

MUSIC WEEK

20 OCTOBER 1990



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Lisa Stansfield



on 22nd october
chrysalis records release

red hot +blue

an extraordinary double album single cassette and cd of Cole Porter's classic songs performed by twenty major recording artists with one common aim: to raise money to fight AIDS and to challenge the social stigma that surrounds the syndrome. This album, and the accompanying TV special, to be aired worldwide on World AIDS Day, December 1st 1990, is the culmination of an historic collaboration between musicians, filmmakers, artists and designers.

themusic Steve Lillywhite whose production credits include U2, Peter Gabriel, Talking Heads and Simple Minds was appointed overall producer of the project, overseeing the final mixes and lending his

expertise wherever it was needed; certain artists produced themselves, others collaborated with their usual partners. The result is an album like no other and a moving musical testament to the emergency of the AIDS crisis. Each artist has taken one of Cole Porter's songs and made it their own.

the video and tv special

The TV Special Red Hot & Blue, a Palace Production, will be transmitted on Channel 4, December 1st at 10:00 pm. Capturing the artists' performances in specially commissioned three to six minutes segments are some of the world's top movie directors, photographers and videomakers including: Jonathan Demme, Jean Baptiste Mondino, Alex Cox, Wim Wenders, John Maybury and Jim Jarmusch. The videos constitute roughly 60 minutes of the programme. Documentary style interviews, statements from the artists, and archive footage of Cole Porter round out the show. A full length video of the TV Special will be released DECEMBER 2nd 1990 on BMG Video.

the merchandising

Merchandising for the project consists of two "mini lines" of clothing by Rifat Ozbek and Jean Paul Gaultier. A range of T-shirts by the two designers, plus ten other artists will also be available.

the campaign

The first single from the album, Neneh Cherry's 'I've Got You Under My Skin' is out now on Circa Records and currently riding high in the Charts. The initial Press response has been phenomenal with page features or front covers in The Face, Melody Maker, Time Out Blitz and Sky. Early quotes read:

"Special. Thrilling. Important. Inspired. For once you won't want to buy this album just to ease your conscience. You will want to own it" *VOX* "Red Hot & Blue is probably the most consistently listenable and endearing compilation ever" *SELECT*. And that's just the beginning.

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Chrysalis

MUSIC WEEK

Ellis urges BPI to take on full-time chairman

THE BPI is considering appointing a full-time chairman in a bid to improve its effectiveness.

In a confidential memo to council members, BPI chairman Terry Ellis and council member Rupert Perry suggest that the BPI is far too reactive as an organisation. They feel the council deals with issues presented to it, rather than taking the initiative.

Ellis says members must reconsider the existing structure of the BPI and particularly the role of the chairman.

"To properly lead the organisation in its current role, in my experience, takes at least two or three days per week," he writes.

"In a BPI with an expanded role, the position of chairman would in my view clearly be a full-time one."

He cites the IFFPI's decision to appoint a chairman as well as a president of its organisation.

"You may want to consider

whether a similar course of action would be appropriate for the BPI," he says.

Referring to the current furor over the Broadcasting Bill, Ellis writes: "You may consider, for example, that the record industry should be involved with the formulation by Government of its new policies on radio."

The BPI has long agonised over its relationship with Government, and Ellis writes: "You may feel your trade association should be proactively seeking good relations generally in Government circles and with the media, as well as establishing a better public perception of the strength of our industry."

The proposal, tabled by Ellis and Perry, was due to be the first item on the agenda at the council's meeting this Wednesday (17). BPI director general John Deacon and his staff were being asked to arrive later in the morning.

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HAPPY RETURNS

Elektra launches a 40th anniversary compilation of cover versions

ENCORE FOR CDV

Warner Music Vision's Ray Still on laserdiscs

CLASSICS GO POP

Special report reveals the UK's favourite composer

SAW-free chart marks end of four-year run

THE UK's most successful pop partnership, Slack Aitken and Waterman, has suffered its first week of chart failure in four-and-a-half year.

But the company's shrugging off suggestions that it is the end for the writer/producers behind Kylie Minogue and Jason Donovan.

Last week's Top 100 Singles Chart was the first in 54 months not to include a single SAW-credited title.

SAW managing director David Howells says the SAW-free chart is a minor hiccup rather than the end of an era. "It is just a scheduling problem," he says.

Waterman has a more spirited comeback: "You say it is the first chart without a Slack Aitken and Waterman record. I say it may not be."

"It is without a credited SAW record but that is not to say there aren't at least two in there we have written," he adds mysteriously.

The last entirely SAW-free chart was in March 1986, before Brilliant Lovers' B'Wor launched the four-and-a-half year sequence.

PolyGram takes quarter share

POLYGRAM IS increasing its hold on the singles market with its company share now up to 25.4 per cent.

In the July-September Gallup survey, CBS has taken the lead among the labels for singles with 5.6 per cent. In the distributors share, PolyGram retained its lead with 30.1 per cent.

Details of all the latest market share figures in next week's MW. See also, p4.

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New chart committee set to meet

THE CHART supervisory committee is due to meet for the first time on Wednesday (17) to discuss the operation and future of the national charts.

The seven committee members were selected by their own industry organisations — the BPI and the British Association of Record Dealers — with the aim of providing a cross-section of interests.

The members are: Martin Mills, Beggars Banquet managing director; Tony Powell, MCA managing director; Maurice Oberstein, PolyGram chairman and chief executive; David Price, BBC head of Radio Recording Services; Richard Handover, Our Price Music managing director; Andy Gray, Andy's Records chairman and Brian Laird-Mack, Replay Records managing director.

Chairman of the committee is Adrian Wistreich, chief executive of Chart Information Network.

The meeting is the first since CIN took over the commissioning of the chart in July. One issue certain to be discussed is the allocation of chart positions when records score the same panel sales, as happened with Dee-Lite and the Steve Miller Band last month.

Last-ditch effort to halt 'disastrous' Bill

TWO "ROCKING peers" have come to the music industry's aid in the battle to defeat the Government's potentially disastrous amendments to the Broadcasting Bill.

As record industry lobbying went into overdrive ahead of a House of Lords debate — expected this Tuesday or Thursday — Lords Cabbold and Patrick Jenkin stepped in with their own amendments. These would effectively reverse the effects of the Government amendments to the Bill being piloted through parliament by Arts Minister David Mellor.

The controversial Government measures concern the allocation of national commercial radio franchises and the ability of the Copyright Tribunal to deal with disputes between broadcast rights agency PPL and broadcasters.

The industry fears the Government amendments not only favour a franchise bid for classical rather than AOR music, but also that the Tribunal would be prevented from taking previous cases into account in its deliberations.



MELLOR: piloting Bill

"The move on franchises threatens the industry's growth," says one industry source, "but the Tribunal amendment threatens current revenue by weakening broadcast copyright."

Lord Cabbold, owner of outdoor venue Knebworth House, tackled the rock versus classical issue head-on with an amendment which would only bar music which has been in the top 40 singles chart from the new station. This would

clear the way for the kind of rock station proposed by the Rock FM consortium backed by Allied Entertainment and Enag Radio.

Meanwhile, Lord Patrick Jenkin's amendment would leave the Copyright Tribunal able to consider all precedents except for the scale of financial settlements.

The two amendments have left the industry feeling more optimistic as it approaches this week's debates. They crown a week of frantic activity in which all sides of the industry came together to fight the Government.

Retailer Woolworths and record companies EMI, CBS, WEA, MCA and Virgin all sent letters to Prime Minister Margaret Thatcher asking her to reconsider.

Woolworths commercial director Mike Sammers says: "We know with AOR that if people hear it, they will buy it. We have to have an outlet for that kind of music."

Last week's lobbying effort was hampered by the fact that most Government ministers were away in Bournemouth for the Tory Party conference.



BRAN ENO / JOHN CALE

"I hadn't been aware that all the singing along with gospel records I've been doing while vacuuming the house has paid off - I have a much cleaner house."

BRAN ENO

"This schedule is hairy. We're going to have to police it. But I guess I agree to it all in a spirit of fanny's your aunt."

JOHN CALE

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Birkett to join Fame school

FILM AND theatre veteran Lord Birkett is to be the first president of the School For Performing Arts and Technology.

He will take up the post in November as the Croydon school prepares to open its doors to the first intake of 300 students in September 1991.

Former Stylus managing director Humphrey Walwyn is the new chairman of the Schools For Performing Arts Trust.

Salford students win Lennon prize

THREE POP music students from Salford College of Technology have won the PRS John Lennon Award for young songwriters.

The £2,000 prizes for outstanding talent and creativity were presented to Rory Mercedi, Paul Spencer and Andy Greenwood by George Martig.

PRS director Roger Greenway said: "The John Lennon PRS award is an excellent way to help people at the beginning of their career."

Strait scoops country award

THE AMERICAN country music industry has awarded its highest accolade for 1990 to MCA's George Strait.

