will have more clout when it comes to addressing industry issues, particularly the fact that US agencies are able to avoid UK outlets and book their artists directly into Europe, something which is not reciprocated in the States.

"If you have a larger share of the market then you have a greater say in the way the market conducts its business," he says. "We won't be pussy cats when it comes to dealing with the Americans. It's unfair that we can't book our acts over there and a bigger organisation like ours can let them know how the UK industry feels. PTI will give the Americans something to plug into rather than going over the head of."

As for PTI, this is only the beginning. Although the company is barely a week old, there are long term plans to break into film and TV and to recruit other agents and support staff to join them.

Reactions to the formation of PTI have so far been very positive, despite the fact that some agents are wary of joining forces with perceived competitors and argue that service net size is at stake. However, safety in numbers is fast becoming the most sensible motto for the one man agent to whom the dilemma is a long-term quest should I merge, but with whom.

ENLIGHTENMENT

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COUNTRY

The man in black is back

by Mal Peachey

THE LEGEND of Johnny Cash, "The Man in Black", is well large on the horizon of popular US music of the twentieth century. Ostensibly known as a country music star, there have been many rock and pop stars of the past and present who have found inspiration in the works and deeds of the former farmer's boy from Arkansas.

1990 is Cash's 35th year as a singing star but it has also been one of his least active years. When he eventually arrives in the UK on October 15, it will have been at the third attempt. Twice previously this year plans for a Cash tour have had to be scrapped due to his ill health. However, meeting him at his "House Of Cash" in Johnny Cash Parkway, Hendersonville, Tennessee, there is little physical sign of the ills that have dogged him for the past six months.

"I feel better than an ever physically," he draws in a voice that is remarkably close to his growling singing tone. "My blood pressure's fine, I've had no trouble with my heart." He underwent bypass surgery late in 1989. "The only problem at the moment is my jaw painin' me a little."

At the end of January Cash had his jaw mistakenly broken by his dentist while having wisdom teeth removed. "It was a very compound



JOHNNY CASH: 35 years in black and white

fracture which can take six to eight months to heal — which it has taken me," he explains. Or, half explains. Cash at first refused to admit that he would take that long to heal, so he went on the road in March with old pals Willie Nelson, Waylon Jennings and Kris Kristofferson as the Highwaymen.

As Cash explains, "The metal plate which they put in my jaw didn't take and became infected. So, they took out the plate and wired me together for eight weeks. It was an ordeal." Of course the only thing which the famously tough singer complains about is not being able to work. "This is the longest I've ever had. I can't stand it, I wanna work!"

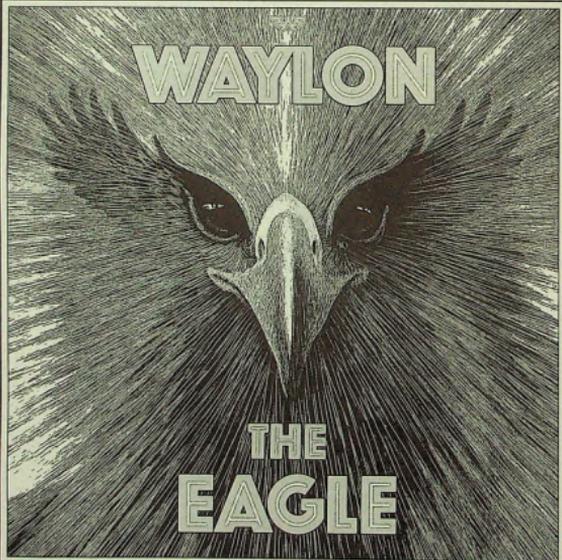
The extended rest Cash has had to endure has meant that the LP *Boom Chicka Boom*, released in May of this year, has gone largely unpromoted. However, PolyGram is re-promoting the record with press and radio ads to coincide with Cash's visit. The record follows closely the precedent set by Cash's second PolyGram LP *Classic Cash* in so much as it is a celebration of just what made his "sound" so familiar.

"Simplicity is the name of the game for me these days," he says. "No matter what new material I have written over the years, people have always wanted to hear the classic Cash songs done with the simple four-piece band." And that is what he has returned to, with almost startling success. When CBS dropped Cash back in 1985, it was true that he hadn't made a decent or truly successful LP for that label since 1977's *Roadability Blues* — and that was something of an anomaly since it was the only Cash LP of the decade to be universally acclaimed.

"Other people thought that they knew how to make a Johnny Cash LP, so I let 'em do it for me," is his explanation of the dismal series of sugar, over-produced LPs which failed to provide any hits during the Seventies and early Eighties and led to CBS dropping him from its roster. Which, if the reaction of a sold-out Albert Hall of last year was anything to go by, that was CBS's loss, not his.

"That night in the Albert Hall was great," remembers Cash, "In the States I always seem to have new, young fans turning up at gigs, and it's especially gratifying when it happens — especially in London." The gig was almost half made up of people seemingly too young to know what Johnny Cash did for a living, yet he got an ecstatic reaction. He also got Elvis Costello, friend to former Cash son-in-law Nick Lowe, to contribute a song to *Boom-Chicka-Boom*.

Given the strong material on *Boom-Chicka-Boom*, and Cash's status as a legend, there is little to suggest that this, and subsequent visits will not be sell-out successes. At 58, Cash still seems invincible. The voice is as strong as ever, as is his commitment — to music, various good causes and staying out of trouble. With his wife June Carter and son John Carter-Cash with him, Johnny Cash knows he is on to a very good thing.



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- 3 **THE COLLECTION**
Jim Reeves Collector Set CCSJ 183 (BMG)
- 4 **THE KENNY ROGERS STORY**
Kenny Rogers Liberty ENT97 (F)
- 5 **ANTHOLOGY**
Kenny Rogers Caroleaux VSRP 148 (F)
- 6 **THE VERY BEST OF DON WILLIAMS**
Don Williams MCA MCG 4014 (F)
- 7 **IT'S GOTTA BE MAGIC**
Doo Williams Pickwick PWS 55 (F)
- 8 **ANNIVERSARY - 30 YEARS OF HITS**
Tina Turner Epic 430721 (C)
- 9 **DOLLY PARTON'S GREATEST HITS**
Dolly Parton RCA PL90407 (BMG)
- 10 **SPECIAL COLLECTION**
Alan Murray Capitol CSJ 3112 (F)

L e d Z e p p e l i n



R e m a s t e r s

THE OTHER CHART & R INDIES

TOP 20 SINGLES

1	GROOVY TRAIN The Farm	Mercury/MCA 102 (7)
2	THEN The Charlatans	Shoutan Tone SF 74 (8)
3	WORLD IN MY EYES Depeche Mode	Mercury/MCA 102 (7)
4	THREE SONGS Wedding Present	BCA (CA 4421) (8)(9)
5	FALL EP The Fall	Creston/CBSIO (7)(8)
6	RIGHT HERE, RIGHT NOW The Roots	Fossil/FOOD (8)(9)
7	MAKE IT MINE The Stranglers	One Little India (CA 177) (7)
8	EPIC Falko No Mera	London (CA21 28) (7)
9	FOOL'S GOLD/WHAT THE WORLD IS WAITING FOR The Roots	Shoutan Tone SF 74 (8)
10	WHAT TIME IS LOVE? Heart The Children Of The Revolution	KLF Communications KLF 904 (8)
11	SO RIGHT The Roots	Virgin VS 1280 (7)
12	SOMEBODY'S BROTHER Energy Collective	MCA/BCA 1443 (7)
13	PERSON CRUISE CUD	Imaginary/MRAGA 01 (A1) (A7)
14	SUMMER IN SIAM The Roots	Pagan Mahara VS 513 (8)(9)
15	ICEBLINK LUCK Cypress Hill	4AD CA0 0011 (8)
16	TIMELESS MELODY The Roots	Gulf Dawn GOLA 1 (7)
17	HEY VENUS The Roots	Virgin VS 1280 (7)
18	PSYCHO COUCH Earl	Nice Fusion 1833 (7)(8)
19	ROCK 'N' ROLL NIGGER (EP) Earl	Love/LA2 20 (8)
20	LOVER/MONEY Don't Read Network	Mercury/DNS 5 (7)

CHART COMMENTARY

The Farm's Groovy Train retains the top spot in this week's Other Singles Chart, with five new entries liberally littered through the chart to add a speck of variation. Highest new arrivals come from **Jesus Jones**, the darlings of the rock-goes-dance scene, with their new EP *Right Here, Right Now* arriving at number six. At 11 **The Railway Children's** melodic pop rock returns with *So Right*, closely followed by **Energy Orchard's** Somebody's Brother at number 13. The final new entry comes from the recently returned to the independent sector **Earl** with *Psycho Couch*.

In the albums section of the Other Chart, **Fields Of The Nephilim** blast into the top position with their moody and melodic new album *Sinners*, while **New Model Army** return to the albums world with impurity at number three. At six **Lard's** extrovert antics on *The Last Temptation Of Reid* get a look in, and at eight, Welsh purveyors of the blonde wave of positive, **The Darling Buds** return with their second album *Wink*. **The Darlings** *Buds* return with their second album *Wink*, **Crowdedhouse** and of 10 **The Mega City Four** ask who Cares Wins, while at 15 **The Fatima Mansions** offer *Viva Dead Ponies*.

TOP 20 ALBUMS

1	ELIZIUM The Roots	Reggae/Bangor/BCA 113 (8)
2	HEAVEN OR LAS VEGAS The Roots	4AD CA0 0011 (8)
3	IMPURITY New Model Army	EMI BAC 3381 (8)
4	OVERGOD The Soup Dragons	New Tunes/UKA SDOURP 1 (8)
5	THE KEAL THING The Roots	Mercury/MCA 102 (7)
6	THE LAST TEMPTATION OF REID The Roots	Alternative/Tenochtitlan VIBUS (A) (7)
7	BOSSANOWA The Roots	4AD CA0 0011 (8)
8	CRAWDADDY The Roots	Epic 4078121 (8)
9	GOLD MOTHER The Roots	Fantasia B41891 (7)
10	WHO CARES WINS The Roots	Decca DS 15 (20)
11	RITUAL DE LO HABITUAL The Roots	Warner Bros WX 258 (8)
12	45 R4 The Roots	Reggae/Bangor/BCA 111 (8)
13	LOVE FOR ALL The Roots	Fantasia B41891 (7)
14	THEE UPS Living Colour	Epic 448783 (7)
15	VIVA DEAD PONIES The Roots	Kilchoyane/BWP 13 (A)(7)
16	LIFE The Roots	Cow/MCA/DUNG 8 (7)
17	GOO The Roots	Gulf/Tone 7799247 (7)
18	LOVE The Roots	Arbitro 7262121 (7)
19	TRIANGLE Depeche Mode	Mercury/MCA 102 (7)
20	HARMONY OF CORRUPTION The Roots	Fantasia B41891 (7)

Compiled by Music Week from Gollup Data

T R A C K I N G

Dave E Henderson

THROUGH THE general success of the likes of The Stone Roses, it seems to be a late '91 trend towards the blurring of pop music's boundaries. The likes of The Mad Jacks, The Spoons and many more have attracted an eclectic range of musical styles, creating sounds that are universally commercial while still bearing the hallmarks of creativity, innovation and the spirit of being different. It's the very idea of doing something that is different. Commercial success for a seemingly flawless collection of latter-day descendants of The Stone Roses et al is not far off and this week's first two items certainly bode well for future. **Rare** are one such group... and **Blair 1523** are another. Whereas **Rare** offer more of the direct line influence of the Roses — offering an artier aside due to their collective backgrounds — **Blair 1523** slip in everything from Pink Floyd psychedelia to power pop to make their debut one of great substance. **Rare's** Set Me On Fire 12-inch on the *Selena* label through APT has already been singled out in *Music Week* as being of note and **Blair 1523's** four track untitled EP on Wilde Club Records through Backs and the Rough Trade Group certainly deserves similar rewards.

ALSO RUBBING shoulders with the Stone Roses were Dutch group **The Serenes**, who supported the Americans on a recent trip to the Milky Way Club in Amsterdam. They were critically acclaimed for their performance as the Lennon and McCartney of the lowlands, a distinction that might be taking their next pop music a little too far. However, those in search of the kind of wispy post-noise strumming of yore could do worse than invest in the group's debut album *Barefoot And Pregnant* on Antler/Subway through the Rough Trade Group. Also from Antler/Subway comes a sound more synonymous with the label's austere Eurobeat roots. **Code Industry's** new album, *Method Of Assembly*, holds all the rumbling hallmarks we come to expect from another style of music that seems to be finally gaining its share of commercial success with the likes of Nitzer Ebb and Meat Beat Manifesto having taken it to new audiences. That progress has been helped by **Lux Van Acker**, who has turned up in more than a few throbbing ensembles as well as having taken the production controls in the cause of the music. His latest efforts arrive on the Antler/Subway sister label *World Domination* under the group title of **Danceable Weird Shit** with the simplistic title *Here's The Record*. Ranging from the busy and aggressive to the swing groove of metallic reggae, Van Acker sounds like a Tesco version of Adrian Sherwood, the tackier moments adding even more credit to his reputation. On another Antler/Subway subsidiary, **Martyn Bates** — former vocalist with *Eyeless In Giza* — re-

leases a new solo set called *Stars Come Trampling* under the Integrity logo, and pretty melancholy and introspective it is too.

THE BURNING question, some 20 years after the death of Jimi Hendrix, is, do we really want a band to cover all his songs and do a nationwide tour? Do we want them to be called **Hendrixers**? And, even more to the point, do we want an album of their versions? Well, stranger things have happened. **Electric Hamsterland**, by The Hamsters on Oh The Beach Records through Pinnacle, features *Purple Haze*, *All Along The Watchtower*, *Foxy Lady* and plenty more.

ON THE dancefloor, **Massive's** Kingdom Of Love 12-inch on Debut through Pinnacle, gets things off to a pretty moody groove. A reggae-influenced soul song, it features the exquisite vocals of **Jackie Rowe**. Similarly low-key is **One's** 12-inch *I Believe on Washing Well through Backs and the Rough Trade Group*. Featuring ex-B Movie vocalist **Steve Hovington** it is well in the mould of *The Beloved*. **KSD's** *Maniac on Step Off* through the Rough Trade Group is finally released after much pre-releasing talk and it has been worth the wait. Finally, **Enma Haywood's** *Get To Know You Better* is released on Boss Records at the end of October.

ON A more classic dancefloor, **The Motors** — prime funk influences for many a modern day DJ and the predecessors of the Neville Brothers, as they're featured both Art and Cyrille Neville — have an album of previously unused material released on Special Delivery through Revolver. Titled *Good Old Funky Music* it features the group on both ballads and more uptempo, boogie material. Also from Special Delivery comes **Rhythm, Blues, Soul And Grooves from Bobby King And Terry Evans**. Both King and Evans hail from Ry Cooder's backing band, and as with their last album, *Live And Let Live* which is also on Special Delivery, the new set features Cooder.

ON A louder note, **Reelin** thrash it out from Milwaukee with *Society*, their debut album on Roadrunner, through Pinnacle. **Faster** still is **The Great Kat's** *Dissection of Beethoven* and the classics in general on the thrash-happy album *Beethoven On Speed* on Roadrunner sister label Roadrunner, and on another Roadrunner wing comes **Senator Flux's** debut album *The Criminal Species*, which follows their very fine debut EP for the label mentioned a couple of weeks back. Fine rock music with an exciting mix of sounds and some neat melodic sections to make it all hang together.

THE NEW **Fast Automatic Duffields** release their fourth single, their first for Play It Again Sam through APT. After the classic, pointed politics on *Music Is Shite*, the newies, *Fishes Eyes*, flows with a new found positive sound and should see them further enhance their growing reputation. Also hot and healthy with a commercial edge is **Spin's** *Scratches (In The Sand)*, their debut single for the Foundation label through the Rough Trade Group, while labels **The Caratulus Race** have already moved onto bigger things with the release of their debut album for the label and that is called *Hangover Square*. The reasonably unheard of **Edith Strategy** — a five piece from south London follow up their debut single, *Going Up*, with a startlingly good debut album for Big Cat. Called simply *Edith Strategy* it utilises a whole household of instruments to create a unique sound which supports the twisted, haunting vocals of Isabel Davies. Certainly an album worth investigating.

ON AN international slot, Finland's **22-Pistepirkko** release *Bare Bone Nest* which comes with the threat that it is a rhythm and blues/rock/funk sound. Mixing uncomfortable elements of The Cramps, The Fall and all points in between it certainly suggests that there's more to Finland than a series of half-baked punk bands. Distribution in the UK is through *Sonnet/Alligator*.

INTERNATIONAL

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ROCK AND ROLL
THE BATTLE OF EVERMORE
MISTY MOUNTAIN HOP
STAIRWAY TO HEAVEN
THE SONG REMAINS THE SAME
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NO QUARTER
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RHEINIS
CELEBRATION DAY
TRAVELLING WIVES IN THE HILLS
HEY HEY WHAT CAN I DO

WHITE SUMMER / BLACK MOUNTAIN SIDE
BLACK DOG
OVER THE HILLS AND FAR AWAY
IMMIGRANT SONG
BATTLE OF EVERMORE
BROWN SNAKE TOMP
TANGEBINE
GOING TO CALIFORNIA
SINCE I'VE BEEN LOVING YOU
D'YER MAKER
GALLERS WALK
CUSTARD PIE
MISTY MOUNTAIN HOP
ROCK AND ROLL

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Description (track) Timing/Dealer Price		
1	PAVAR/DOMIN/CARRER: In Concert Music/1hr 26min/E10.43	PMV/Chan 5 CFV 11122
2	HERO TURTLES: ... It All Began Children's Cartoon/50min/E6.95	Abbey Home Ent. 59032
3	COCKTAIL Drama/1hr 29min/E6.95	Touchstone D406662
4	NEW KIDS ON THE BLOCK: Step By Step Music/55min/E6.95	CMV 49869.2
5	RED HEAT Action/1hr 40min/E6.95	RCA/Columbia CV 11622
6	HERO TURTLES: ... Killer Pizzas Children's Cartoon/43min/E6.95	Abbey Home Ent. 59012
7	DIE HARD Action/2hr 6min/E9.04	CBS/Fox 1666.50
8	BLACK ADDER GOES FORTH: Private Plane... Comedy/1hr 27min/E6.95	BBC BBCV 4350
9	LAND BEFORE TIME Children's Cartoon/1hr 6min/E6.95	YHR 1385
10	KICK BOXER Martial Arts/1hr 37min/E6.95	Entertainment in Video EVS 1033
11	BLACK ADDER GOES FORTH: Captain Cook... Comedy/1hr 29min/E6.95	BBC BBCV 4349
12	THE BFG Children's Cartoon/1hr 28min/E6.49	Thames TV 8106
13	PAPILLON Drama/2hr 44min/E4.17	Cinema Club/Video Coll. CM 1120
14	DEACON BLUE: The Big Picture — Live Music/1hr/E6.95	CMV 49833.2
15	ROGER WATERS: The Wall — Live Music/2hr/E6.95	PMV/Channel 5 CFM 2648
16	GASCOIGNE'S GLORY Sport/1hr/E6.95	Stylus SV 2719
17	CALLANETICS Special Interest/60min/E6.95	VHR 1335
18	ALIEN NATION Music/2hr/E6.95	CBS/Fox 1585.50
19	INDIANA JONES AND THE LAST CRUSADE Action/2hr 16min/E9.04	CFC VHR 2372
20	SHANKLY Sport/1hr/E6.95	Telstar TYE 4008

© CIN. Compiled by Gallup for Music Week and the BBC.

Nigel Grierson: art house brushes with mainstream

by Adam Blake

WHEN CBS video commissioner Steve Hodges teamed Nigel Grierson last year, he had made a brave move in a business often criticised for playing safe.

Grierson is best known for his haunting and provocative work with Block and David Sylvian. His style suggests many hours spent in darkened rooms digesting the films of Tarkovsky and Bunuel, and is far from the mass market appeal of Bros. Fortunately for Hodges, Sister was an effective clip, capturing the mood of the mournful track with the vocabulary of fine art cinema.

"I saw it as a challenge," says Grierson, who has repeated the trick with Cliff Richard and The Beloved.

Grierson's brushes with the mainstream are now likely to be more frequent. He has just signed a worldwide commercials and music video deal with Limelight Films, which should see his career gaining a higher profile.

Besides his videos, Grierson is known for his work as a sleeve designer for 4AD Records, whose visual image he largely created. A graduate of the Royal College Of Art, he has a degree in photography and a PhD in film. Forging his own design company, 23 Envelope, while still a student, Grierson designed sleeves for The Cocteau Twins, Yazoo and The Mostofal Co. Now directing full time, he hopes to eventually move into feature films, but describes his immediate ambition as "getting the right song to work with."

"What I'm trying to do with the videos is make a product that you can watch more than once, that you can continually look at," he says. "I shoot a lot of footage and then it's all in the editing where I'm trying to follow the sentiments of the music as much as possible."

Besides video, he tends to be short on words, in naturalistic settings. He uses strong elemental motifs — fire,



IMAGES SUCH as these, created for Black, have given Nigel Grierson a reputation for the arty

water, rocks, sand — and more often than in monochrome.

"I prefer black and white because it immediately abstracts things but, on the other hand, you can get more realism as well."

Currently working with budgets between £40,000 and £60,000, Grierson says his style is not dictated by cash. "If somebody suddenly gave me twice the budget I'm used to I would just use it to try and per-

fect what I'm doing, all those little details you can get right," he says.

Grierson's aim is to create a new kind of pop video, one in which the visual image not only promotes the song it accompanies, but also complements it.

"Videos that directly illustrate lyrics are, to me, for the hard of hearing," he states. "If it's there in the song what's the point of making a meal of it?"

MUSIC VIDEO

Description Timing/Dealer Price		
1	PAVAROTTI/DOMINGO/CARRERAS Live (14 tracks/1hr 26min/E10.43)	PMV/Channel 5 CFV 11122
2	NEW KIDS ON THE BLOCK: Step By Step Competition (13 tracks/55min/E6.95)	CMV 49869.2
3	DEACON BLUE: The Big Picture - Live Live (1hr/E6.95)	49833.2 CMV
4	ROGER WATERS: The Wall - Live Live (23 tracks/2hr/E6.95)	PMV/Channel 5 CFM 2648
5	THE WEDDING PRESENT: Punk Competition (13 tracks/50min/E6.95)	BMG 790 436
6	TINA TURNER: Foreign Affair Competition (10 tracks/73min/E6.95)	PMI MVP 99 087.2
7	ERASURE: Wild! Live (23 tracks/1hr 30min/E6.95)	BMG 790 407
8	PHIL COLLINS: Singles Collection Competition (14 tracks/55min/E6.95)	Virgin VMD 594
9	NEW KIDS ON THE BLOCK: Hangin' Tough Live (55min/E6.95)	CMV 49030.2
10	FAITH NO MORE: Live At Brixton Live (1hr 6min/E6.95)	PMV/Channel 5 0825343
11	CHRIS DEBURGH: High On Emotion Live (1hr 16 tracks/1hr 20min/E6.95)	A&M/Channel 5 AMV 871
12	LUCIANO PAVAROTTI Live (1hr 17min/E6.47)	Music Club/Video Col MC 2053
13	GLORIA ESTEFAN: Homecoming Concert Live (15 tracks/1hr 20min/E8.34)	Capitol 49017.2
14	PINK FLOYD: The Wall Competition (13 tracks/1hr 35min/E6.95)	PMV/Channel 5 CFM 08762
15	KNEBORTH THE EVENT VOL 2 Live (11 tracks/1hr/E6.95)	Castle Music Picture CMP 6027
16	RED HOT CHILI PEPPERS: Psychedelic Live (9 tracks/40min/E6.95)	PMI MVP 99 1237.3
17	UB40: Labour Of Love II Competition (14 tracks/1hr/E6.95)	Virgin VMD 847
18	TINA TURNER: Break Every Rule Competition (13 tracks/1hr/E6.95)	PMI MVA 082
19	KYLE MINOGUE: On The Go...Live Live (55min/E6.95)	Video Collection VC 4093
20	QUEEN: We Will Rock You Live (21 tracks/1hr 30min/E3.47)	Music Club/Video Col MC 2022

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R E V I E W S

THE WEDDING PRESENT: "Punk. BMG Video. 790 436. Running time: 50 minutes. Dealer price: £6.95.

Comment: Having provided some of the whitest and brightest singles of the mid-eighties indie boom, Yorkshire's Wedding Present went on to join RCA and refine their hard-core-punk pop. This 13-track video captures them at various stages of that rise to success, in no particular order, and combines promos with live footage and home movie clips. Produced and directed by the delightfully named Swivel, it may not be the most technically proficient work but it does manage to show the character of the band — a group that does what it does for the fun of it. Their sense of humour is evident throughout the video, even during the live performance sequences, and it is the sheer energy and vital-

ity of their songs that endears it to the viewer.

Sales forecast: As this is the band's first long-form video and it contains the majority of their most popular songs, "punk can be expected to satisfy demand from The Wedding Present's loyal and growing following. **NR**

NICK CAVE: The Road To God Knows Where. BMG Video. 790 475. Running time: 90 minutes. Dealer price: £6.95.

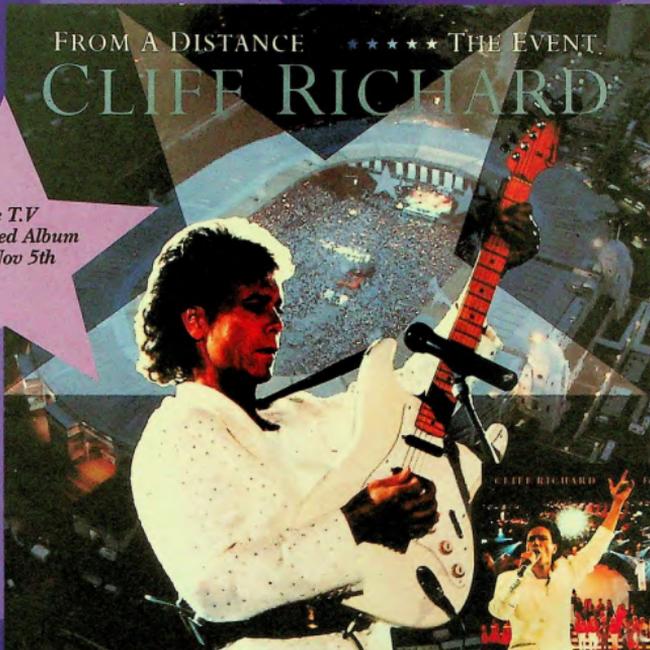
Comment: Cave is hardly the most public of performers and this on-the-road documentary gives an insight into the more private side of the reluctant star. Shot in black and white by director Uli M Schuppel, it portrays Cave as an artist who is very protective of his music to the extent that any press or promotion work is seen as an intrusion. Con-

sequently, he is often uneasy when he is talking to anyone other than close friends and at his happiest — and most humorous — when he is with his backing band The Bad Seeds. The film also conveys the trials of going on tour, in this case the US, and the disappointment when things don't work out right.

What mars the whole video is the poor sound quality. The viewer is left straining to hear the many conversations and even the live performances sound distant and unbalanced. If you can live with that, then this has to be one of the most interesting and enjoyable rock documentaries for a long time. **Sales forecast:** The number of people that flock to see Cave whenever he is making a live or public appearance is evidence of his huge audience and their devotion to his work. Expect this to become a prized possession. **NR**

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 December 6-8 WEMBLEY ARENA London
 December 10-12 WEMBLEY ARENA London

December 14-15 POINT
 December 18-19 WEMBLEY ARENA
 December 28-30 WEMBLEY ARENA

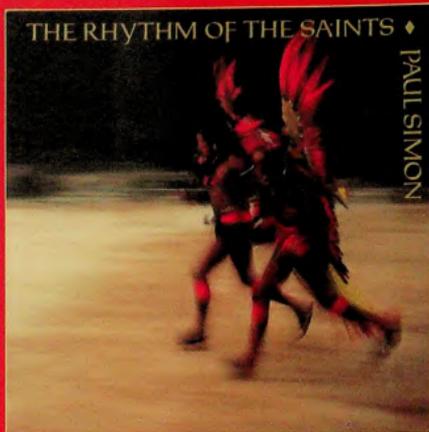
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Four years ago, almost to the day, Paul Simon arrived in the UK to launch his new album, 'Graceland'. It was an album that captured the hearts of almost Two Million record buyers.

This year he's back, with another UK visit and another stunning album. 'The Rhythm Of The Saints' has a Brazilian flavour, African accents and liberal amounts of the magic that is Paul Simon.

Over the next few months the album will receive the same media attention given to its predecessor. There will be TV programmes dedicated to it, TV programmes featuring it and, from us, TV advertising selling it.

With a major UK Tour planned in the new year the whole country will be dancing to 'The Rhythm Of The Saints'.



Statu

THE ANNIVERSARY WA

AS SEEN ON
(BBC1 - SATUR

Midland Concert Promoters
Touche Ross
Kirk Levington Country Club
The Agency
Castle Music Pictures
Paiste

EMI Publishing
Polygram Music
Brockum Merchandising
Polygram - T.V. Division

Roland UK
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STATUS Quo

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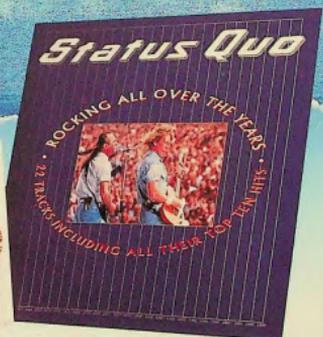
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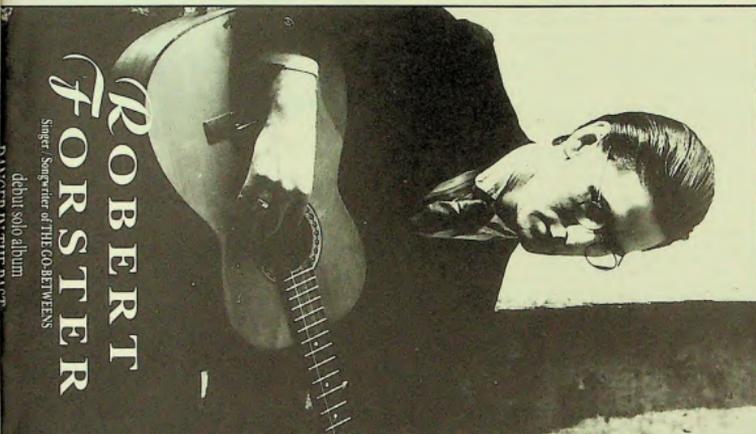
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13 OCTOBER 1990

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ROBERT FORSTER
Singer/Songwriter of THE GO-BETWEENS
debut solo album

MUSIC WEEK
W
INCORPORATING LP, CASSETTE & CD SALES

41	34	THE BEST OF 1968-1973 CD	Capitol EST 2113
42 <small>NEW</small>		CHRONICLES CD	Village/Photogram/DBTV 1
		Russ!	
43	39	ONLY YESTERDAY ** CD	AMM/AMA 1990
		Carpenters	
44	33	RAGGED GLORY CD	Reprise/Warner Brothers WX 374
		Nell Young & Crazy Horse	
45	36	GRAFETTI BRIDGE ● CD	
		Prince	Palsey/Park/Warner Brothers WX 361 (W)
46	45	WORLD POWER ● CD	Arista 21 0682
		Shari	
47	42	LABOUR OF LOVE II ** CD	DEP inc./Virgin/LDPEP 14
		UB40	
48	40	SAV SOMETHING GOOD ○ CD	EMI/EKC/3551
		River City People	
49 <small>NEW</small>		MAMA SAID KNOCK YOU OUT CD	Def Jam/4073151
		L.L. Cool J	
50	37	BEST OF TALK TALK - NATURAL HISTORY ● CD	Parlophone/PCCSD 109
		Talk Talk	
51	23	IMPURITY CD	EMI/EKC/3481
		New Model Army	
52	41	LOVEGOD ○ CD	Raw T/Big Life/SOLJUP/2R
		Soul Dragons	
53	29	UNDER THE RED SKY CD	CBS 4671841
		Bob Dylan	
54		VIOLATOR ● CD	

1		IN CONCERT * CD	London/Pavoni/Philips Demagogos/Carriers Decca 450431
		London Pavilion/Philips Demagogos/Carriers Decca 450431	
2 <small>NEW</small>		NO PRAYER FOR THE DYING ● CD	EMI/EMO 1017
		Iron Maiden	
3	2	X CD	
		RNS	Mercury/Phonogram 8466681
4	3	LISTEN WITHOUT PREJUDICE VOL. 1 * CD	
		George Michael	EPIC 4672951
5	7	SOUL PROVIDER * CD	
		Michael Bolton	CBS 4653431
6 <small>NEW</small>		REFLECTION CD	
		The Shadows	Real Over/Polydor 8471201
7	6	SLEEPING WITH THE PAST ** CD	
		Elton John	Rockwell/Phonogram 8386391
8 <small>NEW</small>		DOCTOR ADAMSKI'S MUSICAL PHARMACY ○ CD	
		Adamski	MCA/MCA 6107
9	5	BOOMAMA ● CD	
		Billy Bragg	Phonogram/LEF/LP 12
10	9	OOH LAS VEGAS ● CD	
		Deacon Blue	CBS 4672421
11	4	THE RAZONS EDGE CD	
		AC/DC	Atlantic/WEA WX 394
12 <small>NEW</small>		HELL'S DITCH CD	
		The Pogues	Piggy Maroon/WEA WX 366
13	11	MARIAN CAREY ● CD	
		Marian Carey	CBS 4668151
14 <small>NEW</small>		UK BLAK CD	
		Caron Wheeler	RCA/PL 74751
15	14	... BUT SERIOUSLY ***** CD	
		Phil Collins	Virgin/V 2620
16	12	FOREIGN AFFAIR **** CD	
		Tina Turner	Capitol/ESTLJ2103
17	13	LOOK SHARP! ● CD	
		Roxette	EMI/EKC/3557
18	17	WE ARE IN LOVE CD	
		Henry Connick Jr	CBS 4667361

WOLFGANG PETERLIN

PERFORMANCE

Scott does a Newport

DYLAN, LENNON, Prince and many other great songwriters have gone through changes of style during their careers.