The Country Music Association named the artist its entertainer of the year at its annual awards ceremony in Nashville. The award for the best album went to Kentucky Headhunters for their 'Pickin'' On Nashville LP on Mercury.

RKO-Warner goes for UK chain

US VIDEO retailer RKO-Warner is planning to launch a new UK chain next year.

The franchise operation will be in the style of the Blockbuster chain with RKO-Warner providing retailing systems, technology and finance experts. RKO-Warner has 40 US outlets and is offering UK investors a minimum of 10 franchises for around £55,000.

Marshall gets RCA's top A&R job

RCA HAS appointed Korda Marshall to be head of A&R, a post vacant since Moy.

Marshall, who has risen through the ranks since becoming A&R assistant in 1984, has been credited with bringing some of RCA's most successful signings to the label. He will head a six-strong team.

Managing director Lisa Anderson says: "It was a natural choice given his consistent success and progression through the company. I am delighted he accepted."

"The cream on the cake has come just recently with his success with Caron Wheeler and London Beat who are enjoying tremendous

international success."

Despite recent redundancies at the company, Anderson says Marshall will be given a free hand to expand the roster.

"We have had a tough year but this is a major company and we will continue a broad based approach including dance, pop and rock."

"There is no specific brief apart from that, although it will be a change for Korda as he began briefly in the indie area," she says.

Marshall made his mark signing acts such as The Primitives, The Blow Monkeys, The Wedding Present and Pop Will Eat Itself, to RCA.



MARSHALL: top job

Tribunal considers jukebox decision

PPL AND the jukebox industry are anxiously awaiting an adjudication on a licensing issue following a week-long Copyright Tribunal.

Both PPL and the British Catering Trades Association put their cases forward at the tribunal after negotiations between the two sides broke down.

BACTA applied for a tribunal hearing after refusing to accept an increase in licence fees for the use of records on jukeboxes. PPL wanted to put the cost up from £19.20 per jukebox per year to £90 to re-

flect rising costs.

PPL managing director John Love says most organisations that PPL deals with have accepted an increase.

"We have gradually brought up our fees by free negotiation but in this case that was not possible," he says.

"The record has become more valuable over the years and most people have taken these arguments on board. In 1935, when PPL was set up, the fee was £3.15 and in relation to rising costs and

inflation that should be £90 in 1990," claims Love.

He describes the current £19.20 fee as ridiculously low. But BACTA assistant general secretary John White disagrees and says the jukebox industry is not willing to pay such an increased fee.

"We feel that increase is too high. We are not accepting their arguments and we are now putting our views forward at the tribunal," he says.

A tribunal decision is not expected for at least another week.

Berlin back as Top Gun campaign pays off

LAST WEEK'S return to the singles chart of Berlin's 'Take My Breath Away' marked a surprise new lease of life for the track.

The Top Gun soundtrack album, on which the Berlin song is featured, has now sold consistently for three years thanks to support from incidental TV ads and promotion for the film on TV and video.

CBS marketing manager Rob Stringer says the album, which was released to coincide with the film's theatrical debut in 1986, has never gone away. "It's quite remarkable for an album that is three years old," he says.

The album has now sold 750,000 units. The single initially sold 600,000 copies and by last week it had sold a further 30,000.

The success of the single has

been influenced by a number of factors. Peugeot ads last year featured the music and helped boost sales, then the release of the film on video added to those figures.

Last month, the Peugeot ads were reshown and the film was shown on television for the first time with preview ads supporting it. Each campaign has encouraged more sales of both the single and the album, says Stringer.

"We sold the album back into the shops on the back of the TV screening. This time we didn't work in conjunction with Peugeot although we had one in the past. We were aware of their ad campaign though," he says.

Stringer says CBS's promotion of the album was helped by the fact that it was given more time when



TOP GUN: top sales

the TV screening was put back because of sensitivity over the Gulf crisis.

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Fallows joins Rough Trade distribution

FORMER POLYGRAM operations director Brian Fallows is joining Rough Trade to spearhead its distribution operation.

Fallows, who spent 20 years at PolyGram, will co-ordinate the operations of Rough Trade Distribution's new computerised sales system and the company's new warehouse in north London.

RTD managing director George Kimpton-Howe says the company has been looking for someone to head the distribution operation for a while. "I suppose it is quite a step forward for us. We have not had an operations director before," he says.

"What with the move to new premises and the installation of a new computerised system and all the problems that throws up, we felt it necessary to have someone of Brian's ability to co-ordinate everything," says Kimpton-Howe.

He admits that the distribution operation has not been at its best over recent months but adds: "Although our computer is still running slow, by next week everything should be up and running and we will have our entire sales force in place by November 1."



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PolyGram sees video sales soar

POLYGRAM IS now responsible for a quarter of music video sales in the UK.

The market share increased to 24.1 per cent from 17.3 per cent from April to June. As a distributor, the figure rose from 19.1 per cent to 26.5 per cent.

The second biggest increase in the distributors' market was BMG. Its share rose from four per cent to 10.5 per cent. BMG also increased its share in the company market from 2.3 per cent to five per cent.

Most other distributors suffered a drop, one of the biggest being Virgin Vision which fell from 16.8 per cent to 10.2 per cent.

Virgin Vision's company market share also fell from 16.6 per cent to 10.1 per cent. Most other companies also suffered a drop with PMI falling from 17.2 per cent to 11.1 per cent.

In the non-music video market, CIC is still the leading company despite dropping its share from 14.8 per cent to 14.6 per cent. Parlophone, which collapsed earlier this year, fell from 4.3 per cent to 2.5 per cent.

Parlophone also suffered a drop in the distributor share from 2.4 per cent to 1.7 per cent. The leading distributor, it Pickwick which increased its share from 19.4 per cent to 26.6 per cent.

Rump heads new Circa publishing arm

CIRCA RECORDS is setting up its own publishing company with former Island Music head of A&R Paul Rump as general manager.

Rump decided to join Ashley Newton in setting up Circa Music after a long association with the Circa managing director.

"Circa Music is part of the natural growth of Circa Records," he says. "It is my intention to sign a limited number of new artists, not necessarily connected with the record label."

"I will be concentrating on writers with particular strengths in voice and song."

Rump is already negotiating deals and hopes to announce new signings soon.

He says, "I am keen to see cross-fertilisation between acts at Circa Records and Circa Music."

New MCPS post

MCPS HAS appointed Brian Allaker as controller of information technology in an effort to update the music copyright business.

Allaker, who retains responsibility for MCPS's international department, says he will be looking for "opportunities for technological cost reductions and increased efficiency in every sector of the business, but this can only be achieved by active co-operation both in the UK and internationally."

Majors back Philips digital cassette rival

PHILIPS HAS admitted officially for the first time that it has developed an alternative cassette system to Digital Audio Tape. PolyGram, EMI and BMG are all backing the move.

Japanese hardware manufacturers are also involved in the project, first details of which were leaked earlier this year, but Philips is not naming them. The Digital Compact Cassette system can also play standard cassettes.

The system is based on a new coding technique which Philips claims will offer a sound quality

equivalent to that of compact disc. The DCC range is not, however, expected to come onto the market until the beginning of 1992.

PolyGram president Dave Fine says it is now time for an alternative to other sound carriers. "Following the enormous success of the compact disc, there is evidence of significant demand for a truly portable music carrier of digital sound quality," he says.

He describes DCC as "the perfect companion to compact disc." While the new range will include the Serial Copy Management Sys-

tem to provide copyright protection, PolyGram remains committed to campaigning for a blank tape levy to compensate for home taping. Fine adds,

EMI Music Worldwide president Jim Fielded says DCC will give the industry an opportunity to move to the next generation of digital tape.

"We see DCC as likely to be a music carrier for the Nineties and beyond and we look forward to supporting the introduction of the new system with our software," he says. EMI will continue to strive for a blank tape levy, however, he says.

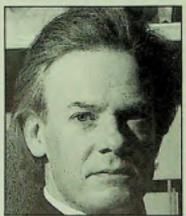
EMI opens studio to aid writers

EMI MUSIC Publishing has opened a new recording complex in an attempt to give greater support to the company's songwriters.

The 24-track studio and programming suite in London's West End are for the exclusive use of songwriters signed to the company.

"The facility is intended to operate as an extension of the EMP A&R department. Artists currently booked include D Mob, The Everyday Of Love, Paul Johnson and Huesy Young.

"Musicians like to work here," says studio manager John Bell, "because we can give them an environment where they can benefit



PETER REICHARDT: responsibility to songwriters

from top quality recording standards without feeling pressurised by the clock."

Peter Reichardt, managing director of EMP UK says: "As publishers we feel very strongly that songwriters should be able to work in the best possible environment and we have a responsibility to them in that respect."

Reichardt says not enough is being done to help budding songwriters. Too often, he says, a company's recording facilities turn out to be below standard. "Nobody will be able to point their finger at EMP and accuse it of not nurturing its songwriters," he says.

Gulf crisis forces 5pc rise in cost of vinyl

THE GULF crisis is pushing up the cost of all-based vinyl, as predicted in MW (Aug 18).

Doeflex Vinyl, the UK's only PVC record compounds manufacturer, is raising its prices for the first time in nearly two years by £40 per metric tonne from October 22 — a rise of five per cent.

PVC prices rise in September

throughout western Europe and are continuing to do so, says John Salmon, Doeflex's UK sales manager.

"Although we were able to hold off the September increase the rising cost of PVC resin has pushed up our raw material costs and we are now forced to pass this cost on to our customers," he says.

Classical giants head for name clash

POLYGRAM AND SONNY could be heading for a legal showdown over the use of the title Essential Classics.

PolyGram Classics has already sold more than 1m copies of Pavartotti, Domingo and Karajan collections in its Essential series and its Deutsche Grammophon label has released a double Essential Classics compilation.

But in November Sonny Classical is launching its own mid-price series with the same title. Deutsche Grammophon UK director Mike Sage says he has made PolyGram's lawyers aware of the situation.

"I was rather surprised to hear about this. We have used the Essential concept for some time now — DG even ran an ad campaign based on popular charts called Essential Classics," he says.

Sage admits it is difficult to copyright a word, so it may be too late to counter Sonny's move. "If I was Sonny Classical I would have tried to come up with something original," says Sage.

He is irritated because he had further plans for the Essential series.

On December 31, the long-standing contract with Sonny for the use of the name Walkman ends.

Iraqi crisis hits vinyl prices set to rise

THE GULF crisis is pushing up the cost of all-based vinyl, as predicted in MW (Aug 18).

Doeflex Vinyl, the UK's only PVC record compounds manufacturer, is raising its prices for the first time in nearly two years by £40 per metric tonne from October 22 — a rise of five per cent.

PVC prices rise in September throughout western Europe and are continuing to do so, says John Salmon, Doeflex's UK sales manager. "Although we were able to hold off the September increase the rising cost of PVC resin has pushed up our raw material costs and we are now forced to pass this cost on to our customers," he says.

Classical giants head for name clash

PolyGram International was keen to extend the rights for Walkman Classics — the most successful classical tape series. But now that Sonny has its own classical label, it is reluctant to help a competitor.

DG has to stop pressing product on December 31 and has a sell-off period until September 1991, after which all remaining copies must be destroyed.

Sage was hoping to fill the gap by developing an Essential Classics series on both CD and tape. Roy Burford of CBS/Sony Classical says "It was just a bit of confusion, but there you are."

World BRIEFING

NEW YORK: The IFPI's latest worldwide sales figures for 1989 amount to a retail value of \$21,600m, an increase of 6.4 per cent from 1988. Although this shows a considerable slowing in the industry's retail growth rate from the 21 per cent in 1988, last year's growth was regarded as exceptionally high, and the 6.4 per cent still indicates a healthy market.

Total unit sales were: cassettes 1,540m; compact discs 350m, Lps 450m; and singles 357m. Underlying trends are CD sales showing a 50 per cent growth rate and cassette sales 10.8 per cent. LP sales fell by 11.8 per cent. But the drop in vinyl sales has not been noticed everywhere. In some areas it increased or remained stable.

The drop in the singles market was restricted to just 3.5 per cent on the previous year. Sales in the US overall amounted to \$6,618.4m, 31 per cent of the world market. The US represented 30 per cent of the market with \$6,464.1m and Japan 14.3 per cent with \$3,988.9m.

NASHVILLE: The Everly Brothers' Cathy's Clown won Most Performed Country Song of the Year at the 1990 BMI Country Awards. The song, which topped the charts with Reba McEntire's version this year, also won BMI's Z100 Robert J. Burton award. Acuff-Rose Music is publisher of the tune. Paul Overstreet won songwriter of the year with five award winners. Kenny Rogers and Steve Wariner picked up four awards each, and Hank Cochran, Tony Haselden, Kostas, John McFee, Roger Murrah, Gene Nelson, Paul Nelson and Kent Robbins won two each. Publisher of the year went to EMI Music Publishing with 10 songs on the BMI list.

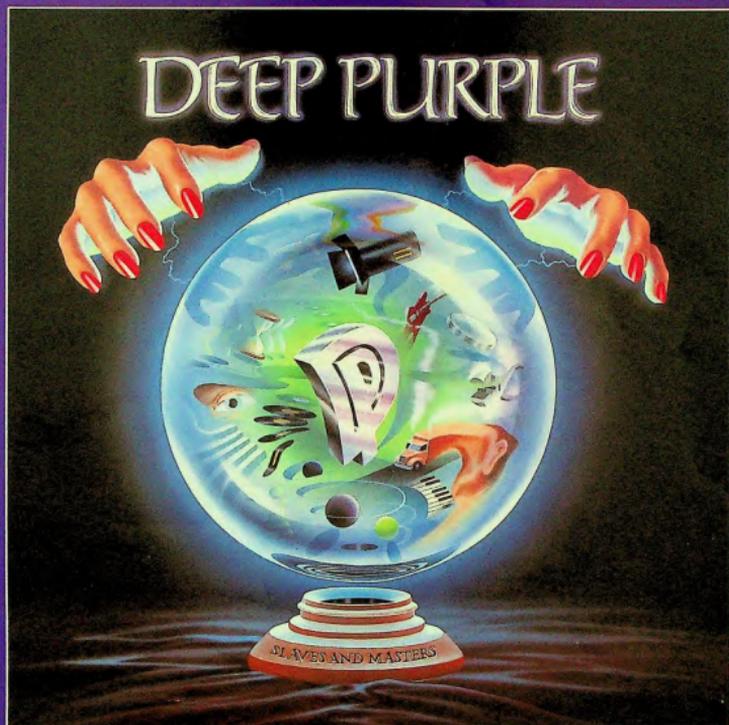
Warner Music Group followed with nine, while Sony Music and EMI Publishing received seven awards each.

NEW YORK: Leonard Bernstein, conductor laureate of the New York and Israel Philharmonics, has retired.

Bernstein, 72, was advised by his physician that conducting and playing the piano might be too strenuous for him. A statement from the doctor said that the conductor, pianist and composer is known to be a heavy smoker, suffers from progressive emphysema, complicated by a lung tumour and series of lung infections.

NEW JERSEY: A new record labelling bill has been filed in the state's assembly by Republican assemblyman Frank Rocco. It is similar to the previous Senate bill which is still to be heard. Rocco has also introduced a record "subliminal message" bill in the House but to little support.

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RCA

Elektra: 40 years covered

by Nick Robinson

WHEN ELEKTRA Entertainment decided to celebrate its 40th anniversary it wanted something more memorable than a party or a star-studded gig.

Elektra chairman Bob Krasnow hit on the idea of an album that showcased the repertoire of the label which was set up by Jac Holzman and later amalgamated with David Geffen's Asylum label as part of the WEA group in the US.

"Atlantic was the first to make an anniversary statement and then Arista. But unlike the events they held, I wanted something that had more of an artist rather than record company statement about it," he says.

Krasnow decided to compile an album of cover versions. All 38 tracks featured are recordings released on the Elektra label and the artists playing the songs are signed to the company either directly or through licensing deals.

The double album is titled Rubaiyat, a reference to a two-line stanza used by 17th century Persians to convey veiled messages, which were continually reinterpreted and revised by successive generations.

The interpretations on the album range from The Gypsy Kings' version of The Eagles' Hotel California

to The Pixies covering Paul Butterfield's Born In Chicago. Consequently, the album crosses a wide variety of styles.

"I think Rubaiyat reflects the history of the label but it also shows that in terms of quality, the range of material we have released has not really changed. It has always been of a consistent standard," says Krasnow.

Compilations of cover versions have never been huge sellers but the Elektra chairman believes that Rubaiyat offers something special to a defined market.

"One of our A&R guys in England said someone he was talking to had made the point to him that he recognised or had heard of every name on the Elektra roster. I think that is the key to the success of this album."

Krasnow asked producer and rock historian Lenny Kaye to oversee the project and be the executive producer. Kaye, who worked on Elektra's legendary Nuggets compilation of Sixties garage bands, says it was a lengthy, but enjoyable, process.

"We started on it about a year and a half ago. The bands on Elektra have always had a strong sense of personality so I went into this with few preconceptions," he says.

"I wanted them to have the freedom to do what they wanted and

I felt that the album should be open to the wild card element which meant that you never knew quite what to expect."

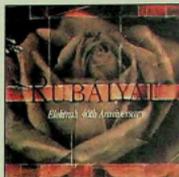
"We asked all the bands on the roster if they wanted to do a song and I also asked every new artist that was signed. The end result is all the songs that were done in time," says Kaye.

He describes the concept of Rubaiyat as looking at the past through the eyes of the present and adds that while some of the couplings may seem bizarre at first the link between the two comes through. He cites the Gypsy Kings track as a typical example.