In 1985, Mike Scott and **The Waterboys** established themselves with the classic *This Is The Sea* album. But the last two albums moved away from the stirring folk/rock that helped make their name and took on a traditional Irish folk feel.

Now **The Waterboys** can be found on more familiar ground: in a marquee in **Highbury Fields**, North London. Scott played as if he had just rediscovered the electric guitar.

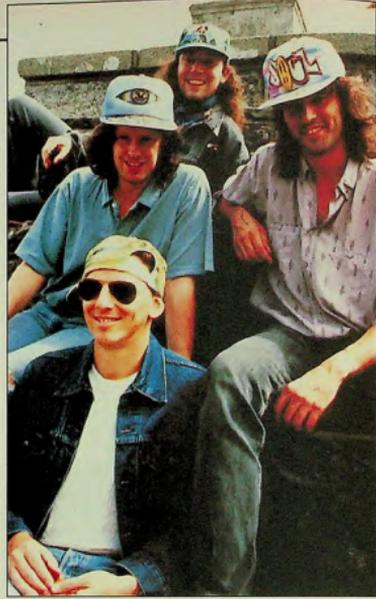
Gone were the jigs and bock made the old songs. With backing from the Kick Horns and guitar solos thrown in here and there, nothing could have been more removed from the comparatively sedate atmosphere of gigs on the group's last tour.

But if anything, Scott seemed to be trying too hard to get back to the old days. At times, the big production afforded an older numbers swamped their original mood making some of them sound a little too similar.

But that said, some songs sparkled. *Medicine Row* and *Be My Enemy* suited the big loud brass sound of the *Whole Of The Moon* and *Fisherman's Blues* managed to retain their original character and colour.

It looks likely that Scott will be reverting to the *This Is The Sea* style of songwriting and judging by the support he has garnered over the years it seems as though his fans are willing to follow every move he makes.

NICK ROBINSON



THE WATERBOYS: this is the C-moray

Some *Clever Bastards* were blocked immaculately by the Blackheads — a mixture of original members and new friends — and their versatility kept the set varied and full of neat touches.

Dury is presently working on new material, but don't be surprised if these reunion gigs become a regular occurrence.

NICK ROBINSON

Panic in the Back down Duryane

"THIS IS an old song but it's the best song you'll ever hear," gags James of **Manic Street Preachers** before the guitars come tumbling back in. Not bad for self-belief, but the title track from the Welsh quartet's latest EP *New Art Riot* is an assault of pop ambition, from its lyrical outburst and erupting melody line to the tight, white jeans and eyeliner.

This show at **The Falcon** was MSP's seventeenth, but a roughcut performance could never dissipate this amount of volatile energy and purpose. You don't need to see their spraypainted T-shirts — with messages like "Destroy Work, Kill Yourself" — scissor kicks and this guitar wital to know that this rebellious vitality leads back to *The Who*, *The Jam* and *The Clash*. It is the kind of rock 'n' roll that seethes with nihilism but demands more than anything to be heard. If only to tramp down all the mellow grooves MSP obviously can't abide oozing out of the indie-dance brigade.

Songs like *Teenage 20/20*, *Strip It Down* and the forthcoming single *Molown Junk* register their challenge with some of the poise and handsome dexterity of *The Smiths*, although MSP are still in an ebullient state, with a million rehearsals and miles to clock *Healing Starlovers* dedicated to Happy

Monday's *Shoun Ryder* and *Stone Roses* — Ian Brown was deliciously ironic because the band have signed to Jeff Barrett's Heavenly label, Barrett doubling as Factory's press officer and whose last signing was *Flowered Up*, London's answer to Mancunian E-culture. The baggies might never know what hit them: it's time for a teenage rampage.

MARTIN ASTON

Dance: the live attraction

JUDGING BY **Electric 101's** performance at **Dingwalls**, the rock traditionalists can rest assured that dance music can be executed superbly live, even without backing tapes.

Electric have it easier than most purveyors of studio born popular music, being closer to the roots of modern pop than many of their peers; *Soft Cell* and *Bronski Beat* are just two names recalled by their live sound.

Secondly, they have a great focal point in singer *Billie Ray Martin*. Not only does she possess one of the UK dance scene's finest new voices, laced with angst and emotion, but she is also a great performer, moving and dancing in intriguing and captivating ways.

The show feels very continental. *Martin's* cool chanteuse approach and the band's calmly anonymous techno bubblings lending the proceedings an air of mystery. Tunes are deceptively catchy, beats subliminal and easy on the feet and, most refreshingly, there are no large egos to get in the way.

A modest yet forthright performance from *Phonogram's* exciting and occasionally oblique dance discoveries. *Rave* culture is coming to the nation's rock venues, and it doesn't seem at all out of place.

IAN WATSON

THE EAR

THE EAR was so impressed with a three track demo by London-based four piece **Bleech** that he went to see them at the earliest opportunity. Band insiders revealed that their Camden Falcon gig was far from their best, but there was more than enough on tap to suggest they could soon make a big name for themselves in the capital. Their sound borrows heavily from noise merchants like *Sonic Youth*, but there is also a semi-Goth feel to it making it nicely dark and decadent. Another handy reference point would be *The Silts*. Their debut EP will be out on *Way Cool Records* (original home of *The Senseless Things*). The Ear believes some positive reviews in the inks will be forthcoming.

No Man are serious young men from Hemel Hempstead who recently picked up some rave reviews for their debut single, a cover version of Donovan's *Colours* on the *High Art* label. It was, at best, slightly danced up treatment, but it was the use of violin which gave it its charm. The band's five-track tape is the kind of stuff that could go down very well with teachers, students/*Melody Maker* readers. They recall *The Blue Nile* more than anything, but the use of that fiddle gives them an unmistakable edge. *Break and Life* is *Elsewhere* waiting in the wings they could very soon have a sizeable cult audience.

Cherry Red Records has been keen to low kick recently. Now it plans to become much more productive, and the first fruit of this policy is the release of a debut single by *Wolverhampton's Penelope's Web*. *Penelope* is a little jangly affair which sounds like a Lloyd Cole fronting *Aztec Camera*. But while their influences are very much in the fore, there is enough personality present to indicate that they are worth keeping an eye on.

Belfast label *Good Vibrations* will always be fondly remembered as the label which discovered the mighty *Undertones*, but over the years it has also given us debuts by *Kutless*, *Fat Lady Sings* and *Andy White*. Its latest release comes in the form of *Four Life Bands*, a Belfast four-piece whose 99 Streets heralds the arrival of a fine songwriter in Dave McMahon. It's a snappy *Waterboys*-like rocker, but the sensitive lyrics which honestly portray the despair and hope of life in the North make it more than worthwhile. *Good Vibes* has a couple of springboards for talent many times in the past and *The Ear* feels label owner *Tracy Healey* would not mind losing the band to a major, if he thought it would do them any good.

The Grandchildren are a five-piece Bath outfit whose three-track, home-recorded tape still sounds ultra professional. *Star of the Show* is the vocalist. *Jane McKee* whose tones recall a younger *Erie Brooks*. The band's playing is extremely slick, and their sound should please anyone who becomes the absence of TPAU. The



first track, *Repa Man*, is the most instantly catching with its use of samples from the film, but it's *Sweet Talk* which most adequately shows off their mature sound. The music is quite unfashionable, but no less effective for it, and it deserves a listen or two.

Death Valley Boys is the moniker the *Colorblind James Experience* uses for their acoustic busking forays. Now they have taken the project a step further with the recording of an album. *Strange Sounds For The Basement*, to be released on *Cooking Vinyl* at the end of the month. The sound is not radically different from the *CE*, but certainly has a more laid-back feel, and the lack of duplication of songs shows that the guys want to keep the two entities separate. But what will the band do if this incarnation proves the more popular? Only time will tell.

The Mark are a London-based duo who have been receiving colossal radio airplay. They are now out really getting anywhere here. The song, *Take My Advice*, is a pleasant indie/dance affair, and is a very worthy recycler of *The Pet Shop Boys*. The guitarist also features in another Ear-featured combo, *Bard Psychosis*, and though it is hard to judge from one song, *A&R* folk should check out one of their fairly infrequent London dates.

The tape from Coventry's **January Park** is more of a curate's egg. *Freedom* is a fine slice of rapid indie funk which nicely slips in and out of the hard rock quarter, while *Some People* is a sprightly pop gem with a neat Kinky feel. *Mamma Left Home* however is a dawning over the top ballad that falls badly. Very badly. The closing *Whacky Day* improves matters, with some lovely gliding guitar, but it still sounds as if some work is needed. But they are a young band, having played only five gigs so far, and a few more live outings should see them sharpening up.

The Hoveveralls are an unspiced *Scunthorpe* band with some very sweet indie sounds on their four-track tape. Another *Angel* is particularly good, sounding like a single in the making, and its guitar noise will impress fans of everything from *House Of Love* to *My Bloody Valentine*. *Heaven She Said* has some excellent drum thumping sounds like a live showstopper.

Best dance track on *The Ear* turntable this week is *Inter-nation's* *I Fell In Love With A Stronger*. It is an oddly attractive affair in that the lovely "little girl girl" vocals of Sarah Jane provide a sharp contrast to the rapped section and particularly the section of sampled Swahili chanting.

Back down Duryane

IT WAS something of a hero's welcome when **Ian Dury** stepped onto the **Town & Country Club** stage in London for the first of three gigs.

The majority of the capacity crowd were old enough to have seen him during his late-Seventies heyday and he was greeted like an old friend.

It's probably the humour in his offbeat songs that has made him so popular. While all the punk bands full of angst were mouthing off about social decay and heartache, he was singing about *Clever Trevor* and *Plaisant Patricia*.

Such a down-to-earth and humorous view of life appeals to the basic instincts and bewails with his seemingly simple yet well-crafted songs.

His London dates were not only a celebration of his finest moments but also a tribute to his former drummer *Charlie Charles* who died recently of cancer. Dury's affection for *Charles* and sadness for the basic instincts and bewails with his seemingly simple yet well-crafted songs.

Old favourites such as *What A Waste*, *Sweet Gene Vincent* and the sublime *There Ain't Alf Been*

p

- primary** (praɪməri) (*adj.*) original, holding or sharing first place in time or importance or development
- talent** (tælənt) (*n.*) special aptitude or gift (for); high mental or artistic ability; *colloq.* persons of talent
- international** (ɪntərnæʃənəl) (*adj.*) existing or carried on between nations; agreed on by many nations

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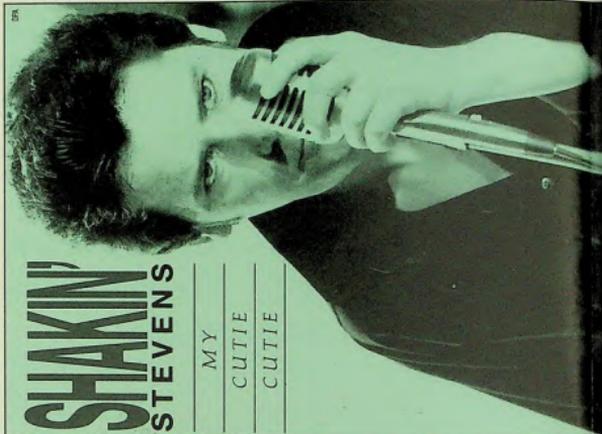
MUSIC WEEK

W

1	SHOW ME HEAVEN 1 Mania McTee Epic 6659007 (C)
2	BLUE VELVET 3 Bobby Vinton Epic 6659246 (C)
3	I'VE BEEN THINKING ABOUT YOU 2 Anoush ANX(T) 14 (BMG) Londonbeat
4	THE ANNIVERSARY WALTZ - PART ONE 4 Status Quo Vertigo/Phonogram QLO 281 (2 F)
5	SO HARD 4 Pat Sharp Boys Paraphernalia 12/P 6269 (E)
6	MEGAMIX 12 Technitronic Sawyard STR(T) 17 (BMG)
7	I CAN'T STAND IT 7 Twenty 4 Seven BGM/BGM 39506 (P)
8	HAVE YOU SEEN HER 19 MC Hammer Capitol 12/CCL 590 (E)
9	A LITTLE TIME 30 The Beautiful South Go! Discs GDD004 (7 F)
10	FASCINATING RHYTHM 9 Bass-O-Matic Guerrilla/Virgin VST 1274 (F)
11	GROOVE IS IN THE HEART/WHAT ... 8 Dase-Lé Epic 671 14 (7) (W)
12	THE JOKER 6 Steve Miller Band Capitol 12/CCL 583 (E)
13	GROOVY TRAIN 10 The Farm Produce MIL K 10271 (P)
14	IT'S A SHAME (MY SISTER) 16 Monie Love feat. True Image Cocloempo/Chrysalis COOL(X) 219 (E)
15	CULT OF SNAP 11 Shap Arista 115596 (12-6) 35960 (BMG)
16	LET'S TRY AGAIN/DIDN'T BLOW YOUR MIND THIS 16 NEW New Kids On The Block CBS BLOC(NT) (C)
17	WORLD IN MY EYES 21 Depeche Mode Mute 12/IBMG 20 (RT)
18	SPIN THAT WHEEL (TURTLES GET REAL) 24 Hit 2K3 featuring Ya Kid K Brothers Out 12/IBMG 16 (BMG)
19	FROM A DISTANCE 19 NEW Cliff Richard EMI EM 155 (E)
20	TUNES SPLITS THE ATOM 18 MC Tunes Versus 908 Stribe ZTT/WEA 2ANG 6(T) (W)
21	MORE 19 Sisters Of Mercy Mercury Release/East West MR 417D (W)
22	NEVER ENOUGH 13 The Cure Fiction/Polygram FIC50A 16 (F)
23	THEN 15 The SWANKs David David Goodly/Situation Two SW 241D (RT)