"The Gypsy Kings doing Hotel California does seem odd but when you consider that the roots of California and its music are Spanish then it sort of brings it all back home," says Kaye.

He believes Rubaiyat is also typical of Elektra's own roots. "You have to remember that when Elektra first started it put out endless cover versions and what we have done on Rubaiyat is continue that process which began with old folk songs," he says.

"Once the recording was completed, Bob Krasnow had to think about how to market the double album. As well as involving himself and Kaye in promotional duties, he wanted to make sure that the prod-



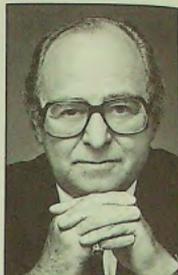
ELEKTRA'S RUBAIYAT: 40 years celebrated

uct could also present itself to the customer.

A booklet of liner notes including original song information features in the package and a number of specially-commissioned videos were shot to support the release.

Krasnow comments: "With an album like this, we didn't want it to go out half-baked. We wanted the same value system to apply to the packaging as it does to the individual songs."

● Rubaiyat is released on October 22. In keeping with Elektra's recording of "socio-protest songs of the Sixties", 25 per cent of the net profit will be donated to Greenpeace, the United Negro College Fund and Save The Children.



BOB KRASNOW: 'I went into this with few preconceptions'

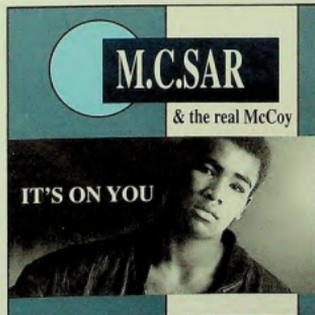


LENNY KAYE: a lengthy, but enjoyable compiling process

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TRACKING

by Dave E Henderson
 THERE IS a treat in store for avid collectors of John Peel sessions on the versatile Strange Fruit label — now distributed by the Rough Trade Group. The latest offering in the series presents **The Jam** in session from early 1977, the four tracks performed being *The City*, *Art School*, *I've Changed My Address* and *Modern World*, all still sounding as fresh and aggressive as the day they were first laid down. Also from the archives come a batch of vinyl releases of Danceteria's licensed catalogue of original topes-only ROIR releases. Confusing, yes, but the resultant vinyl — which has been available on CD for a couple of months — features: **MCS's** *Babes In Arms* album — which traces their progress from first single in 1966 to last London session in 1971; **Television's** live double set *Blow Up* which includes Tom Verlaine's versatile guitar sound and rare covers by the band of Bob Dylan's *Knockin' On Heaven's Door* and The Rolling Stones' *Satisfaction*; **Suicide's** live album from 1981 called *Ghost Riders* and **Richard Hell's** RIP, which features tracks from his career as a member of Johnny Thunders' *Heartbreakers* Television and in a solo capacity. All of the Danceteria material is available through Revolver.

THE NEWLY-formed ReVision label, which concentrates on video and will have titles available through the Rough Trade Group, has a batch of titles ready to roll for the Christmas rush and they include **Derek Jarman's** Jubilee film, **Billy Bragg** Goes To Moscow, **Horse (London's)** Live At The Marquee, **The Macc Lads' Quality** QF, Mersey and four new age ambient titles.

THE LA DI DA label has switched distribution from Nightshift to Southern Record Distribution and all back catalogue items will now be available through the latter company. **How Many Beans Make Five's** debut album **John Cunningham's** Backward Steps mini-LP and the label's Barabur compilation are all available at a cheaper dealer price and new releases include the imminent **Earwig and Liquid Fairies** 12-inch EP, while January promises **All Over The Place's** Scattered 12-inch EP and an EP from How Many Beans Make Five. There is yet more pert pop music from **Small Town Parade** who hail from all over the globe and debut with the seventh-inch single *The Sunday Day Of Life* on the Deltic label through Pinnoise.

ON THE heavier end of things, **Sadus** offer death metal with

their debut album for Roadracer through Pinnoise and that is called *Swallowed In Black*. As previously mentioned the seminal **Lawnmower Death** re-release *Ooh Nigley* is **Lawnmower Death** on Estrade through Revolver alongside Florida-based death metal outfit **Necrotus** *The Key*, while on SST, through the Rough Trade Group, there is an excellent collection of cover versions from the label's roster including **Musker** *Du's* reading of the Byrd's *Eight Miles High*, **Black Flag's** tackling of the Kingmen *Standard*, Louis, **The Meat Puppet's** *Good Golly Miss Molly* and **Villancos Sums, Socharine Trust, Biossux** LP and various others. The album is called *Duck And Cover*.

EVERYTHING'S COMING out through Pinnoise at the moment with the band's distinctive rock songs — a weird poppy commercial sound that is close to Husker Du and covers topics as diverse as sex, cool bands, comic books, latinos and donuts — being represented on two albums, with the band set to visit the UK for a couple of dates at least at the end of the month. First up comes **Vinyl Solution's** *Overdose* On set through Southern. That features four of their seven limited edition single cuts plus a bunch of previously unreleased tracks, while *The Right Thing* is the group's latest album and that is on the Cruz label through the Rough Trade Group. Also in the loud and aggressive department come **Poison Idea** with their screeched metallic punk on *Feel The Darkness* on American Leather through Vinyl Solution and Southern.

AT REVOLVER, **The Fastbacks** release their album *Very Very Powerful* Motor on the Blaster label — a group come from the Sub Pop school of grinding garage music — while **Roy Do Copas** Spanish dance music (re-mixed by the Grid) arrives on *Frontero Del Ensueno* on the Kickin' Vinyl label. Northern house duo **Count Zero** follow their *Silent Prayer* 12-inch with *A Positive Nuisance* on *Ozone*. **Suicide Blonde** unleash the 12-inch *Nobody Tells Me Anything* on *Space Station* and **Terminal Chesecake** offer the album, cassette and CD Angels in Pigeonholes on *Pathological*.

LUSH release a new EP featuring three tracks, *Sweetness And Light*, *Sunbathing* and *Breeze* to coincide with their autumn dates and that is on the AD label through the Rough Trade Group. From *Situation Two* is **Buffalo Tom's** excellent Birabrain single. The **Papinjeys** present any announcements of political activity by releasing a new seven and 12-inch called *Vote Elvis*. On the One Little Indian label is a claim that the disc was produced by a 14-year-old called Jessica Corchoran and that backing vocals were supplied by *Satan* O.Sullivan. And you thought they were nice girls. Available through the Rough Trade Group.

DISTRIBUTION
 TOP 20 INDIE
 TOP 40 SINGLES

1	4	I CAN'T STAND IT	ECM/RCA (859) 19
2	5	WORLD IN MY EYES	Mute (17828) 27 (8)
3	2	GROOVY TRAIN	Produce MIAK (107) 19
4	3	THEN	Situation Two SST 747 (8)
5	10	WHAT TIME IS LOVE?	KSL Communications BF 806 (8) 19
6	8	MAKE IT MINE	One Little Indian 41 127 (12) 19
7	NEW 1	TOTAL CONFUSION	Tom Tom (18) 273 (8) 19 (8)
8	7	FOOL'S GOLD/WHAT THE WORLD...	Silverstone CREP 132 (8) 19
9	6	FALL (EP)	Creation CREO 817 (8) 19
10	11	THE EXORCIST	Kickin' Vinyl (K) 190 (8) 19
11	9	WHERE ARE YOU BABY?	Rhythm King (RT) 431 (8) 19
12	15	BARBIE IN THE HEAD	F.R.O. (FRO) 145 (8) 19
13	NEW 1	WILDLIFE (EP)	Revue (R) 101 (8) 19
14	16	THERE'S NOTHING LIKE THIS	Kango Dance (D) 21 7 (8) 19
15	NEW 1	5 NOTHING TO LOSE	Rhythm King/White (RT) 431 (8) 19
16	NEW 1	TEKNOLOGI	Revue (R) 101 (8) 19
17	14	FISHES EYES	Play It Again Sam (P) 833 57 (8) 19
18	NEW 1	KISS AND MAKE UP	Revue (R) 101 (8) 19
19	22	STEP ON	Revue (R) 101 (8) 19
20	17	A MOMENT IN TIME	Factory FAC 272 (1) 12 (8) 19 (2) 19
21	NEW 1	OVERLOADED (EP)	Tom Tom (18) 273 (8) 19 (8) 19
22	12	LA SERENISSIMA	Revue (R) 101 (8) 19
23	NEW 1	SPACE	Revue (R) 101 (8) 19
24	19	SOUL THUNDER	Revue (R) 101 (8) 19
25	17	RHYTHM OF THE RAIN	PWL PWL 61 (8) 19
26	NEW 1	KINGDOM OF LOVE	Revue (R) 101 (8) 19
27	20	COME TOGETHER	Creation CREO 17 (8) 19
28	23	TAL'S ANTHEM	Revue (R) 101 (8) 19
29	18	ROBINSON CRUSOE	Revue (R) 101 (8) 19
30	14	I DON'T EVEN KNOW IF I SHOULD	One Little Indian 41 127 (12) 19
31	26	MADCHESTER RAVE ON E.P.	Factory FAC 247 (1) 12 (8) 19 (2) 19
32	19	SHALL WE TAKE A TRIP/MOODY ...	Revue (R) 101 (8) 19
33	25	CEBRING LUCK	Revue (R) 101 (8) 19
34	14	I'M FREE	Revue (R) 101 (8) 19
35	NEW 1	RAGGA TRIP/HOULGAN '69	Revue (R) 101 (8) 19
36	29	TRICKY DISCO	Revue (R) 101 (8) 19
37	NEW 1	LAST WALTZ OF THE EVENING	Revue (R) 101 (8) 19
38	24	NAKED IN THE RAIN	Revue (R) 101 (8) 19
39	30	ONE LOVE	Revue (R) 101 (8) 19
40	33	PSYCHO COUCH/ALIEN DETECTOR	Revue (R) 101 (8) 19

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1	1	2 THAT LOVING FEELING VOL III	Discs DINTV 13 (8)
2	4	BIOMANIA	Rhythm King/Mute (RT) 13 (8) 19
3	3	HEAVEN OR LAS VEGAS	4AD CAD 80 (8) 19
4	4	LOWFIDEL	Revue (R) 101 (8) 19
5	5	THE STONE ROSES	Silverstone CREP 302 (8) 19
6	10	VIOLATOR	Mute (17828) 27 (8) 19
7	6	BOSSANOVA	4AD CAD 80 (8) 19
8	NEW 1	THIS IS OUR MUSIC	Rough Trade ROUGH 16 (8) 19
9	7	WARRHOLE WAVES 4	Revue (R) 101 (8) 19
10	15	THERE'S NOTHING LIKE THIS	Kango Dance (D) 21 7 (8) 19
11	8	SPACE BANDITS	CWRW/Castle Comm. CWRP 10 (8) 19
12	13	THE FEELING	PWL PWL 61 (8) 19
13	12	6 THAT LOVING FEELING VOL II	Discs DINTV 7 (8) 19
14	9	2 THE LAST TEMPTATION OF REID	Altered 9 Techniques VERUS 81 (8) 19
15	14	LIFE	CowMilk (M) 81 (8) 19
16	18	WILD!	Mute (17828) 27 (8) 19
17	16	BUMMED	Revue (R) 101 (8) 19
18	17	FASHION AND WARFARE	Revue (R) 101 (8) 19
19	11	WHO CARES WINS	Discs DINTV 13 (8) 19
20	2	VIVA DEAD PONIES	Discs DINTV 13 (8) 19

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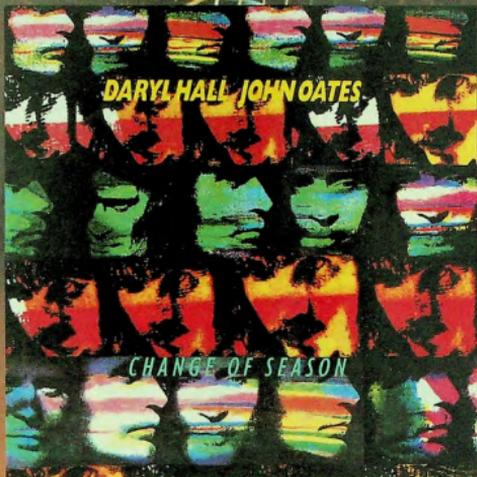
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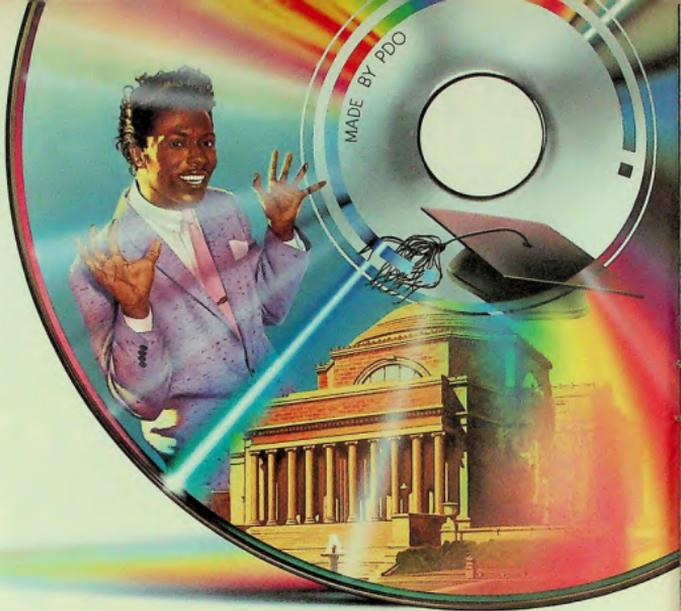
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FLUKE: REAL musicians on a dance adventure

Signing is no fluke

by Andy Beavers

AFTER RELEASING two low-key singles featuring some of the year's most adventurous dance music, Fluke have signed to Creation Records. The first product of the deal, a single called Philly, is released next week and will build on their cult following.

The Beaconfield-based trio — Mike Tourneur, Mike Bryant and Jon Fugler — began life as a traditional guitar, bass, drums and vocals group, but gradually became disillusioned with the idea. "We stopped enjoying going to see concerts ourselves," explains Fugler, "and we did not want the constraints of being in a traditional band, such as having to have a front man."

Their disillusionment with live music coincided with a growing interest in what was going on in the clubs. They locked themselves away in their home studio, embraced new technology and transferred their musical skills and experience to dance grooves.

"We still operate like a band — the best things are created from the three of us having a go at each other," says Tourneur.

In a field that is packed with DJs-turned-artists, Fluke stand out as real musicians. There is no doubt that their background shines through.

Their songs are largely instrumental — because there is only

a finite number of things to sing about — but they could not be further from the ubiquitous minimalist drum and bass work-out. Fluke operate in a sleep-free zone, creating sumptuous multi-layered tunes that twist and turn.

Their first release was Thumper, a friendly up-beat sax and flute based track. The second, Joni, took its inspiration from Joni Mitchell's Big Yellow Taxi. Rather than going for an obvious cover version, the band created a completely new guitar-driven tune that only used Mitchell's version as a starting point.

The group work as a self-contained unit, recording at home and doing their own producing. Their DIY ethic also extended to putting out the first two records as white labels and distributing them themselves. They still managed to shift a few thousand of each, and copies found their way into the hands of all the right DJs.

Philly began life as a string-driven slice of disco — hence its name. But between being conceived and being released by Creation, the tune has been turned inside out and now sounds less like MFSL and more like Jean Michel Jarre on Ecstasy.

The band have also been doing some remix work, reworking Talk Talk's Life's What You Make It for the recent 12-inch re-release. They have also filled out Tears For Fears' Johnny Panic and the Bible Of Dreams, which was originally hidden away on the B-side of Advice For The Young At Heart but became a cult club track.

Creation will follow up Philly with a mini-LP bringing together the now hard-to-find Thumper and Joni, along with some new album tracks.

Independent and proud of it

by Russell Brown

INDEPENDENT LABELS may like their freedom, but they also like to get records in the charts. Knowing when and to whom to license a record is one of the crucial business decisions for a smaller operation, and case studies don't come any better than WAU/Mr Modo's deal for Blue Pearl.

The Sheffield-based label turned down major offers for Naked In The Rain and went with Big Life, which turned it into one of the biggest dance hits of the year. Similar deals (for Zoe and Lynda Lau) have been struck with Paul Oakenfold's Perfecto label, leaving WAU/Mr Modo free to concentrate on the harder, less commercial dance records for which it is known.

The label was formed in London two years ago, as a joint venture between Adam Modo's (the) reggae label Mr Modo and WAU, a production company run by Youth and Alex Patterson (aka the Orb). It continues to run as much as a production house as a label.

"We look very much towards albums now," says Modo. "It's the only way you can develop dance acts on a long-term basis. It's easier to sell albums internationally too. All our deals are for two singles with an album option."

WAU/Mr Modo brings in its albums on modest budgets and costs will be even lower if a plan to combine its London A&R office with its own Fulham-based studio goes through.

The label moved to Rough Trade distribution recently which Modo hopes will end a period of unsatisfactory deals, including a year with Pinnacle and a spell with the ill-fated wholesaler G&M.

"Rough Trade is where we always wanted to be. We did consider major distribution but so much of what we do isn't major label stuff."

Two singles, the hardcore Mystic Knights' Wrath Of Khan and Bob's intriguing jazz-house Desert Fresh's intriguingly titled Desert Bob's EP have recently hit the shops via Rough Trade; Lynda Lau's I Don't Want Your Love and Zoe's Sunshine On A Rainy Day are out through Perfect and a new Blue Pearl single, Little Brother, and a debut album have been completed for Big Life release.