36	GOOD MORNING BRITAIN 52 Actie Camera And Mick Jones WEA YZ 52 (T) (W)
37	THUNDERSTRUCK 20 AC/DC A&M/East West B 8907(T) (W)
38	LET'S PUSH IT 38 NEW Introductio Cocloempo/Chrysalis COOL(X) 220 (E)
39	BE TENDER WITH ME BABY 39 NEW Tina Turner Capitol 12/CCL 593 (E)
40	WORKING MAN 60 Rita MacNeil Polygram/PO 98 (12-42) 98 (F)
41	TAKE MY BREATH AWAY 41 NEW Berlin CBS 65636 (7 C)
42	3 SONGS (EP) 25 The Wedding Present RCA PB 4402 (12-7) 4402 (BMG)
43	(WE WANT) THE SAME THING 43 NEW Belinda Carlisle Virgin VST 1291 (F)
44	SUICIDE BLONDE 44 27 INXS Mercury/Phonogram INXS 1412 (F)
45	FOUR BACHARACH & DAVID SONGS (EP) 45 26 Deacon Blue CBS BSACT 12 (C)
46	MAKE IT MINE 46 42 The Shamans One Little Indian 46 17 (12-46) 17 (P) (RT)
47	THAT MAN (HE'S ALL MINE) 47 NEW Inner City Terry Vign/TEM 00334 (F)
48	THE OBVIOUS CHILD 48 61 Paul Simon Warner Brothers W 9549(T) (W)
49	ELEVATION 49 53 Xpansions Optimem/Arista 11988 (12-6) 1988 (BMG)
50	WHERE ARE YOU BABY? 50 36 Betty Boo Rhythm King LEFT 43(T) (RT)
51	ITSY BITSY TEENY WEENY YELLOW POLKA ... 51 33 Bombalurina Capitol/Polygram CPT 200 11 (F)
52	COLD HEARTED 52 46 Paula Abdul Virgin America VAS 201 (7 F)
53	FOOLS GOLD/WHAT THE WORLD IS WAITING FOR 53 35 The Stone Roses Silvertone/Orion (U) 31 (P)
54	LIVIN' IN THE LIGHT 54 41 Caron Wheeler RCA PB 43939 (P) 4393 (BMG)
55	BLACK CAT 55 40 Janet Jackson A&M A&M 1587 (F)
56	TOTAL CONFUSION 56 NEW A Homeboy, A Homeboy & A Funky Dredd Tami Tam 777 (8) (TTT 60) (P) (C)
57	BACK TO REALITY 57 55 The Intelligent Hoodlum A&M A&M (Y) 598 (E)
58	FROM A DISTANCE 58 NEW Bette Midler Atlantic/East West A 7620(T) (W)
59	FALL (EP) 59 38 Ride Creation CRE 08(T) (P)
60	SHE'S SO FINE 60 34 Thunder EMI 12/EM (P) 158 (E)
61	SUPERFLY 1990 61 48 Curtis Mayfield & Joe-T Capitol 12/CCL 586 (E)
62	HOLY SMOKE 62 25 Iron Maiden EMI 12/EM (P) 153 (E)
63	CRAZY 63 57 The Boys Motown 251-4037 (12-27) 4038 (BMG)



SHAKIN' STEVENS

MY
CUTIE
CUTIE

64	THE BOYS Loose Ends	Tem/Virgin (TEN) 0312 (P)
65	A BEAT CALLED LOVE The Grid	East West (Y) 498 (M) (W)
66	JAZZ THING Gang Starr	CBS 6560777 (12"-6560778) (C)
67	CANDY Iggy Pop	Virgin America (US) 07159 (P)
68	GET YOURSELF TOGETHER Young Disciples	Taken (L) 021 (X) 012 (P)
69	THE EXORCIST The Scientist	Kicker--(K) (K) 1 (S) (R) (D)
70	FANTASY Fantasy U.F.O.	XL Recording--(X) L1 15 (W)
71	HEAVEN CAN WAIT Paul Young	CBS YOUNG (Y) 16 (C)
72	HOLY WARS... THE PUNISHMENT DUE Megadeth	Capitol CD 358 (12"-120LP) 588 (E)
73	HEART AND SOUL No Sweat	London (L) 000 (274) (P)
74	BEAUTIFUL PEOPLE Stress	Eternal (EA) 72-495 (M) (W)
75	MY CUTIE CUTIE Shakin' Stevens	Epic-Shaky 14 (C)



7", CD, CASS.
+ 7" posterbag

SHAKY 14 CH. 145 PH. 145

CBS

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24	THE CHADWICKS The Chicks	CBS CHM (M) 1 (C)
25	I'VE GOT YOU UNDER MY SKIN Neneh Cherry	Circus/Virgin (Y) 07159 (P)
26	THE SPACE JUNGLE A-Ha	MCA (MC) 1435 (P)
27	CRYING IN THE RAIN Archie	Warner Brothers W 8547 (M) (W)
28	WHAT TIME IS LOVE? The KLF/The Children Of The Revolution	KLF Comm. KLF 0040 (RT)
29	BODY LANGUAGE Adventures Of Stevie N	Mercury/Phonogram MEB90331 (P)
30	EVERYBODY (RAP) Criminal Element/Clay Williams	96Con/Def Jam (D) 1 (P) 4132 (B) (C)
31	RIGHT HERE, RIGHT NOW Jesus Jones	Flood (M) 121 (F) 000 25 (E)
32	DANCE OF THE MAD Pop Will Eat Itself	RCA RB 44203 (P) 442 (A) (B) (M) (C)
33	CONTRIBUTION Mica Paris featuring Rakim	4th+ B/W Island 1218 (W) 188 (P)
34	HANG IN LONG ENOUGH Phi Collins	Virgin (V) 071 1300 (P)
35	VISION OF LOVE Mariah Carey	CBS 656020 (12"-6560208) (C)

1	MEGAMIX S.O. Nasty	21	TOTAL CONFUSION 2000 Miles & A Train (Dread)
2	SO HARD Ft. Shop Boys	22	CULT OF SHUP Shup
3	I CAN'T STAND IT Lionel Richie	23	BODY LANGUAGE The Scientist
4	I'VE BEEN THINKING ... Lionel Richie	24	THE EXORCIST The Scientist
5	WORLD IN MY EYES Bliss/Atlantic	25	BACK TO THE MAD New Power Generation
6	FASCINATING RHYTHM Bliss/Atlantic	26	FANTASY Fantasy U.F.O.
7	HEAVEN Mina/MCA	27	THE SHIRAZ The Shiraz
8	ANNIVERSARY WALTZ - PART 1 The Roots	28	BACK TO REALITY Gang Starr
9	MORE Sisters Of Mercy	29	JAZZ THING Gang Starr
10	HAVE YOU SEEN HER Mona Love (feat. True Image)	30	GET YOURSELF TOGETHER The Beatnuts/Star
11	IT'S A SHAME (MY SISTER) The Onyx	31	FALL (EP) Rage Against The Machine
12	RIGHT HERE, RIGHT NOW The Onyx	32	I'VE GOT YOU UNDER MY SKIN Neneh Cherry
13	LET'S PUSH IT Innovance	33	NEVER ENOUGH The Onyx
14	GROOVE IS IN THE HEART Mata Fina	34	SONGS (EP) Gang Starr
15	CONTRIBUTION Mata Fina	35	THEN The Onyx
16	EVERYBODY (RAP) M.C. The Soul Realms 200 (Star)	36	WHY CAN HE'S ALL MINE Knee City
17	EVERYBODY (RAP) Knoxton	37	LET'S TRY... (DON'T) BLOW... KLF
18	ELEVATION Knoxton	38	WHAT TIME IS LOVE? KLF
19	EVERYBODY (RAP) Criminal Element/Clay Williams	39	WHAT TIME IS LOVE? KLF
20	EVERYBODY (RAP) Criminal Element/Clay Williams	40	WHAT TIME IS LOVE? KLF

everybody WENDELL WILLIAMS

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 16th Leicester, Leicester university
 17th London, town and country club
 18th Manchester, international 1
 19th Glasgow, long bus wash with bar
 20th Birmingham, university of east anglia
 21st Birmingham, goldwyns
 25th Bristol, victoria rooms

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US TOP FORTIES

SINGLES

1	2	PRAYING FOR TIME, George Michael	Columbia
2	1	CLOSE TO YOU, Maxi Priest	Charisma
3*	-	I DON'T HAVE THE HEART, James Ingram	Warner Brothers
4	7	ICE BABY, Vanilla Ice	SBK
5*	13	BLACK CAT, Janet Jackson	A&M
6	3	CAN'T LIVE WITHOUT YOUR LOVE..., Nelson	DGC
7*	11	ROMEIO, Dino	Island
8	4	SOMETHING HAPPENED ON THE WAY TO..., Phil Collins	Atlantic
9	15	EVERYBODY EVERYBODY, Black Box	RCA
10	6	OH GIRL, Paul Young	Columbia
11*	16	CANT STOP, After 7	Virgin
12*	17	GIVING YOU THE BENEFIT, Pebbles	MCA
13*	18	SUCIDE BLONDE, INXS	Atlantic
14	12	MY, MY, MY, Johnny Gill	Motown
15*	19	UNCHAINED MELODY, The Righteous Brothers	Verve
16	-	BLAZE OF GLORY, Jon Bon Jovi	Mercury
17	9	DO ME!, Bell Biv DeVoe	MCA
18	20	POLICY OF TRUTH, Despeche Mode	Sire
19*	24	LOVE TAKES TIME, Moriah Carey	Columbia
20	10	RELEASE ME, Wilson Phillips	SBK
21	21	THIS IS THE RIGHT TIME, Lisa Stansfield	Arista
22*	27	CHERRY PIE, Warrant	Columbia
23*	23	FLY TO THE ANGELS, Slaughter	Chrysalis
24*	25	SAY A PRAYER, Brother	A&M
25*	26	FEELS GOOD, Tony! Tony! Tanel	EMI
26*	31	MORE THAN WORDS CAN SAY, Alias	Wing
27	14	HEART OF STONE, Taylor Dayne	Arista
28*	37	PRAY, M.C. Hammer	Capitol
29	30	CRAZY, The Boys	Motown
30*	32	UNCHAINED MELODY, The Righteous Brothers	Curb
31*	-	KNOCKIN' BOOTS, Cyndi Lauper	Epic
32	35	TIME FOR LETTING GO, Jude Cole	Reprise
33*	39	JOEY, Concrete Blonde	I.R.S.
34	34	TIC-TAC-TOE, Kyjae	Atlantic
35	32	ALL MY MISSING IS YOU, Glenn Medeiros	MCA
36	36	GEORGIA ON MY MIND, Michael Bolton	Columbia
37	28	UNSKINNY BOP, Poison	Enigma
38	-	LIES, Evouge	Atlantic
39	33	DIRTY CASH (MONEY TALKS), The Adventures Of Steve V	Mercury
40*	-	DOOFS UP, Snap	Arista

ALBUMS

1	1	PLEASE HAMMER DON'T HURT EM, M.C. Hammer	Capitol
2	2	WILSON PHILLIPS, Wilson Phillips	SBK
3	3	MARIAH CAREY, MARIAH CAREY	Columbia
4	5	LISTEN WITHOUT PREJUDICE, George Michael	A&M
5	6	POISON, Bell Biv DeVoe	MCA
6	4	BLAZE OF GLORY/YOUNG GUNS II, Jon Bon Jovi	Mercury
7	14	CHERRY PIE, Warrant	Columbia
8*	9	GHOST, Original Soundtrack	EMI
9	7	EMPIRE, Queensrÿche	VS
10	10	FLESH AND BLOOD, Poison	Capitol
11	12	THE REAL THING, Faith No More	Slash
12	11	SOUL PROVIDER, Michael Bolton	Atlantic
13*	-	X-FILES	Atlantic
14	3	CRAFTY BRIDGE, Prince	Paisley Park
15	13	TIME'S UP, Living Colour	Capitol
16	16	COMPOSITIONS, Anita Baker	Elektra
17	19	VIOLATOR, Depeche Mode	Sire
18	15	BUT SERIOUSLY, Phil Collins	Atlantic
19*	-	THE RAZORS EDGE, AC/DC	DGC
20	20	AFTER THE RAIN, Nelson	Atlantic
21	21	STICK TO IT YA, Slaughter	Chrysalis
22	18	STEP BY STEP, New Kids On The Block	Columbia
23*	40	TO THE EXTREME, Vanilla Ice	SBK
24	17	I'VE GIVEN ALL MY LOVE TO YOU, Keith Sweat	Vanessa Williams
25	8	MAMA SAID KNOCK YOU OUT, Lil' Jon & The East Side Boyz	Def Jam
26	23	NO FENCES, Crossroads	Capitol
27	22	JOHNNY GILL, Johnny Gill	Motown
28	28	SHORT DOG'S IN THE HOUSE, Too Short	Jive
29	-	PAINKILLER, Judds Priest	Columbia
30	27	DETONATOR, Ratt	Atlantic
31	34	PRETTY WOMAN, Original Soundtrack	EMI
32*	32	THE GREATEST HITS, The Righteous Brothers	Verve
33*	25	RITUAL DE LO HABITUAL, Jane's Addiction	Warner Brothers
34	26	JAMIE JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
35	31	RAGGED GLORY, Neil Young & Crazy Horse	Reprise
36*	35	FAMILY STYLE, The Hughes Brothers	Capitol
37*	39	TWIN PEAKS, Original Soundtrack	Warner Bros
38	30	100 MILES AND RUNNING, N.W.A.	Ruffness
39	39	IN THE HEART OF THE YOUNG, Winger	Atlantic
40	33	PERSISTENCE OF TIME, Axl Rose	Island

Charts courtesy Billboard, 13, October 1990 * Bullseyes are awarded to those products demonstrating the greatest airplay and sales gain.

A&R LP REVIEWS

ALBUM OF THE WEEK

VAN MORRISON: Enlightenment. Polydor 847 100-2. Curiously, *Avolon Sunset*, not a "great" Morrison LP, re-established Morrison in both albums and singles charts. Enlightenment continues in some of that feel, but carries much more back-bone. To capitalise on a new following is obviously the intention, but Morrison die-hards will look to be gloriously impenetrable in *The Days Before Rock 'N' Roll* for the real stuff. **DH**



STOCK IT

MONIE LOU: Down To Earth. Columbia CLP 14. With 16 tracks in this 20-year-old rapper does her best to provide value for money and a variety of styles. Maybe there's too much to convince an first listen, but there's no doubting her talent and ear for a catchy tune. Three singles are included on an album that should firmly establish her as the UK's premier female rapper. **NR**

THE PERFECT DISASTER: Heaven Scent. Fire Records. FIRE LP27. Pure, exhilarating rock album that's not for the faint-hearted these days. Neil Young has just proved that nothing beats the gutsy rock and roll of the past and Perfect Disaster take a similar tack but add blissed-out, almost dreamy interludes to the sound of ringing guitars. The drift of moods works extremely well making the album a release for both band and listener. **NR**

THE ALMIGHTY: Blood Fire & Ice. Polydor 847107-1. Glaswegian garage rockers The Almighty have spent the last year piling up the road mileage, to general acclaim, so it's fitting that their second album should be a live one. This eight track, budget priced release captures the band in all their raucous glory, highlighting the fact that within their kickstart beats they have some highly memorable tunes, and tribute that should see their status continue to grow. **KB**

FIELDS OF THE NEPHILIM: Elizabethan Bagpipers Banquet. BCC 115. If you thought The Mission was going to rather rockist extremes, then Nephilim prove that there is still life in progressive Goth rock. Lots of atmosphere and epic build-ups but hardly a song seems to get anywhere. Mind you, to their fans this probably means from heaven so ensure it's in stock. **NR**

FRONT LINE ASSEMBLY: Causitic Grip. Third Mind Records TMLP 60. Distribution: APT. The third full-length album from this Canadian electronic outfit and, with recent trends indicating a maturing in this ostere, industrial kind of sound, Front Line's latest is certainly state-of-the-art. Mixing multi-layered keyboards, snatched vocals, looped parts and anemic fist-pumping, Causitic Grip is every bleed and beat the darker edge of Depeche Mode and The Pet Shop Boys. **DEH**

COLIN JAMES: Sudden Stop. Virgin America VUSLP 20. Thumping a guitar with all the con-

viction of a new-born six-string hero, Colin James lands in the territories with an album that's as warmly loved by Bryan Adams. A lot collection of trenchant pop songs that move from one musical base to another without really achieving a home run. And like softball — where a bigger bat and larger ball make the game more accessible — here are a gaggle of tunes, big in sentiment and execution that will appeal to many yet repel the purist. **AM**

ELECTRIBE 101: Electrical Memories. Mercury. 842 965. With only eight tracks, including covers of *Odyssey's Inside Out* and two versions of the excellent *Talking With Myself*, one wonders exactly how much *ElectrIBE 101* have to offer. It's a soulful collection of post-house tracks that runs smoothly but never really grips the listener. Past singles success should ensure a healthy chart position, though. **NR**

TOTO: Past To Present 1977-90. CBS 456599-1. Like Plasticine, Toto moulded together some of pop's finer points — lush harmonies, melodic guitar solos and punchy hooks — into a recognizable likeness of labour of great love. Benon sings (and scats) his heart out and plays a beautifully relaxed jazz guitar throughout. The Basic UK are, of course, well missed out, but can't you recall some of the stickier songs such as *Rosanna* or *Hold The Line*, this greatest hits package neatly bundles the lot into one jolly box. **AM**

KEITH TIPPETT AND LINDA SHEPPARD: 66 Shades Of Pop. Editions EG — EGED 64. A set of 16 short free improvisations for piano and horns. Actually, this is not "difficult" music at all; uncommercial, yes, but admirers of Keith Jarrett or late period Coltrane will find much to savour here. The sound is lustrous and producer Robert Fripp has done a splendid job. Fine music, a thoroughly worthwhile project. **AB**