C O L U M N

HERE'S A little wobbler to loll into play! Backing tracks, the "sing along drunkenly to backing tracks of your favourite songs" (the case from Japan) appears now to be taking off fast here as an attraction in pubs and wine bars (helped no doubt by Steve Wright's daily karaoke spot on Radio One). With the increasing availability of karaoke equipment kits, which use compact discs (for rapid cueing) each containing around 60 specially recorded accurate soundtrack recreations of famous past hits' backing tracks, how long will it be before record producers and removers start sampling from these CDs instead of the original versions? Who's going to prove which copyright belongs to whom, then? I can't help thinking that lawyers and record companies should be prepared — offer all, forwarded to a forerunner!

Imports selling 'round London town at the middle of last week included **RALPH TREASANT** Sensitivity, US MCA Records MCA12-52933J, another **New Edition** member solo a romantic jiggly swayer to a barrowed **Mervyn Gray** beat **TERMINATOR X & THE VALLEY OF THE JEEP BERTS** Wanna Be Dancin' (US P.R.O. Division/Rush Associated Labels 44.73507), **Public Enemy's D** scratching through a weirdly swirling rap, **GUY I** Wanna Get With U (US MCA Records MCA12-52932J), group member **Teddy Riley** produced Philly new jacking chugger, **THE CHOXEN** Visions Of Life EP (US Fokus Recordings FR 001), London recorded by New York's **Lenny Dee** and friends) sparsely raving lively five-tracker for sleep freaks.

PICK OF THE WEEK

MAUREEN It's My Life (Boilerhouse Mix) Urban URBX 62). **Maureen** is wailing just by her first name on an excellent **Soul II Soul** — infeliciously building attractive jiggly soulful swayer.

Now let's get through as many UK releases as possible, including **BLAZE** Pearl Little Brother (Big Life BLR 32), a haunting sinkily wailed undulating stroller for crossover success; **JANET JACKSON** Love Will Never Do (Without You) (A&M AMY 700), a convincing with her gigs next week, a coming with its swingbeat-ish lurching bright **Shep Pettibone** and **CJ Mackintosh** remixes; **DICE** New Knew About Love (Production House PNT 01), via 081-968 8870), ending exceptionally strong on **Kiss 100 fm**, on **Alexander O'Neal** (only phrased) on **Hushion** Ai-Naaflyth noise puncher; a rousing infectious soul skipper; **A HOMBEO**, **A HIPPIE** and **A FUNKI** Dead! (Total

Confusion (Tom Tom Records TT3 031, via Pacific), a word spilling frantically rumbling thunder; **INNER CITY** That case (He's All Mine) (10 Records TENX 334), centering plaintive wailing swealer given several different treatments, some better than others; **ALTERN 8** Overloaded EP (Network/Kat Kat NWKT 10, via Pinnacle/Recall), pronounced "Alterna", of course, an apparently Manchester originated load of bleeps; **NIGHTMARES ON WAX** Aftermath (W.A.R.F. Records/Outer Rhythm WAP 6, via Rough Trade), as boom boomed wriggly tapping free thumper punctuated by disturbingly uncopied quotes from **Cuba Gooding**'s Happiness Is Just Around The Bend; **JUNO** Soul Thunder (Basic BASS 21, via Rough Trade), another bleeping smile booster from Leeds; **RHYTHMIC** Frequency (Network NWKT 13), wittily bleeping and spurring techno by a Nottingham duo, promoted as a 10-inch in their **0742** Records label (confusingly named after the Sheffield area code); **K-KLASS** Wildlife EP (Is-o-FRO 1047, via Eastern Bloc 061-8391141); a Mancunian rave instrumental four-tracker now in wider supply; **NJOI** Arithmes (d/c/Construction Records PT 44042); **Mark (Fantasy UFO) Ryder** produced **Blaze** House type centerer leading a keyboard duo's four-tracker; **CATCH** Free (Cmon) (BrF-X 147), yet another Northern rave, a sometimes Popcornish simple cauntily nagging electro keeper; **PERILES** Giving You The Benefit (MCA/MCA 1448), a US hit jittery staccato swingbeat jagger untypically pushed by **Sublime** (jazz) beefy bass for UK soul appeal; **COOL DOWN** Zone Waiting For Love (10 Records TENX 318), a pleasant girl wailed **Soul II Soul** ish jiggler with Spanish guitar, or a separate fruit brazier (performed) **Boilerhouse** Remix (TENX 318); **SPACE OPERA** Space 3001 (XL Recordings XLT 14, via WMT), a **Biz Nizza** type bounding Belgian rave; **SLAM SLAM** featuring **DEE C** LEE Something Ain't Right (MCA MCA 1444), a murlidly bounding galloper thrashingly mixed with mixer **Dennis' Denny D** soulful (in); **BRENDA ROUSSELL** Kiss Me With The Wind (A&M-P.M. AMY 578), an attractively young whaler; **Houston** Houston (A&M-P.M. AMY 578), an attractively young whaler transformed by **Shep Pettibone**'s 12-inch mix into a rumbly jiggling thumper; **ZOE** Sunshine On A Rainy Day (W.A.U. Mr. Modo Recordings MAG 6), via Polydora, a **Mamas & Papas** ish folkie singing pop smoozer; **DEE C** (re)pressing hypnotically rolling Tom's Deer-type track out next week.

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TOP DANCE SINGLES

20 OCTOBER 1990

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	NEW	SONG	ARTIST	RECORD LABEL
1	26	1	NEW	TOTAL CONFUSION	2 Homabay/Hippie/A Funk	Tom Tam 71TT031(1)TT031 (PAC)
2	18	2	Intercase	LET'S PUSH IT	Cooltempo/Chrystal COOL(C)220 (E)	
3	3	3	Apionsans	ELEVATION	Optimism/Arista 113683 (6)13683 (BMG)	
4	29	2	GET YOURSELF TOGETHER	Young Disciples	Talkin' Loud TXL(X)2 (F)	
5	3	5	CONTRIBUTION	HEAVEN	Mica Paris feat Rakim 4-B/Island (12)BRW188 (F)	
6	1	6	THE EXORCIST	JAZZ THING	Kickin'/GTI-(KICK 1) (SR)	
7	30	2	GOING STARR	IT'S A SHAME (MY SISTER)	CBS 4563777(6)563776 (C)	
8	2	8	THE CHIMES	FANTASY	4 The Chimes CBS CHIM(7) (CBS)	
9	4	9	FANTASY	BACK TO REALITY	Fantasy U.F.O. XL-(XLT 15) (W)	
10	10	10	Intelligent Hoodlum	IT'S A SHAME (MY SISTER)	A&M AMY(J)598 (F)	
11	9	5	Mania Love/True Image	HAVE YOU SEEN HER	11 Mania Love/True Image Cooltempo COOL(C)219 (E)	
12	13	2	M.C. Hammer	WILDLIFE (EP)	Capitol (12)CL590 (F)	
13	NEW	1	K-Xtasis	TEKNOLOGI	F.R.O.-[FRO 104T] (SLF)	
14	NEW	1	Urban Type	FASCINATING RHYTHM	Rechin'-(RETT 004) (SP)	
15	8	7	Boss-O-Malic	MEGAMIX	Guerrilla/Virgin VS(T) 1274 (F)	
16	11	2	Technomatic	OVERLOADED (EP)	Swanyard STR(T)17 (BMG)	
17	41	2	Alters 8	THERE'S NOTHING LIKE THIS	Network/Kool Kat -(NWKT 10) (P)	
18	5	4	Omar	EVERYBODY (RAP)	Kongo Dance -(DPST 7) (SP)	
19	6	3	Criminal Element/DiCoco/RCA	I CANY STAND IT	PT440271 (PT44027) (BMG)	
20	15	2	Twenty 4 Seven/Capt.	SOUL THUNDER	BCM BCMR 395(J) (F)	

SONG	ARTIST	RECORD LABEL		
21	39	2	SO YOU LIKE WHAT YOU SEE	Atlantic/East West AT864(T) (W)
22	NEW	1	TELL ME WHY	Sincedel Virgin VS(T) 1288 (F)
23	22	4	IT'S A MOMENT IN TIME	4 For Money Tom Tam 71TT030 (12) TT030 (PAC)
24	16	4	BODY LANGUAGE	Adventures Of Stevie V Mercury/Phonogram MER(X)331 (F)
25	NEW	1	SOMETHING AIN'T RIGHT	Slam Slam feat Dee C Lee MCA/MCA(T) 4444 (F)
26	NEW	1	THAT MAN (HE'S ALL MINE)	Inner City Ten/Virgin TEN(X)334 (F)
27	15	9	DON'T BE A FOOL	Loose Ends Ten/Virgin TEN(X) 312 (F)
28	5	5	BARBET IN THE HEAD	5 A Man Called Adam Big Life BLR 28(T) (F)
29	23	3	SOUL THUNDER	Juno Boss-ic-(BASS 2T) (RT)

SONG	ARTIST	RECORD LABEL		
30	NEW	1	BRAIN STORM	Fast Forward-(LF1) (BMG)
31	27	7	I'VE BEEN THINKING ABOUT YOU	Londonbeat Anxious ANX(T) 14 (BMG)
32	14	3	I'VE GOT YOU UNDER MY SKIN	Nine Cherry Cere/Virgin VR(T)753 (F)
33	5	5	TUNES SPLITS THE ATOM	5 MCs Vs 808 State ZTT ZANO 6(T) (W)
34	24	7	LIVIN' IN THE LIGHT	Caron Wheeler RCA PB 43939(12) PT 43940 (BMG)
35	25	5	MAKE IT MINE	Shenone One Little India 4677(4677) (RT)
36	NEW	1	WAITING FOR LOVE	Capitol/Capitol X318 (F)
37	NEW	1	RAGE	Fabio/The Groove Rider UNI 7UN114 (12) 12UN144 (BMG)
38	36	4	I DON'T EVEN KNOW IF I SHOULD	Soul Family Jamation One Little Ind. 42177(4217) (RT)
39	4	4	ITAL'S ANTHEM	Ital Flowers Boss-ic-(BASS 5T) (RT)
40	19	3	FLOWERS	Arista 113212 (12) 613212 (BMG)
41	20	2	SUPERFLY 1990	Curtis Mayfield & Ice-T Capitol (12)CL586 (E)
42	1	5	CULT OF SNAP	1 Snap Arista 113956 (12) 613956 (BMG)
43	17	5	OMEN	Orbital Hirs/London F(X)145 (F)
44	45	2	SPIN THAT WHEEL (TURTLES)	Western Black & Ice-T Epic 6561827 (6)561826 (C)
45	NEW	1	KINGDOM OF LOVE	Massive feat Jackie Rowe Debut DBET(X)310 (F)
46	NEW	1	ZIG IT UP	Ninja Man And Flouring Sure Delight -(SDT 23) (JS)
47	44	5	RIGHT HERE RIGHT NOW	Western Black & Ice-T Epic 6561827 (6)561826 (C)
48	NEW	1	RAGGA TRIP/HOOLIGAN '69	Ragga Twins Shut Up & Dance SUADA5 (SUADA5) (PAC)
49	NEW	1	IT'S MY LIFE	Mooraine Urban/Polydor URB82 (URB82) (F)
50	46	2	INDUSTRIAL BREAKS	Project 86 Nu Groove -(NG 060) (Imp)

TOP 10 ALBUMS

1	7	UK BLAK	RCA PL74751/PK74751 (BMG)
2	1	LOOK HOW LONG	Loose Ends Ten/Virgin DIX94/CDX94 (F)
3	4	MAMA SAID KNOCK YOU OUT	LL Cool J Def Jam/CBS 4673151/4673154 (C)
4	15	THERE'S NOTHING LIKE THIS	Omar Kongo Dance K2DP/K2C2 (12)GAM (C)
5	NEW	LALAH HATHAWAY	Lalah Hathaway Virgin America VUSLP24/VUSMC24 (F)
6	NEW	CHIMES	4 The Chimes CBS 4664811/4664814 (C)
7	NEW	DOCTOR ADAMSKI'S MUSICAL	Adamski MCA/MCA6107/MCC65107 (F)
8	NEW	IVORY	Teeno Marie Epic 4658781/4658784 (C)
9	NEW	DOWN TO EARTH	Monie Love Cooltempo CTLP14/ZCTLP14 (E)
10	2	OPEN INVITATION	Gerald Alston Motown (USA) MOT6290 (Imp)

TOP 10 BUBBLERS

1	1	H.O.U.S.E	Dang Lazy Atlantic (USA) -(086)119 (Imp)
2	1	I CAN'T LIVE WITHOUT YOU	Dynamic Dev'nors Bloopss!-(SEX 077) (RT)
3	3	KISS AND MAKE UP	Social Etienne Heavenly HVN 41(2) (RT)
4	4	SENSITIVITY	Relish Tresvant MCA (USA) -(MCA)25393(3) (Imp)
5	5	KILLING TIME	Urbani/Polydor URB(X)61 (F)
6	6	TEST TRANSMISSION	Urbani Zoom -(ZOOM 003) (P)
7	7	YOU CAN'T BUY MY LOVE	Kool Skool Capitol (USA) -(V1)6401 (Imp)
8	8	PIANONEGRO	Pianonagra Epic 6560817 (12) 6560816 (C)
9	9	WANNA GET WITH U	Guy MCA (USA) -(MCA)25393(1) (Imp)
10	10	ROPE A DOPE STYLE	Levert Atlantic (USA) -(086)129 (Imp)

REGGAE DISCO CHART

THIS WEEK	LAST WEEK	SONG	ARTIST	RECORD LABEL
1	(1)	GET READY	Nickol Prophet & Baby Tally	Passion PE 7
2	(3)	THE STOPPER	City Roots	Fusion FAD 074
3	(4)	RETREAT	City Roots	Steady & Creative SCT 13
4	(5)	RETREAT SOUND BITE	City Roots	Steady & Creative SCT 13
5	(2)	DRUM FAN SOUND	Ragga Snapper	Steady & Creative SCT 9
6	(8)	STAMINA	Kacy Tally	Passion PE 22
7	(9)	MURDER DEM	Managers	Steady & Creative SCT 11
8	(13)	OO NUH	Reggae Snapper	Technique WFB 42
9	(6)	RYKERS ISLAND	Coco Taa	Mr Doo MDD 014
10	(10)	ANY TIME	Boyz n the Bay	Blue 108 30
11	(7)	SLOW DOWN	House Collection	White Label FAD 072
12	(15)	WAYNE WONDER WILL WAIT...	Wayne Wonder	Fusion FAD 073
13	(11)	ZIG ZAWYA	Daddy Tally	Urban Upbeat 001
14	(16)	BOX B OUT	Hurds Roots	Shocking Vibes SVT 14
15	(2)	SPECIAL QUEST	Anthony Rich	Special Music A&A 1
16	(28)	FOO EXPERIENCE	Baragana Long	Alimony 12nd 82 228
17	(27)	DANCEHALL GOOD TO WE	Fragee Sam	Greenhouse GBH 387
18	(20)	THE BOMMER CLUB	White Label SVT 13	
19	(19)	NO RICH MAN	Phillip Farmer & Singer Ranking	BMG 091
20	(21)	GENERAL	Coco Taa	Mr Doo MDD 010

REGGAE ALBUM CHART

1	(1)	PURE LOVERS VOL. 2	Various	Cherry ESP 100
2	(2)	SILEY GAMES	Various	C&S CR 001
3	(3)	MR DOO VOL. 2	Various	Mr Doo MDD 002
4	(6)	OUT ON PAIL	Various	Enteravision E3P 5
5	(4)	GOLDEN TOUCH	Shibba Roots	Greenhouse GBH 141
6	(5)	LEGAL TENDER	Various	Sally SLP 7
7	(9)	12 KITS OF RUFF STUFF	Various	Making Leth MDD 007
8	(7)	PRAYERS	Sound Vibration	East River EAS 3054
9	(10)	EXTERMINATOR PRESENTS VOL. 3	Various	Schmoozer SLP 6
10	(11)	RAW GROOVE	Various	Fusion FAD 070
11	(8)	PUNNANTY TEGREEG VOL. 1	Various	Shocking Vibes SVB 119
12	(12)	NATIONAL SUN TANN	Various	Arise ARIF 028
13	(19)	RAPPIN' WITH THE LADIES	Shibba Roots	Greenhouse GBH 160
14	(14)	REGGAE HITS VOLUME 8	Various	Jahco JSP 1008
15	(17)	HEARTBREAKER	Gregory Isaacs	Isaac RITEG 7708
16	(13)	GREENSELVES CLASSIC 4	Various	Greenhouse GBH 4
17	(20)	A TOUCH OF SIMPLE Sugar	Manot	January JSEP 001
18	(18)	UPKISING, BLACK SCORPIO VOL. 2	Various	Black Scorpions BSR 9743
19	(16)	CRUCIAL VIEW	Sound Vibration	Arise ARIF 026
20	(15)	BLOWING WITH THE WIND	Augusta Pablo	Greenhouse GBH 149



NIGHTMARES ON A WAX

AFTERMATH / I'M FOR REAL

OUT N.O.W.