EDITH STRATEGY: Edith Strategy. Big Cat Records AB819. Distribution: Rough Trade Group. One of pop music's best kept secrets, this south of the equator quartet feature the individual vocals of Isabel Davies on a selection of fine-arranged songs that boast fine playing, sweet melody lines and an evocative delivery. Edith and Strategy's brief existence and the previous single couldn't begin to hint at the quality of this record. **DEH**

GEORGE BENSON AND THE COUNT BASIE ORCHESTRA: Big Boss Band. Warner's 7559-26295-1. One for jazzers and Benson fans alike, this is obviously a labour of great love. Benson sings (and scats) his heart out and plays a beautifully relaxed jazz guitar throughout. The Basic UK are, of course, well missed out, but can't you recall some of the stickier songs such as *Rosanna* or *Hold The Line*, this greatest hits package neatly bundles the lot into one jolly box. **AM**

MORE LP REVIEWS p32 >

FOLK & ROOTS ALBUMS

#	TITLE	Artist	Label/Catalogue No. (Distributor)
1	ROOM TO ROAM,	The Waterboys	Enigma CHEN 16 (ICI)
2	THE DOMINO CLUB, The Men They Couldn't Hang	Silverstone OED 512 (P)	
3	MIDNIGHT STROLL,	Robert Cray	Phonogram 84862 (P)
4	FREEDOM AND RAIN,	June Tabor & The Oyster Band	Cooking Vinyl COOK 03 (RE)
5	BROTHER'S KEEPER,	The Neville Brothers	AAM 395-312 (P)
6	THE NEIGHBOUR,	Lisa Lobos	Silverstone OED 810 (P)
7	THE HEALER,	Jane Lee Hooker	Shantane OREL 508 (P)
8	THE BONNIE RAITT COLLECTION,	Bonnie Raitt	Warner Bros 7990262 (P)
9	SHADOW HUNTER,	Davy Spillane	Cooking Vinyl COOK 03 (RE)
10	DREAM LETTER - LIVE IN LONDON,	Tim Buckley	Demom FIED 200 (P)
11	LIFE AND LIMB,	Martin Carthy/Gave Swarbrick	Special Delivery SPD 1034 (RE)
12	IRISH TIMES,	Patrick Street	Special Delivery SPD 1033 (RE)
13	DUETS,	Ennio Morricone	Reprise 7599-25791 (W)
14	THE ALBION BAND,	The Albion Band	Topic 1275 453 (CM)
15	STRUGGLE,	Woody Guthrie	Special Delivery SPD 1034 (RE)
16	DAYS OF OPEN HAND,	Suzanne Vega	AAM 395-293 (P)
17	VANILLA,	Bonnevill	Special Delivery SPD 1025 (RE)
18	THE RIVER,	Al Fairfax Towne	World Circuit WDC 017 037895 (P)
19	MOUTH MUSIC,	Merlin Swain/Tajika MacKenzie	Triple Earth TERRA 109 (STERS)
20	THINK LIKE A HERO,	Alvin Karpavicius	Checkmate WCB 89 (P)
21	UNCERTAIN PLEASURES,	Mary Goughan	WEA NW 333 (P)
22	THE BIG BEAT,	The Banery Works	Cooking Vinyl COOK 03 (RE)
23	STRAY DOG TALK,	David Malloy	Demom FIED 187 (P)
24	SET,	Yousouf Noor	Virgin V 2634 (P)
25	HOONANITY,	Yousouf Noor	Cooking Vinyl COOK 03 (RE)
26	BLUES FOR TRANSYLVANIA,	Muzasias	Hannibal HNB 1350 (P)
27	SUGAR,	Leon Redbone	Phonogram BING 2155 (BM)
28	LITTLE ROCK TO LEIPZIG,	The Oyster Band	Cooking Vinyl COOK 03 (RE)
29	CAJUN SOUT,	Eddie Lezaune	Hannibal HNB 1353 (P)
30	GIGANTAFRIQUE,	Pepe Kalle	Gigantafrique ORG 062 (STERS)

The best selling folk and roots music LPs for August 1990, compiled by Folk Roots magazine (081-344-9651) from a national survey of specialist and general record dealers.

SINGLES A & R

Reviewed by Duncan Holland

SINGLE OF THE WEEK

HAPPY MONDAYS: Kinky Groove Afro. Factory FAC 302. "Yippie, yippie, ya, ya, yeah, I had to crucify somebody today." Malevolence to an acoustic guitar, and not much of a dance beat, but an explanation of why the Mondays does so much consternation. It's flash enough to make people worry that they're missing out on something, but good enough to warrant its predicted high chart entry. Closer to Bummed than Step On, but still strong.

STOCKIT

BLUE AEROPLANES: Loved Four Track EP. Ensign ENT51 636. An object lesson in playing to one's strengths and patience. Once the band that dropped up at the bottom of every bill, they finally got the sound right and blossomed. Strumsome and radio chummy, over the four tracks they repay a little debt to Lou Reed with Sweet Jane and revisit trouble with a Richard Thompson cover. A prelude to greater things, hopes are high for top 40 and not misplaced.

STOCKIT

MORRISSEY: Piccadilly Palaver. HMV RDP161 624. Success on additional singles and the chameleons' Wincadley production team lead this very strong Madness overtones, further underlined by the song's jaunty, ironic style. Not a startling return, more a toe dip to see if it's safe to come back out again. Tees up the forthcoming LP and his compilation.

STOCKIT

PUBLIC IMAGE LIMITED: Don't Ask Me. Virgin VS 1231. In Rise mode, John Lydon this time turns his investigative towards Green politics and the saturation thereof. A sort of BAD all-boys-together catchy chorus — plus an A-minus sneer on "here's the middle eight" — lifts this into top 40 contention.

SINEAD O'CONNOR: Three Babies. Ensign ENT51 635. No national anthems, no Prince and no chance? A ballad, with strings attached, gives no doubt about the sincerity involved, but fails to make that vital step from being a good LP track to a valid single.

THE TRASH CAN SINATRAS: Circling The Circumferences. Go! Discs GODX 46. Let's go off to a tangent here: labelmates, The Lo's, play difficult buggers and are hailed as pure genius, while the Sinatras produce an emiable pop sound, attempt to spoil nobody's afternoon and can only scratch the charts. If you don't actually believe you are that good, when you are, you come second.

ELTON JOHN: You Gotta Love Someone. Phonogram EJS2412. Again various AIDS charities bene-



THE FAT Lady sings: from an indie to a major

fit, again John sings an effortless ballad and again the result is something only a cur would denigrate. Unlikely to be another number one, but with an intriguing Adamski remix, in with a shout.

CANDYFLIP: Space. Debut 3102. A wide-eyed stab at bleep-happy acid and probably the sort of thing you would get to hear at one of Barry Grant's scaly raves in Brookside. Irritating, frizzy from the forthcoming Madstock LP, which you would be mad not to stock.

MATT BIANCO: Fire In The Blood-Caliente. East West SAM 699. Chaps in sequined suits soft shuffling over shiny floors seems to be the intention of this prepared remix. No song as such, but a niche which indicates its simple melody could stretch somewhere nearer to the charts than the clubs.

NO SWEAT: Heart And Soul. London LONX 274. "She's 17 with a runaway dream ..." still, Irish pop melody which would be pleasing to be likened to Whitesnake, but nonetheless competent. Tinting of arithms, the production doesn't really carry the balls-against-the-wall approach to take this into the charts.

BLUE PEARL: Little Brother. Big Life Records BLR 32. In its brief to marry a melody to a groove this reflects Nicked In The Rain, but lacks that song's suggestive snarl and knitted brow lyrical hook. Clearly another hit, but nowhere as original as Noked.

WHITNEY HOUSTON: I'm Your Baby Tonight. Arista 113 594. Houston, once memorably described as being a sound akin to an armful of sticks dropping on parquet flooring, fails to rescue her crown from Lisa Stansfield and Mariah Carey. Weak to the point of little return, only safe if airplay policies will save this. A belting ballad is what's required.

THE FAT LADY SINGERS: Man Scared EP. East West YZ37. Having built up a strong indie following, The Fatties debut for a major in confident style with more than an echo of the Associates. Singer Nicky Kelly tries out a few octaves and it's only the worrying "fool-the DJ" pause towards the end that will prevent this from getting the required airplay to lay the foundations for the new LP.

LIVING COLOUR: Type. CBS Records LCL 7. Less funk, more metal, its crossover ambitions will

probably be its downfall. A re-release from Time's Up to tie in with the October tour, but unlikely to be a hit.

KD LANG AND TAKE 6: Ridin' The Rails. Sire W9535. From the Dick Tracy movie, and a more memorable moment from the soundtrack, again country seems doomed not to gain that all-important hit. Adventurous programmers may find its hobo approach attractive, but this has to stand and fall on novelty value.

THE CANDYSKINS: Submarine Song/Just Like The Rain. Long Beach Records BECH 5. Unlike the stark originality of The Fire Engines — Postcard icons of the early Eighties — from where their name must surely come, this band take a simpler route to gold, chiming with the best and boosting harmonies that require a second visit. Astonishingly enough, given Long Beach Records' low profile, the Candyskins are signed to Geffen in the US. How?

LOS LOBOS: Down On The Riverbed. London/Slash LASH X27. The Swampy blues lineage has already attracted attention from rock programmers, but wider airplay is unlikely. This is an excellent foil to promote the new LP, The Neighbourhood, with that airplay alone ensuring it will do its job, but don't expect a La Bamba-type hit.



MORRISSEY: the madras

DISTRIBUTION TOP INDIE

TOP 40 SINGLES	
1	3 I CAN'T STAND IT Savants 6 Sire BGM/BMG 3552 (7)
2	6 GROOVY TRAIN The Groovers Pinnacle MIL 1027 (7)
3	4 THEN The Clubbangers Sire/Time 547 747 (8T)
4	9 WHAT TIME IS LOVE? R.I.F. Communications RIF 260 (8)
5	6 WORLD IN MY EYES Disciple Made Mercury 113/80MG 26 (8T)
6	7 FALL (EP) Creston CREP 817 (1)
7	4 FOOL'S GOLD/WHAT THE WORLD... The Stone Roses Sire/Time 548 (7)
8	11 MAKE IT MINE The Sinceros One Life Indus 84 777 (7)
9	10 WHERE ARE YOU BABY? The Sinceros Rhythm King MARS 587 (7) (8T)
10	8 NOTHING TO LOSE Hysteria Kirkor KECK 1 (88)
11	NEW 11 THE EXORCIST Scientist Kirkor KECK 1 (88)
12	9 LA SERENISSIMA Blind Culture Raw Tone 17/BRASS 066 (8C)
13	14 BAREFOOT IN THE HEAD Blind Culture Big Life BIL 792 (8T)
14	NEW 10 FISHES EYES Blind Culture Play It Again Save BIAS142 (8T)
15	12 6 RHYTHM OF THE RAIN Jesse James PWL PWL 61 (83)
16	2 THERE'S NOTHING LIKE THIS Kemp Group (DPS) 7 For Always
17	15 2 IT'S A MOMENT IN TIME For Always Tom Tom 777 03 (77) 036 (8AC)
18	NEW 19 ROBINSON CRUSOE Imaginary MIRA60 8 (7)
19	8 COME TOGETHER Kemp Group Epic 6-UBASS 2 (8)
20	17 13 I'M FREE The Stone Roses Creston CREP 785 (7)
21	27 27 STEP ON Blind Culture Raw Tone 17/BRASS 066 (8C)
22	27 27 STEP ON Blind Culture Raw Tone 17/BRASS 066 (8C)
23	20 2 TALKS ANTHEM Blind Culture Epic 6-UBASS 2 (8)
24	14 16 NAILED IN THE RAIN Blind Culture W.A.U./The Madras/Big Life BARS27 (8T)
25	18 5 CEBLINE LUCK Business Team IAD IAD 801 (8)
26	3 1 I DON'T EVEN KNOW IF I SHOULD Blind Culture Epic 6-UBASS 2 (8)
27	3 3 ROCK 'N' ROLL NIGGER (EP) Blind Culture Lips LIPS 29 (8)
28	14 13 F.O. Warg/Cover Rhythm 142 39 (8)
29	23 11 TRICKY DISCO The Groovers Warg/Cover Rhythm 142 39 (8)
30	27 13 ONE LOVE The Stone Roses Sire/Time 547 (7) 547 (8)
31	32 18 SHALL WE TAKE A TRIP/MOODY ... Blind Culture Factory FAC 307 (7) 307 (8)
32	45 MADHASTER RAVE ON E.P. Blind Culture Factory FAC 307 (7) 307 (8)
33	NEW 33 PSYCHO COUCH/AIEN DETECTOR New Fiction YES 5 (8AC)
34	29 7 THE WEEPING SONG Mick Cutler & The Bad Seeds Mick (DMSR 118) (8)
35	NEW 35 CHANGE Lily Pad Rhythm King MARS 587 (7) (8T)
36	28 4 STEPPING STONE/FAMILY OF MAN The Groovers Pinnacle MIL 1015 MILK 13 (8)
37	NEW 37 THE MAN WHO INVENTED JAZZ... Blind Culture Big Life BIL 792 (8)
38	NEW 38 IT'S ON Hysteria Kirkor KECK 1 (88)
39	26 3 FUN TO BE HAD (EP) Blind Culture Mick (DMSR 118) (8)
40	NEW 40 SAVED BY YOU Kemp Group Tuh PENO 75 (12-PM 125) (8)

TOP 20 ALBUMS

1	NEW 1 THAT LOVING FEELING VOL III Sire DINTV 11 (7)
2	3 BOOMANIA Rory Day Rhythm King/Mars (LTS) 11 (8)
3	1 2 HEAVEN OR LAS VEGAS The Stone Roses IAD IAD 801 (8)
4	3 8 LOVEGOD The Stone Roses Raw Tone 17/BRASS 066 (8C)
5	7 4 THE STONE ROSES The Stone Roses Sire/Time 548 (7)
6	7 7 BOSSANOVA The Groovers IAD IAD 801 (8)
7	4 2 WAREHOUSE RAVES 4 The Groovers Pinnacle MIL 1015 MILK 13 (8)
8	NEW 8 SPACE BANDITS Blind Culture Rhythm King/Mars (LTS) 11 (8)
9	NEW 9 THE LAST TEMPTATION OF REID Blind Culture Alternative Tentacles (TRUS) 84 (8)
10	9 29 VIOLATOR Blind Culture Mars STUBM 64 (8)
11	NEW 11 WHO CARES WINS Blind Culture Decca 011 26 (88)
12	7 5 THAT LOVING FEELING VOL II Sire DINTV 7 (7)
13	18 19 BETWEEN THE LINES Blind Culture PWL 16 16 (8)
14	10 24 LIFE Blind Culture Creston CREP 817 (1)
15	11 13 THERE'S NOTHING LIKE THIS Kemp Group (DPS) 7 (8AC)
16	19 19 BUMMED The Groovers Factory FAC 307 (7)
17	12 20 FASHION AND WARFARE Blind Culture Food For Thought (DMS) 17 (8)
18	13 49 WILD! Blind Culture Mars STUBM 64 (8)
19	16 47 THE HEALER Blind Culture & Friends Sire/Time 548 (7)
20	NEW 20 VIVA DEAD PONIES Blind Culture Kubrower KWP 13 (8T)

Compiled by Music Week from Gallup Data

- 19 ¹⁵ **VISION PHILIPS** ○ CD SRK/SMP/5
- 20 ¹⁰ **ROOM TO ROAM** ○ CD Enigma/Chrysalis/Chen 18
- 21 ³⁰ **PLEASE HAMMER DON'T HURT** ● EM ● CD Capitol EST 21/50
- 22 ⁸ **RUST IN PEACE** CD Capitol EST 21/52
- 23 ²¹ **STEP BY STEP *** CD CBS 4669861
- 24 ²⁵ **WORLD CLIQUE** ○ CD Eskiva/EKT 77
- 25 ⁵⁶ **RHYTHM NATION 1814 ●** CD A&M A&M 3920
- 26 ^{NEW} **THE NORTH AT ITS HEIGHTS** CD ZTT/WEA 2713
- 27 ¹⁶ **HEAVEN OR LAS VEGAS** CD 4AD/CAD 0012
- 28 ²⁰ **STEREPING OUT - THE VERY BEST OF ...** ○ CD A&M 391702/51
- 29 ¹⁹ **LOOK HOW LONG** CD Terry/Vegit/DX 84
- 30 ^{NEW} **THE LAS** CD G&D/Decca 82832/1
- 31 ²⁴ **MIDNIGHT STROLL** CD Mancory/Phonogram 846652/1
- 32 ⁵¹ **SYNTHESIZER 2** CD Teldec 57182/2/8
- 33 ²⁷ **THE ESSENTIAL PAVAROTTI **** CD Decca 4302101
- 34 ¹⁸ **SEASONS IN THE ABYSS** CD Decca/American/Phonogram 84641/11
- 35 ²⁸ **BLAZE OF GLORY/YOUNG GUNS II ●** CD Vanguard 84647/31
- 36 ²⁶ **HIGH ON EMOTION - LIVE FROM DUBLIN** ○ CD A&M 39786/1
- 37 ^{NEW} **IN THE BLOOD** CD Arista/Atlantic 2L 74810
- 38 ⁴³ **PUMP UP THE JAM *** CD Sawyer/SVP/R 1
- 39 ⁶⁰ **MUSIC FOR THE LAST NIGHT OF THE PROMS** CD Gears/CIT 9/501
- 40 ³¹ **JORDAN: THE COMEBACK** ○ CD Kidwiver/CBS/KM/P 14

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Produced by Mick Harvey
 LP - RICA 113 - MC - RICC-113 - CD - RICA 113/CD
 Distributed by WEA Records Ltd.

TOP 20 COMPILATIONS

- 1 **THAT LOVING FEELING VOL 3** CD DINO DINTV 11
- 2 **JUST THE TWO OF US *** CD Epic/WOOD 11
- 3 **SOUL DECADE: THE SIXTIES** CD Mercury/Atlantic 2L 74818
- 4 **DAYS OF THUNDER (OST)** CD Epic 467159/1
- 5 **SLAMMIN' ●** CD A&M SLAMM 1
- 6 **JUST SEVENTEEN - GET KICKIN' ●** CD Dove/Chrysalis A&D 18
- 7 **ESSENTIAL CLASSICS** CD Dunlavin/Gammone 43154/11
- 8 **PRETTY WOMAN (OST) *** CD EMI/USA/NL 1022
- 9 **MEGABASS ●** CD Teldec STAR 2425
- 10 **COUNTRY'S GREATEST HITS** CD Teldec STAR 2433
- 11 **GET ON THIS!! 2 ●** CD Teldec 57182/2/4
- 12 **THAT LOVING FEELING VOL 2** CD DINO DINTV 7
- 13 **NOW DANCE 902 *** CD EMI/Virgin/Polygram NOD 5
- 14 **TOP GUN (OST) *** CD CBS 70296
- 15 **CLASSIC EXPERIENCE II ●** CD EMI/EMNO 50
- 16 **KNEBORTH - THE ALBUM ●** CD Polygram 84392/12
- 17 **DIRTY DANCING (OST) ****** CD RCA RL 86408
- 18 **SHAP! IT UP - MONSTER HITS 2** CD CBS/WEA/BMG HITS 12
- 19 **WAREHOUSE RAVES 4** CD Ranunc/RUNLD 104
- 20 **TEENAGE MUTANT NINJA TURTLES (OST) ●** CD S&W/SMP/6

IDO NOT WANT WHAT I HAVEN'T GOT * CD Enigma/Chrysalis/Chen 14- 55 **THE WALL - LIVE IN BERLIN** CD Mancory/Phonogram 84661/11
- 56 **SET THE CONTROLS FOR THE HEART ...** CD Virgin V 2641
- 57 **ELIZIUM** CD Begins/Banquet BEGA 115
- 58 **VIVALDI FOUR SEASONS *** CD EMI/NICE 2
- 59 **THE STONE ROSES *** CD Sire/WX 251
- 60 **I'M BREA'THLESS *** CD Sire WX 251
- 61 **HOT ROCKS 1964-1971 ●** CD London 8201 407
- 62 **THE REAL THING ●** CD Sire/London 8281 154
- 63 **THE CHIMES ○** CD CBS 46461/11
- 64 **VOL II (1990 A NEW DECADE) *** CD Terry/Vegit/DX 92
- 65 **BOSSANOVA ○** CD 4AD/CAD 0010
- 66 **HEART OF STONE *** CD Geffen WX 252
- 67 **BETWEEN THE LINES *** CD PWL/PF 14
- 68 **HOME ●** CD London 8281 157
- 69 **STRAIGHT** CD Chrysalis 843756/1
- 70 **WELCOME TO THE BEAUTIFUL SOUTH *** CD G&D/Decca A&D/P 16
- 71 **SAXUALITY** CD RCA PL 74661
- 72 **GREATEST HITS ●** CD CBS 46678/1
- 73 **SUMMER DREAMS *** CD Capitol EMNO 51
- 74 **SOULS OF BLACK** CD Nigel/Arista/Atlantic 7567821 431
- 75

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



NINJA TURTLES plus friend

PALACE PICTURES' sci-fi thriller *Hardware*

MARK RICHARDSON: SBK Records marketing director

Keeping in turtle talent

SOUNDTRACKS ARE still regarded as a bonus for an industry whose primary concern is to establish its own artists, but increasingly they are becoming platforms to promote existing acts.

Witness the storming of the UK charts by the single *Turtle Power* from the film *Teenage Mutant Ninja Turtles*. Four weeks at number one, 400,000 copies sold and the movie does not even open here until November.

Turtle Power catapulted hitherto unknowns, Partners In Kryme, into the highest chart entry ever achieved by a group of unknowns.

"If a film is a hit, there will be a demand for the soundtrack and it's an ideal vehicle to break new artists," says Mark Richardson, marketing director of SBK Records. But he admits, "If it hadn't been for the film I don't think the band would have done so well."

Such a blunt assessment of the soundtrack's role in artist promotion is echoed by EMI, currently basking in the success of its platinum *Pretty Woman* album. The record features tracks by David Bowie, Robert Palmer, Roy Orbison and Natalie Cole as well as developing artists on the EMI roster. *Pretty Woman* was a significant leg-up for Swedish duo Roxette who until then had been scratching around in the lower regions of the UK Top 100.

Their contribution, *It Must Have Been Love*, reached number three and hard on its heels come *Listen To Your Heart* from their own album, *The Look*.

"It's a symbiotic relationship," says Mike Andrews, general manager at EMI for the UK and US. "It *Must Have Been Love* broke them as a band and also shifted the *Pretty Woman* soundtrack from gold to platinum. The set up works well for both sides."

Others remain more sceptical about the effectiveness of moves to promote new acts.

There are so many variables at work on a film soundtrack and unvetting newcomers via this medium depends on the success of the film, how long the song is actually played on screen and whether it is a strong piece of music in its own right. The company you keep can

also affect your chances, as unknowns on vinyl with the likes of U2 or David Bowie then copies will sell more readily.

Epic product manager Maureen Kealy has put together a range of film soundtracks, including the new Tom Cruise racing saga, *Days Of Thunder*. She points out that each album rests on its own merits but remains unconvinced that a soundtrack will launch a nobody.

"I don't think a soundtrack can steer an artist from nothing to achieve massive album sales in their own right," she says.

"Soundtrack successes are mostly one-offs. Look what happened to Berlin. They had a huge success with *Take My Breath Away* from the movie *Top Gun*, but nothing has been heard of them since. And I'll be interested to see where Roxette are in a year's time."

When it comes to promoting old favourites, the local cinema can again be a lucrative marketing tool. David Bowie's 1990 *Changes* album and Natalie Cole's new LP, *Good To Be Back*, both feature their *Pretty Woman* tracks and were promoted on the back of the film.

An appearance on a top selling soundtrack can also rejuvenate a stagnant career and remind the public of the artist's existing repertoire.

"ZZ Top have returned strongly following their inclusion on the album from *Back To The Future Part III*. The trio also appear in the movie and WEA's marketing manager, Tony McGuiness is in no doubt that the film rescued them from obscurity."

"ZZ Top's performance both on screen and on the album has alerted interest and let people know that they are still around," he says.

It works both ways. A big name can sell the soundtrack but the artist's own album will be boosted by a popular film.

Hiking a soundtrack into the top of the charts before the film has been released is an exercise in good marketing.

It does not necessarily follow that a box office smash in the US will seduce the UK viewer and in some cases it is best to sit tight until the film comes out. In others, the soundtrack album might carry a hit single which is worth releasing before the film arrives, as SBK predicted with Partners In Kryme and RCA gambled in 1987 when it brought out *I've Had The Time Of My Life* by Jennifer Warren and Bill Medley as the pre-publicity for *Dirty Dancing* began to take off.

For SBK, pushing the *Ninja Turtles* soundtrack to a public in the grip of burlesque has already been a relatively smooth campaign although when the company began its marketing strategy at the beginning of the year, no one could have predicted the hysteria surrounding those "lean, green fighting machines". But now parents with offspring under 10 have been carried along by the hype and with the movie's launch in the US and the TV series showing over here, the phenomenon has become bigger than the film.

Not surprisingly, Richardson directed his resources at children through standard formats such as posters and badges.

He admits that Virgin was not pleased about the album appearing months ahead of the movie, but far from being premature, SBK's initiative has meant strong returns for both companies.

To structure a successful campaign prior to a movie's appearance requires a close working relationship between film and record company.

In that way both organisations share the cost of advertising and there is an overlap between campaigns. One promotes the film on its albums while the other sets window displays in cinema flyers to alert audiences to the album.

There is no set formula to compiling a film soundtrack and choosing the artists for inclusion. In most cases the package is drawn up in the US via the film companies and publishers, complete with singles rights which the UK record company merely exploits by marketing the product.

At other times a film company may approach a publisher to put together some songs for a sound-

track or write the score from scratch.

After that record companies are approached for their artists and if the film looks like being successful, a bidding war can erupt between record companies to put it out.

The soundtrack to the new Palace Pictures sci-fi thriller *Hardware* was put together by film music supervisory company Still Moving Music and was released last week by Paris-based Milan Records.

Original compositions composed by Simon Boswell — who also wrote the music for *Santa Sangre* — sit next to licensed tracks from Public Image Ltd and Rossini's *Stabat Mater*, featuring Pavarotti. Boswell describes the score as being "as if a Celtic By Cooder on acid had discovered God and decided to write opera", and stresses that it is designed to complement the atmosphere of the film.

Film companies are becoming noticeably keener to support top league soundtracks in tandem with their movies but that, according to US music supervisor Bonnie Greenberg, can ultimately be damaging to the film.

"It's got to the stage that people just stick songs in movies when they don't need to be there. Sometimes the whole point of the soundtrack is to make a soundtrack album," she says.

But Mike Andrews at EMI is delighted by the move towards these joint ventures between the film and music industries. "It's about time that the music business realised it could work with others. The worldwide success of the *Pretty Woman* soundtrack is part of the modern phenomenon of the popular soundtrack and this is a trend that will only increase," he says.

Original material does not always equate with impressive sales figures and the essence of a successful soundtrack is its quality, irrespective of whether or not it was written for a particular film.

But as other areas of the industry contract and soundtrack quality improves, it is worth keeping a throw eye on the possibilities from the flicks. We've come a long way from *Play Those Geoff Love And His Orchestra Grand War Themes Of Our Time*.

TOP DANCE SINGLES

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1	17	2	The Exorcist	Kickin'/GT1 (KICK 1) (SRD)	MM
2	3	3	Heaven	CBS CHIM(T3) (CBS)	
3	28	2	Elevation	Optimism/Arista 113683 (613683) (BMG)	
4	1	3	Fantasy	Fantasy U.F.O. XL (XLT 15) (W)	
5	5	3	There's Nothing Like This	Kongo Dance -(DPST 7) (SP)	
6	32	2	Everybody (Rap)	Criminal Element DuCan/RCA PB44071 (PT44072) (BMG)	
7	45	2	Mica Paris feat Rakim	4-B/Island (12)BRW188 (F)	
8	7	6	Fascinating Rhythm	Bass-O-Matic Guerrilla/Virgin VS171 1274 (F)	
9	2	4	It's A Shame (My Sister)	Monie Love/True Image Cooltempo COOLX1219 (E)	
10	46	2	Back To Reality	Intelligent Hoodlum A&M AMY1598 (F)	
11	NEW	1	Megamix	Technoratic Swanyard SYR171 (F) (BMG)	
12	13	1	I Can't Stand It	2 Twists Of Street Capital BCM BCMR 395X (F)	
13	NEW	1	Have You Seen Her	M.C. Hammer Capitol (12)CLJ90 (F)	
14	2	1	I've Got You Under My Skin	Neneh Cherry Circa/Virgin YR153 (F)	
15	6	1	Don't Be A Fool	Loose Ends Ten/Virgin TEN(X) 312 (F)	
16	4	1	Body Language	Adventures Of Stevie V Mercury/Phonogram MER(X)331 (F)	
17	4	1	Omni	Orbital Hlr/London F1X145 (F)	
18	NEW	1	Let's Push It	Innocence Cooltempo/Chrysalis COOL(X)220 (E)	
19	20	2	Flowers	Tiffany Arista 113212 (12) 613212 (BMG)	
20	16	2	Superfly 1990	Curtis Mayfield & Ice-T Capitol (12)CL586 (F)	

21	12	4	Cult Of Snap	Arista 113596 (12) 613596 (BMG)
22	8	3	It's A Moment In Time	4 For Money Tom Tom TTT1030 (12) TTT1030 (PAC)
23	37	2	Soul Thunder	Junjo Bass-ic-(BASS 27) (RT)
24	10	6	Live In The Light	RCB PB 43991(12) PT 43940 (BMG)
25	11	4	Make It Mine	Shamen One Little Indian 467(P46712) (PAC)
26	NEW	1	Total Confusion	Homeboy & Hippen A Funki Tam Tam 7TT1031 (TTT1031) (PAC)
27	26	6	I've Been Thinking About You	Londonbeat Arista AMX14 (14) (BMG)
28	14	4	Barefoot In The Head	4 A Man Called Adam Big Life BLR 281 (RT)
29	NEW	1	Get Yourself Together	Young Disciples Talkin' Loud TXL(X) (F)

JET STAR RECORDS		ADVERTISMENT	
081-961 5818		REGGAE CHART	
REGGAE DISCO CHART			
1	(1)	GET READY 4x4x4 Prophet & Ricky Lally	Parson FE2
2	(3)	DRUM PAN SOUND Ingea Stepper	Sweety & Chasin SC19
3	(2)	THE SPOPER Cuffy Parris	Wetland FA2074
4	(7)	RETREAT Lee Ann	Sweety & Chasin SC13
5	(6)	RETREAT SOUND BOY Cuffy Parris	Swee SLP13
6	(4)	RYKERS ISLAND Cona Taz	White Label WSP 014
7	(5)	SLOW DOWN Prince Collection	White Label WSP 013
8	(11)	STAMINA Ricky Lally	Parson RE10
9	(12)	MURDER DEM Neumann	Sweety & Chasin SC18
10	(9)	MY TIME Benjamin Levy	Tom70R23
11	(10)	ZIG ZAG ZAG Juddy Jay	Upper Unleash 001
12	(8)	SPECIAL GUEST Anthony Bush	Sweete Man AR 1
13	(15)	CU OONJUN Reggae Stepper	Lechacha WPT47
14	(17)	SECRET GARDEN Dennis Brown & Friends	White Label WSP 007
15	(18)	WAYNE WONDER WILL WAIT ... Wayne Wonder	Funkadelic FAD 025
16	(19)	BOX BOUT Muziq Bony	Shocking Vibes SV1 4
17	(14)	CASSANDRA Freddie Paul	White Label SC112
18	(13)	SHE'S OUT OF MY LIFE Wayne & Super Banding	Solo SFF 12
19	(20)	NO RICH MAN Philip Fennell & Super Banding	Bad 021
20	(22)	THE BOMMER Cuffy Parris	White Label SC113

REGGAE ALBUM CHART			
1	(1)	PURE LOVERS VOL 2 Various	Cherry CP 183
2	(2)	SILLY GAMES Junior Jay	C & C CEP 1020
3	(5)	MED DOO VOL 2 Various	Mr Deco MDX 900
4	(4)	GOLDEN TOUCH Shabba Ranks	Cherry/Cherry CRE 141
5	(3)	LEGAL TENDER Various	Sledge SLP 3
6	(7)	OUT PON BALL Higonson	Entertainment WSP 6
7	(6)	PRELISES Sweet Thunder	Black Records BR 2024
8	(9)	PURNANT TIGER REG VOL 1 Various	Shocking Vibes VME 1114
9	(11)	12 KIZITS OF BUFF STUFF Various	Manly Label MSL9000
10	(12)	EXTERNALIZER OR PRESENTS VOL 3 Various	Entertainment WSP 6
11	(8)	RAW GROOVE Various	Funkadelic FAD P017
12	(14)	NATURAL SUN TAN Audio B	Arava AR1P 058
13	(10)	GREENS LIVES SAMPLER Various	Cherry/Cherry CRE 140
14	(17)	REG-AE HITS VOLUME 8 Various	Delmar DEF 1289
15	(15)	BLOWING WITH THE WIND Auguste Pablo	Cherry/Cherry CRE 148
16	(13)	CRUCIAL VIEW Cuzell Banks	Arava AR1P 058
17	(20)	HEARTBREAKER Gregory Isaacs	Babi REGA 2788
18	(19)	UPRISING, BLACK SCORPIO VOL 2 Various	Black Scorpio SCS 9742
19	(17)	RAPPIN' WITH THE LADDIES Shabba Ranks	Cherry/Cherry CRE 140
20	(-)	A TOUCH OF CLASS Sugar Shott	January JAWP 001

30	NEW	JAZZ THING	Gang Starr CBS 656377(7)656377 (C)
31	15	GROOVE IS IN THE HEART/WHAT... De-Lee Lee	Elektra EKR 114(7) (W)
32	34	CRAZY	Motown ZB44037 (ZT44038) (BMG)
33	27	GROOVY TRAIN	4 Farm Produce MLK 1021(P) (P)
34	18	YOU'RE WALKING	Electrify 101 Mercury/Phonogram MER(X)328 (F)
35	30	DO ME!	Ball Bus Devoe MCA MCA111440 (F)
36	2	I DON'T EVEN KNOW IF I SHOULD	Soul Family Sanction One Little Ind.421PT(421PT) (RT)
37	19	ITAL'S ANTHEM	3 Ital Rockers Bass-ic-(BASS 37) (RT)
38	21	TUNES SPLITS THE ATOM	MC Tunes Vs 808 State ZTT ZAT 61(7) (W)
39	NEW	SO YOU LIKE WHAT YOU SEE	Cometelle Atlantic/East West 87864(7) (W)
40	NEW	SHARE	Yomanda Big Beat-(EB0019) (Imp)
41	NEW	OVERLOADED (EP)	Alters B Network/Kool Kat (NWK 10) (Imp)
42	3	COMING BACK FOR MORE	L.A. Mix A&M AMY1579 (F)
43	NEW	IT'S HAPPENIN'	Plus One feat Sirron MCA MCA111405 (F)
44	31	RIGHT HERE RIGHT NOW	Western Block/Terri Symon Epic 6561827 (6561826) (C)
45	36	SPIN THAT WHEEL (TURTLES...)	Hik Tak 3/Ye & Kid Brothers Org. (12)BORG16 (TRC/BMG)
46	NEW	INDUSTRIAL BREAKS	Project B6 No Groove -(NG 60) (Imp)
47	47	A BE CALLED LOVE	3 The Grid East West 12 498(7) (W)
48	1	MOVIN'/PAIN	Les Maitre/Champ CHAMP12255 (BMG)
49	11	FOOLS GOLD/WHAT THE WORLD IS...	Stone Roses Silverstone ORE(T)113 (P)
50	49	CUBIK	808 State Tommy Boy (USA) -(TB 95) (Imp)

TOP 10 ALBUMS

1	1	3	Look How Long	Ten/Virgin D1X94/D1X94 (F)
2	NEW	1	LK BAK	Carole Wheeler RCA PL74751/PK74751 (BMG)
3	2	14	There's Nothing Like This	Kongo Dance KDLP/KDCT2 (GAM)
4	3	1	Mama Said Knock You Out	Def Jam/CBS 4673151/4673154 (C)
5	4	1	Ivory	Tenna Marie CBS (USA) E45101 (F)
6	6	6	World Clique	Dee-Lite Elektra EKT77/EKT77C (W)
7	5	3	This Is Tongue 'N' Cheek	Tongue 'n' Cheek Syncopate SY1P6006/TC51P6006 (E)
8	NEW	1	Open Invitation	Gravid Alton Motown (USA) MOT6298 (Imp)
9	7	3	Warehouse Raves 4	Various Rumour RUM10104/ZCRUM1014 (P)
10	4	2	Slamm'n'	Various A&M SLAMM1/SLACC1 (F)

TOP 10 BUBLERS

1	1	Zig It Up	Ninjab Man Flourgon Sure Delight -(SDT 23) (JS)
2	NEW	Rope A Dope Style	Lervat Atlantic (USA) -(086129) (Imp)
3	NEW	Wildlife (EP)	K-Miss F.R.O.-(FRO 104T) (SLF)
4	NEW	Killing Time	JTQ (James Taylor Quart.) Urban URB(X)61 (P)
5	NEW	Something Ain't Right	Slam Slam feat Dee C Leo MCA MCA(T)1444 (F)
6	NEW	Spiritual High	Moodswinger Zoom -(ZOOM 004) (P)
7	NEW	That Man (He's All Mine)	Inner City TEN TEN(X)334 (F)
8	NEW	It's Got Me In A Spell	Anthony Acid/Bristol Bill City Limits -(CL 3906) (Imp)
9	NEW	You Can't Buy My Love	Koolhaud Capital (USA) -(V15404) (Imp)
10	NEW	7-Day Weekend/Keep With The	Open House No Groove -(NG 60) (Imp)

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C O L U M N

LAST WEEK'S "North-South divide" from page story highlights a fresh area as I have learned to my cost! I once referred to "pop jocks up North", which meant specifically "those pop DJs who are up North" but it was misconstrued by a certain influential opinion maker in Manchester (long since a friend again thankfully) as meaning "all DJs up North play pop". Let me tell you, they can be particularly tricky and partisan around Manchester... where, it should be pointed out, mid and down tempo quality soul has for years had a more fanatical specialist following than in London, the quality of the singing being all important. In London, where many black dancers traditionally have looked for soul rhythms that are compatible with (or, thanks to club owners' music policy, replacements for) the reggae heartbeat, singing is important too, but the emphasis tends to be on sinuously lugging mellassine basslines, the more comfortably-familiar the better. Yes, uptempo house and rave music are indeed huge in the North now, but it is also still much in demand down South, especially among the generation of dancers (the majority) too young to have been exposed to 1970s funk, when slower and blacker music tempos were fashionable. In London, however, where the traditionally rooted **Soul II Soul** has been already, there are many dancefloors down again, the instantly influential **Kiss 100 fm** is playing both house and soul, although it's the increased exposure for the slicker sort of soul material that's proving particularly significant. Sales of slower black music are definitely rising locally, and dance fashion as a result seems at last to be swinging back from faster while to funkier black styles, all thanks to the power of an incremental radio station. Now, if Kiss can cause one of the reggae tracks it plugs to cross over, that really will be a measure of its power! (The importance of rap was not discussed above due to space restrictions, while the fact that maybe did not mention your particular city, town, village or hamlet is not intended as a personal slur, OK).

Indicative of the slowing tempo must be the steady sales enjoyed in recent weeks by, on LP, the lovely melodic listening soul **GERALD ALSTON** (Capitol) (US Market) (Capitol MC61-6298) and also mainly slow **TEENA MARIE** (Vice Epic E 45101), and on 12-inch **JEFF** (Mercury) (Mercury Goes Around Comes Around US Utator Records MCA12-53919), a lightly soulful swaying jagger that's becoming a real underground "sleeper" in London. Other important shifting well around the middle of last week included **PAJ JOE** Runaway (Jus Loop D Loop Records LDL2 101), a frisky smacking revamp of **Ray Ayers** Ubiquity's Running Away,

BRUTAL BILL & ANTHONY ACID (It's Got Me) (In A Spill US City Limits Records IL3 3006), a rumbling and bleeping frantic thunderer; **PROJECT "86"** Industrial Boss (US Nigroove NG 060), last week's Nigroove release, a draining and thrumming semi-bleeper; **AL B. SURE!** Misunderstanding (US Warner Bros 0-21744), a probably **MC Nemmo** influenced funk swingbeat jumper; **KC FLIGHT** Jump For Joy (US RCA/Popular 26291-RD), a frenetically scurrying hip house rap.

PICK OF THE WEEK

WHITNEY HOUSTON (I'm Your Baby Tonight (Extended Remix) (A&M 613 594) Obviously the most commercial offering of the week, this bright but intensely voiced bumpily jolting **L.A. Babyface** creation is at times melodically reminiscent of **Lina Ross & The Supremes** Love Child.

On album here are **JUNIOR GIBSONS** Stand Strong (MCA Records MCG 6105), an impressive much stronger soul set than his recent single might have suggested, and **BLASE-O-MATIC** **She's Controls** For The Heart Of The Bass (Virgin V 2641), with pop-aimed lightweight techno currents and weightier jigglers. **Current** or imminent UK singles include **YOUNG DISCIPLES** Get Yourself Together (Talkin Loud T.L.K.), vinyl Phonomag, jazz funk DJ's **Femi & Marco**'s superb Island's 4th+8'way label talent the action, charting with Dream Warriors' Wash Your Face In My Sink, and now other labels are sizing up Toronto's potential.

It took a local boy to put the industry wise Toronto-born Nick White of Island's promotion department has known Dream Warriors' manager Ivan Berry for four years and mentioned his home town's rap and reggae scene to Island last year. Berry brought in a tape of Wash Your Face... in April and, White recalls: "The reaction was immediate. Everybody in the office knew it would be a hit. Nick Harris, the radio promotions manager, and I played it to Clive Banks, who was MD at the time, and he was behind it too. So we rushed down to Heathrow, caught Ivan Berry and signed the deal right there in the airport."

The 4th+8'way label has more Toronto material: Carla Marshall's earthy tribal hip-hop/reggae Champions should not be missed when it comes out later this month and hardcore crew **Krush** and **Skid** release an EP in January with an album following in February. Dream Warriors' new single My Definition Of A Boombastic Jazz Style is released on November 5. With a hit already behind them, they can expect immediate attention due to its rumbustious big band jazz hook and cool rap.



DREAM WARRIORS: hip-hop potential from Toronto

Maple syrup

by **Stu Lambert**
TORONTO'S LARGE Caribbean population is making the city a prime location for hip-hop talent. Island's 4th+8'way label started the action, charting with Dream Warriors' Wash Your Face In My Sink, and now other labels are sizing up Toronto's potential.

It took a local boy to put the industry wise Toronto-born Nick White of Island's promotion department has known Dream Warriors' manager Ivan Berry for four years and mentioned his home town's rap and reggae scene to Island last year.

Berry brought in a tape of Wash Your Face... in April and, White recalls: "The reaction was immediate. Everybody in the office knew it would be a hit. Nick Harris, the radio promotions manager, and I played it to Clive Banks, who was MD at the time, and he was behind it too. So we rushed down to Heathrow, caught Ivan Berry and signed the deal right there in the airport."

The 4th+8'way label has more Toronto material: Carla Marshall's earthy tribal hip-hop/reggae Champions should not be missed when it comes out later this month and hardcore crew **Krush** and **Skid** release an EP in January with an album following in February.

Dream Warriors' new single My Definition Of A Boombastic Jazz Style is released on November 5. With a hit already behind them, they can expect immediate attention due to its rumbustious big band jazz hook and cool rap.

Promoting Canadian rap is not as difficult as one might imagine. "With such commercial material, we could do a pretty straight promotion," says White of the Wash Your Face... campaign.

"We leaked a few acetates to Tim Westwood, Jeff Young and Pete Tong, who all heard the potential. Two weeks before release we put up strip posters just saying 'Wash Your Face In My Sink' and got promo copies to the club DJs." A chart debut at 48 followed and extensive Radio One airplay helped the single to number 16.

"We're expecting the same kind of impact with this one, White predicts. "This time there's more emphasis on the group's profile, building awareness of who they are." Dream Warriors are expected to tour in late November and an album is due in January.

X-rated reggae King

by **Kennedy Mensah**
WHEN BOB Marley died, the reggae crown passed from his rootsy grip into the dancehall.

Yellowman ruled virtually unchallenged as the king of the early eighties, now 1990 sees the emergence of a new champion.

Shabba Ranks has every dancehall reggae fan seething from the palm of his hand. A string of hits in the reggae charts have made the words Shabba and reggae virtually synonymous. In August he had six tracks in the latter reggae top 10 simultaneously and last weekend's performance at Brixton Academy, though marred by a serious shooting incident demonstrated the devotion he instils in his fans.

A large proportion of the audience was male, but Shabba attributes his success to his female

following. "The girls, the females, the ladies, they made me and they can break me," he muses.

Shabba, born Raston Gordon, has recorded two LPs, Golden Touch and Rappin' With The Ladies for Glensleeves.

Both have sold in excess of 10,000 copies and the label's managing director Chris Sedgewick enthuses: "Shabba Ranks' records transcend the reggae market into the club scene. We've never seen anything like it—all we're waiting for now is a national chart hit."

Shabba Ranks has had a bad press in the past for records which were not for the younger set. "I'm not going to stop making the x-rated stuff," he states. "Whosoever doesn't like those, can listen to the clean side of Shabba."

The "clean side" is represented by tracks like Teach Them Proper, Shabba explains: "I can be as dirty as they expect of me, and as sceptical as it takes. I am tired of making really records and get nowhere, look at where I learned that I turned to the x-rated.

Why Real Time took its time

by **Paul Stephenson**
THE LATEST in this burgeoning number of post-Soul II Soul dance collectives is Real Time Productions.

Based in Forest Gate, north-east London, the company is run by Lucas Langdon and Steve Johnrose, known collectively as LSP Freestyle.

After a year generating white label interest in the clubs, they have just released their first single, You Are My Lover by Jazz Black on their own RCW label to be distributed through Dubbeat.

Real Time plans to issue tracks on three labels catering for different styles: RCW Records for mainstream soul/dance, Chill Out for hip-hop and rap and WRT for other less defined projects.

Langdon, whose background is in the theatre, explains that Real Time has had a deliberately slow initiation.

"It was important to get as much experience as possible," he says. "We drew up a plan of how we wanted to structure the company, doing research to find out what was needed. We didn't want to be just an average production or management organisation."

SHABBA RANKS: string of reggae hits now looking to cross over

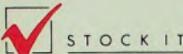




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THE CHARLATANS: *Some Friendly*. **NR**
Dead **Dead**
Good/Situation Two. SITU 30.
 Despite the similarity between their last two hit singles, *Some Friendly* shows certain depth to The Charlatans organ/guitar combination. Like The Stone Roses, they create a distinctive sound that combines character and mood with a commercial edge. An absorbing debut. **NR**

22-PISTEIRKKO: *Bare Bone Nest. SNETCD 1007.*
 What is it about Scandinavians? This oddity from northern Finland could fall on deaf ears or get picked up as some weird, wonderful sensation. What about a cross between Sixties psychedelia, bubblegum pop, devilish R & B and feedback thrash that surges and bubbles with malcontent and joy? This Arctic fallout is the property of two brothers and a childhood friend, and this is their third album but first UK release. **MA**

HAWKWIND: *Space Bandits. GWR, GWLP 103.* Looking at the file, this could almost sound like a reissue but no, Dave Brock and his latest crew head off on another voyage through sci-fi dreamscapes that still echo to the sound of driving guitars and synths. It is standard Hawkwind fare, but this time female vocals and a touch of violin add another dimension to their mu-

sic. Good to see them still out there ... **NR**

DANNY THOMPSON AND WHATEVER: *Elemental. Antilles An 8753.* Danny Thompson is one of the best musicians we've got. Everything he plays comes straight from his heart and this new record is full of grace, charm and vitality. From pastoral folk to earthy, gritty jazz, there's no question that this is anything but a fine work of art from a very fine artist. **AS**

WRECK: *Soul Train. Play it Again Sam. BIAS 173.* An extremely powerful guitar based release from Chicago's finest rock terrorists, *Soul Train*, adds some nasty sounding vocals and guitars to a set of hyperactive full type rhythms, and comes up with one of the most intimidating indie sounds of the year. Produced by Steve Albini, *Wreck's* debut not only sounds rather like the ill-conceived Rapeman, but also has the audacity to include covers of Alex Harvey Band and Mark S Smith songs. **IW**

THE BOBBY KONDERS PROJECT: *Cool Calm & Collective. Desire. LUVLP 9.* While *Wreck* continues to evolve and infiltrate other areas of dance music, it is nice to see the likes of respected producer Bobby Konders still digging away at the roots. Lovers of original house/acid will adore this album of straight forward dance rhythms combined with subtle melodies. Perhaps for purists only but a fine reminder of how it all began. **NR**

CHUCK PROPHET: *Brother Aldo. Fire FIRE LP22.* This is a fine solo debut from Green On Red's Chuck Prophet. He never strays too far from that band's country soaked blues, but his pleasantly boozey tones give the songs their own edge. And while this is unlikely to convert anyone, those in the know will be delighted. File close to Green On Red and see the extent of their cult status. **LF**

CHRIS POLAND: *Return To Metalopolis. Roadrunner RR9348-1.* An instrumental release from the former Magdath guitarist. *Return To Metalopolis* is built on two layers of sound; a solid, razor sharp array of riffs and rhythms, and a fluid, snaking lead guitar sound almost reminiscent of the likes of Beck and DiMeola. It's an intriguing and imaginative mix that offers an insight into Poland's musical vision, a sort of progressive thrash, but it's unlikely to arouse more than a pocket of interest. **KB**

JANE POW: *State. Target Records. PGT 001.* The long-awaited debut LP from the much-touted Southampton band, sees Jane Pow finally transferring the intensity of their live show into vinyl. Heavy guitar based, their sound is both melodic and powerful, borrowing slightly from the Sixties, but staying firmly outside of contemporary circles in much the same way as the late Wolfhounds. Recent press attention has been more than favourable and it shouldn't be long before Jane Pow have a strong fan base to accompany their excellent LP. Fine start. **IW**



THE CHARLATANS: an absorbing debut

KREATOR: *Coma Of Souls. Noise NUK 158.* Progression for German thrashers Kreator is simply to confirm their course, with this fourth full album as direct, savage and uncompromising as ever. Frontman Miller's tortured vocal strain remains their most obvious trademark, but there is an appeal within their structured thrash that has elevated the band from obscurity, through cult status, to the verge of major recognition. Should easily eclipse previous soles. **KB**

LES MYSTERES DES VOIX BULGARES: *Volume Three. Fontana 846 626.* Beware of imi-

tators, this is what counts. In one way, being volume three of the Bulgarian choir's majesty, the mystery has gone, which means their fan base might only increase because they now have major distribution and potentially greater retail penetration. But the awesome purity and beauty of these bewitched voices will never cease. **MA**

ENLIGHTENED: Martin Aston, Adam Blake, Kirk Blows, Leo Finlay, Dave E Henderson, Duncan Holland, Andrew Martin, Nick Robinson, and Ian Watson.

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All aboard the Charly bus

During the run up to Christmas, the innovative UK independent Charly Records is offering record dealers a ticket to ride on a customised double-decker bus promoting the label's extensive back catalogue. Chris White reports



MAGIC BUS, Charly Records' ex-London Transport bus, now warehouse and hospitality suite on the move

LIVING UP to its well-earned reputation as one of the most innovative of the UK specialist independent record companies, Charly Records is about to launch a new nationwide service for retailers — the Charly Roadrunner, a 1974 London double-decker bus converted into a mobile warehouse and shop, which will be calling in on the retail trade promoting Charly's extensive back-catalogue.

The Charly Roadrunner is the brainchild of chairman Jean Luc Young who as far back as the Seventies had the idea of hiring a fleet of buses to travel across the US promoting the then-fledgling Charly Records label. The idea did not get any further than the drawing board but now, as Charly enters a new decade with a reputation as a specialist catalogue marketing company, Jean Luc Young's original idea has become fact.

The Roadrunner hits the road this week with a visit to shops in London's West End. It then moves on to Kent and the Home Counties as well as stopping off in Bristol, Bath, Cardiff and Southampton. November will see the Charly Roadrunner arriving in Essex and East Anglia before travelling further north to visit Nottingham, Derby, Manchester, Liverpool and Leeds. Retailers in Scotland can also expect a visit from the Roadrunner in the not-too-distant future.

"We're offering a total service to dealers," says managing director Tony Hensberry. "The Roadrunner will carry the entire Charly back-catalogue plus those of our distributed labels. The aim is to provide the retail trade with a stimulating environment in which to see the broad range of quality product that we offer."

"We know that retailers are always busy people, particularly during the autumn period before Christmas, so the Roadrunner service will be time-saving as dealers will be able to order direct. The bus will be carrying stock but if a particular title isn't in stock, then the order will be faxed through to Charly headquarters for delivery next day."

The Charly Roadrunner is a converted London Transport Fleetline Leyland DMS which first saw service back in 1974. It was previously the official campaign bus for the London Transport branch of the Transport & General Workers Union. Few who travelled on it then would recognise the vehicle now. Work on its conversion took

price titles. And, of course, we were the first independent company to distribute itself."

Charly now distributes some 30 different labels and covers just about every area of popular music, barring what Visser describes as "cash-iron pop". The monthly release schedule usually amounts to between 10 and 15 titles from Charly's own labels, and a further 20-25 from its distributed lines. Apart from its audio releases, Charly has also moved into video successfully with its Swingtime series and will soon be launching the Soundies catalogue featuring rare clips originally shown on American jukeboxes back in the Forties and Fifties.

Charly's distributed labels are a very important part of the overall company operation.

"We have always worked very hard for the labels that we handle, there's no question of them taking second place after our own in-house labels. Their product will be very much to the fore on the Charly Roadrunner, and it is our intention to give full priority and reward label loyalty shown to Charly Records over the years," Joop Visser explains.

"As a specialist record company with so much regular product output, it is essential that this material is brought to the attention of the trade. We have something like 3,000 titles in catalogue, so the Charly Roadrunner has become an important part of our strategy — you could describe it as a marketing centre on wheels. We'll be ringing dealers shortly before we arrive, and offering them some hospitality while at the same time giving them the opportunity to browse through the catalogue in a

four months, and the downstairs deck is now a stock-room while upstairs has been converted into a "shop" and hospitality area.

The fixtures and fittings include the latest racking systems from Lift, and storage equipment from Foresight, while the Raven Design Group with Martin Ladd has designed the overall look. Video monitors and a special Charly jukebox will allow dealers to see and hear titles from the vast catalogue available.

Charly sales director Joop Visser is confident that the Roadrunner will prove to be a big success with dealers. "We were one of the first record companies to break the ES barrier on CDs, and the first independent company to go into the CD market in a big way. Charly was also the first to give away special compilation CDs with full-

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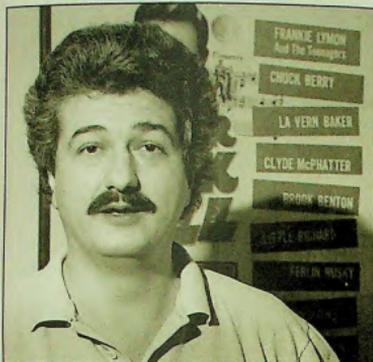


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CHARLY CHAIRMAN Jean Luc Young first had the idea of hiring a fleet of buses to promote the then-fledgling label back in 1974

► FROM PAGE 35

relaxing atmosphere. In London, of course, there will be parking difficulties as we are offering retailers the chance of a short bus ride around town while they look!" says Vaser.

Although the Charly Roadrunner was Jean Luc Young's idea, it was a team effort that put it on the road. "A lot of people have put a lot of effort into it," says Tony Henebery. "Jean Luc and Joop

recognised the sales potential, and then it became a combined effort to ensure that the Roadrunner became a reality. It's a good way of presenting catalogue that will always be valid to the retail trade. The bus will be supplied with new stock on a daily basis because we know that it is frustrating for dealers when particular titles are out of stock, and the Roadrunner will be calling on an average of six to eight retailers a day. There are also three teleshops people and

the sales force as back up."

Charly Records head of press and promotion Alexandra Moran says: "The Roadrunner is pioneering a new attitude in product buying — apart from the obvious business element itself, we're out to prove that it can be fun too. The fact that much of the catalogue Charly handles is of historical and cultural relevance means that it is music that never dies, and for which there will always be a demand."

Charly bus sales manager Cab Ellis adds: "Charly has always come up with innovative marketing and promotion ideas — it was one of the first record companies back in the Seventies to make use of the power of television commercials when The Shangri-Las' Leader Of The Pack was featured in a Levis commercial. Also, the company has always strived to have a good relationship with the retail trade — we were built by the independent trade, and stores like HMV, Tower and Virgin have supported us very well over the years. The whole aim of the Charly Roadrunner bus is to treat people as human beings and not just as buyers."

It is a similar philosophy that has helped establish Charly as the leading independent company of its kind. "There's a tremendous commitment to the music from everyone who works at Charly," Jean Luc Young points out. "It has never been a case of just trying to shift a lot of vinyl. There has always been a deep commitment to the public and what they are looking for, and of course to the retail trade."

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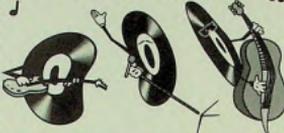
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FORTHCOMING FEATURE

Music Week's December 1st issue carries our year end review of **Music Video**. Timed to coincide with the busy pre-Christmas period, the feature gives an overview of this competitive marketplace, informing the retailer of the prime movers in this lucrative format.

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KING PLEASURE And The Biscuit Boys

Bearsongs extends catalogue

by Dave Laing

ROCK TITLES from the Fifties and Seventies have been added to Jim Simpson's Bearsongs catalogue after two recent deals.

Mobile Music contains numerous titles composed and recorded by pioneer R&B group The Tremiers. Among them are songs performed in such movies as *The Girl Can't Help It*, *Don't Knock The Rock* and *Calyso Heatwave*. The Tremiers' This Is It is the title track of the latest album by Bearsongs and Big Bear Records artists King Pleasure and

The Biscuit Boys and it was through this connection that Bearsongs general manager David Yeats made contact with Seymour Heller, owner of Mobile Music.

"I discovered that Mobile was not properly represented in Europe and Seymour was pleased by the interest we showed," says Yeats, who is seeking further covers and commercials opportunities for these quintessential rock 'n' roll era numbers. King Pleasure themselves will be performing self-penned numbers during the new

series of BBC TV's The Paradise Club, which stars Leslie Grantham, aka Dirty Dan.

Bearsongs has also acquired the publishing rights to material by Ron Watts, Steve Darrington and John "Alimony Slim" Mackay, alias Brewers Droop, a notable if erratic pub-rock band of the early Seventies. The trio wrote seven tracks on a recent Red Lightnin' album of previously unreleased 1973 tracks by the band, several of them featuring a young Mark Knopfler.

Publishing industry now worth \$3bn worldwide

THE 1989 turnover of the publishing industry worldwide was in excess of \$3bn according to statistics calculated by the US National Music Publishers' Association.

However, the NMPA figures underestimate the contribution of UK music publishing to the global total. While NMPA puts UK income from all sources at \$193m, PRS income from UK music users and mechanical royalties paid on British record sales of approaching £1bn together come to more than £140m. Adding monies earned by composers and publishers from synchronisation, commercials and other commissions, the domestic UK publishing market was worth in excess of £150m last year.

According to the NMPA survey,

the continuing explosion in radio and television around the globe ensured that the greatest proportion of publishers' income came from performance rights. 53 per cent of the turnover was derived from this source, compared to 28 per cent from mechanicals and surprisingly high 13 per cent from printed music sales.

Synch and other rights accounted for the remaining six per cent.

In the context of the music business as a whole, the publishing industry's turnover is now nearly one-third the size of the record industry worldwide. In the UK, record companies grossed some £550m last year, after paying out mechanical royalties. **DL**

Lindsey joins Island Music

STEVE LINDSEY has been appointed general manager of Island Music. He was formerly with Warner Chappell, *Gold Discs Music* and *Music Songs*. Welcoming Lindsey, Island Music MD Richard Manners says "the position is tailor made for his talents and he is a very welcome addition to our team."

Eurovision '91 deadline looms

● PUBLISHERS AND writers wishing to enter the Eurovision fray have until November 1 to enter a song. Entrance fees are £40 for members of the Music Publishers Association and £100 for non-members. Entry forms are available from the MPA on 071 831 7591.

BRIEFS

● CHANNEL FOUR commissioning editor Avril McRoy and Philharmonia Orchestra administrator Andrew Bennett are among the latest additions to the list of panelists for the MPA Conference. The event takes place in London on the 18 and 19 of this month and MPA general secretary Peter Dodswell says that all music industry members can book for the dinner on October 18 at the Tara Hotel.

● THE WINNER of the 1990 Cornelius Cardew Prize will receive £200. Offered in memory of the radical composer who died in 1981, the award will go to the best short piece (15 minutes maximum, vocal or instrumental in any style) which "reflects the best traditions of the people of Britain and progressive humanity as a whole." Closing date for entries is November 13 and more information is available from Bridget Scott Baker on 0222 342329.

● IN A worldwide deal with Barry Manilow, BMG Music Publishing has acquired rights in the singer/composer's past and future material. Manilow's past hits are contained in the *Komikazi Manilow* and *Clyscap* catalogues, while his new songs, including material on the forthcoming *Because It's Christmas* album, will be co-published with BMG.



HERBERT BLOMSTEDT: signs up again with Decca

Decca signs Blomstedt to second contract

by Nicolas Soames

DECCA HAS signed conductor Herbert Blomstedt and the San Francisco Symphony Orchestra to a second exclusive contract following the success of the first.

Blomstedt has recorded 11 discs, six of which received an extremely warm critical reception, especially Nielsen's Symphonies.

The new contract, which begins in January 1991, will produce a further 15 discs over four years. These will include Sibelius's Symphony No 2, Tappola And Vokse Tiste, and Hindimati's Concert Music For Strings And Brass.

But the contract also takes Blomstedt and the SFS into mainstream repertoire with Mendelssohn's Symphonies Nos 3 and 4, Schubert's Symphonies Nos 3 and 9, and Prokofiev's ever-popular Peter And The Wolf with Britten's Young Person's Guide To The Orchestra.

One of the highlights will be the recording of Bruckner's Symphony

No 6 — Blomstedt and the SFS gave a memorable performance of Symphony No 5 in Salzburg.

As Decca's Ray Minshall pointed out at the contract signing, the company looks like pulling off a similar coup with Blomstedt and the SFS as it managed with Charles Dutoit and the Montreal Symphony Orchestra.

And, in much the same fashion as in Montreal, Decca went to considerable lengths to ensure an ideal recording venue for SFS by building a special portable wooden floor erected in the SFS's home, the Davis Hall. The company has also designed a similar construction for another US venue, the hall of the Cleveland Orchestra where Christoph Dohrnay is producing some highly-praised recordings.

At the Blomstedt signing, Minshall said that Decca now has 26 artists signed exclusively to the company, demonstrating the special relationships which exist between the musicians and the label.

BRIEF

● CHANDOS HAS signed an exclusive contract with the Czech Philharmonic and its new musical director, Jiri Belohlavek, to make a minimum of four recordings a year over four years.

It is the first time that the CPO has signed a contract which excludes the state record company, Supraphon. Chandos will make all the recordings in Prague using the company's own equipment and personnel.

The CPO and Belohlavek is touring the US this month and Chandos is rush-releasing the first recording, Martinu's Symphony No 6, Janacek's Sinfonietta and Suk's *Fantastische Scherzo* to coincide with the tour.

However, the official launch and promotion of the new relationship will take place in Prague in November.

● THE ISRAELI-born US cellist Matt Haimovitz has extended his exclusive contract with Deutsche Grammophon. Among the recordings to be made will be music by Reger, Britten and George Crumb.

● WILLIAM RUSHTON narrates the children's classic Peter And The Wolf on a new recording with the LPO under Sir Edwardes on EMI.

● EMINENCE (CD/TC EM 2165). It is coupled with Britten's Young Per-

son's Guide and Ravel's *Mother Goose Suite*. The second new recording of the month from the mid-price label is Mahler's Symphony No 5 with the famous Adagio with the LPO conducted by Sir Charles Mackerras (CD/TC EM 2164).

And on its sister budget label CFP, the French pianist Pascal Devoyon plays two of the most popular piano concertos — Schumann and Grieg with the London Philharmonic under Jerzy Maksymiuk (CD/TC 4574).

● THE SOVIET viola player Yuri Bashmet features on two new recordings with the Moscow Soloists on RCA with whom he recently signed an extended contract. He plays Schubert's *Arpeggione Sonata*, Bruch's Kol Nidrei and other works in his recital disc (RDRK Mikhail Muntian, piano 60172), and directs the Moscow Virtuosi in Tchaikovsky's *Serenade for Strings and Greig's Holberg Suite/2* Norwegian Dances (RDRK 60368).

● SONY CLASSICAL is introducing a special mid-price Isaac Stern retrospective to mark the violinist's 70th birthday. The first volume (three CDs each) are devoted to early concerto recordings, 1946-1956 (CD 45952 and 45956).

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