WAP 6 ROUGH TRADE DISTRIBUTION

20 OCTOBER 1990

TOP 75 ARTIST ALBUMS

...this could almost be Robert Forster's 'Blood On The Tracks'...
...satisfaction is guaranteed. (Select)



INCORPORATING LP, CASSETTE & CD SALES

1 **NEW** **SOME FRIENDLY** • CD
The Charlatans
Sire/Novus STU 30

2 **NEW** **ROCKING ALL OVER THE YEARS** CD
Status Quo
Virgin/Phonogram 8467371

3 **1** **IN CONCERT** ** CD
Luciano Pavarotti/Ricardo Domingo Jose Carreras Decca 400431

4 **4** **LISTEN WITHOUT PREJUDICE VOL. 1** * CD
George Michael
Epic 4872851

5 **NEW** **ENLIGHTENMENT** CD
Van Morrison
Polydor 8471001

6 **3** **X** CD
INXS
Mercury/Phonogram 8466681

7 **5** **SOUL PROVIDER** * CD
Michael Bolton
CBS 483431

8 **6** **REFLECTION** • CD
The Waitresses
Real Gone/Pygmy 8471201

9 **2** **NO PRAYER FOR THE DYING** • CD
Iron Maiden
Epic 4872851

10 **7** **SLEEPING WITH THE PAST** ** CD
Elton John
Roc-A-Fella/Phonogram 838891

11 **8** **DOCTOR ADAMSKI'S MUSICAL PHARMACY** CD
Adamski
MCA/MCA 8107

12 **9** **BOOMANIA** • CD
Bertie Boo
Riv/Int King LEFLP 12

13 **10** **OH LAZ VEGAS** • CD
Dagason Blue
CBS 4872421

14 **NEW** **ANAM** CD
Clanad
RCA PL 74782

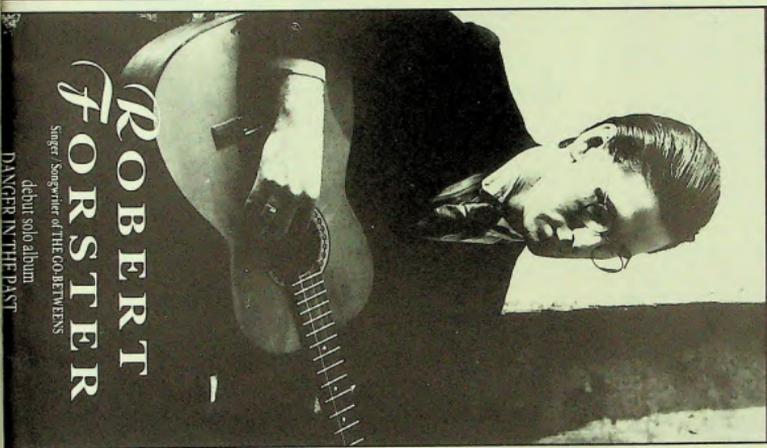
15 **11** **THE RAZORS EDGE** CD
A.C.D.C.
A&R/Atlantic West WX-384

16 **15** **... BUT SERIOUSLY** ***** CD
Phil Collins
Virgin V 2520

17 **16** **FOREIGN AFFAIR** **** CD
Tina Turner
Capitol ESTU 103

18 **21** **PLEASE HAMMER DON'T HURT EM** • CD
M.C.Hammer
Capitol EST 12130

UK BLAK CD



ROBERT FORSTER

Singer / Songwriter of THE GO-BETWEENS
debut solo album
DANGER IN THE PAST

41 **27** **HEAVEN OR LAS VEGAS** • CD
Cochran/Twins
440 CAD 0012

42 **30** **THE LA'S** CD
The La's
Goli Discs 82302021

43 **22** **RUST IN PEACE** CD
Megadeth
Capitol EST 2132

44 **35** **BLAZE OF GLORY/YOUNG GUNS II** • CD
Jon Bon Jovi
Virgin 8464731

45 **29** **LOOK HOW LONG** CD
Lopez Ennis
Ten/Virgin/DK 94

46 **36** **HIGH ON EMOTION - LIVE FROM DUBLIN** • CD
Chris De Burgh
A&M 8370981

47 **31** **MIDNIGHT STROLL** CD
Robert Gray
Mercury/Phonogram 8466921

48 **NEW** **ALL HELL'S BREAKING LOOSE...** CD
Wolfstone
Del American/Phonogram 8469871

49 **52** **LOVEGOD** • CD
Scorpions
New TV/Big Life/SOLAR P 28

50 **39** **MUSIC FOR THE LAST NIGHT OF THE PROMS** CD
Sir Charles Groves/PPO/Sarah Walker
Orna CTVP 501

51 **69** **HOME** • CD
Hollis Flowers
London 128181971

52 **55** **I DO NOT WANT WHAT I HAVEN'T GOT** * CD
Shinedl O'Connor
Epic/Chrysalis/CHEN 14

53 **54** **VIOLATOR** • CD
Depeche Mode
MCA STUM 64

WELCOME TO THE BEAUTIFUL SOUTH * CD

THE EAR

DANCELINE IS a small Dublin indie which has specialised in discovering talent from outside the Pub. Past signings include Domogal's Eye Minefield The Little Fish from Galway [praised in The Ear, Oct 6], and Cavan's The Would Bes. Now they've come up with **Benny's Head**, a four-piece from Cork whose debut EP, The Event Horizon should impress a few A&R people. The A-side, Backwater, is a gently melodic gem recalling Peter Dinklage's indie. The B-side, Taken a shine to it, they could be to a winner. It is not really the stuff of a "next big thing" but Benny's Head could carve out a nice little career for themselves.

One of the better indie (in the old sense) signings around is **She Loves You Yeah by Foreheads In A Fishbun** on Shuff Records. It is their debut single, following an eponymous EP last year. It is a gloriously wacky affair, with all kinds of strange noises all over the place and a strong enough tune to keep you interested. The band, Brothers and Bagshie make good reference points, indicating that they are unlikely to be chart superstars, but it is nice to know that some bands still believe in arty wackiness.

On the demo front, there is some hard rock from **Alan Nichol**. He will be frontman in Spoiler (who The Ear never concentrated in his years of gaggling), so he really can't have less success as a solo artist. He does have a fine melodic voice but his songs are neither particularly inspired nor original. But their originality is not a trait one attributes to the genre, so perhaps Kerrang! readers could take this stuff to heart.

Bleues are a three-piece who include in their number ex-New Model Army bassist, Moose Hickey and ex-Blue Zoo drummer Mickery and the NMA connection is bound to guarantee them a ready-made loyal following, and judging from their three-track demo they could pick up quite a few fans at their gigs at some of London's better small venues. Not surprisingly the band's playing is top notch, and with Big Bill Portman Queens they will appeal to people who like their rock hard but not too metallic. Certainly worth a look-see.

The Ear had a slight problem with **Strawberry Story's** debut EP, *Strawberry Story*, on Daisy Chain Records. Basically he found it hard to believe that such good pop music could be played so fast and listened to at 33 RPM. At the cover of *London* and the band Bubble weights in as one of the most frantic tracks around. Hayling, on vocals, sounds like Andrea Daryll. Bud on helium — a curiously attractive sound — and the band behind her make a pily fuzzbox-tinged pop pin. They might be too "morakry" for broad commercial appeal but they will certainly im-

press more open-minded listeners. The Ear caught **Suzanne Rhetigan's** set when she supported John Martyn at The Dominion recently, and was much impressed with her forceful vocal stylings. She recalls Patti Smith vocally, but her sentiments aren't quite that tough. Her lyrics are in the "I'm fed up with my boyfriend" mould and the music has a country feel with instantly approachable melodies. Apparently she's as much at home fronting a full electric band as an acoustic trio, and it's a surprise that she is without a record deal.

Well Loaded are a four-piece London based band whose debut single, *Make It Mine for the Love* (which is well worth hearing, it has got the requisite wah-wah, but unlike many other young bands from the capital one's thoughts don't immediately drift to Manchester. Dan Lowman's vocals and lead guitar sounds like a star in the making on the strength of his contribution, but overall the band sound like one of the tight and energetic young acts around. They're quite busy on the live circuit, and a quick A&R hop should prove the single is no flake.

A group used to be a member of a rock called Splash, who claim to have been one of a France Charles' favourite groups — a fact most aspiring stars would choose to hide. Now under the moniker **Lloyd And The Band Visualize** he has a debut single release on BNC Records. It is a pleasant, if somewhat old-fashioned, song called Country Boy which would benefit from a more defined club mix. The ragamuffin mix on the flip shows he has a fine voice however, and as Mike Jackson once told him he was destined to be a star, he's unlikely to give up just yet.

The Rhythm Kittens are a four-piece Glasgow band who add a touch of the Beatles, The Clash and Abba's influences. Their two-track demo shows that they have managed to assimilate these while still retaining their own personality. The one that has a dreamy quality which recalls everyone from Magazine, through The Beatles and even The Moraine Girls (albeit with sweeter vocals). Their arrangements also show imagination although there was obviously little music spent on it. Vocalist Ros Cairney explains: "We'd been stuck on the pub and club scene since 1988 without getting anywhere so we did these songs to get interest some other way. We could only afford an hour in the studio. It would be wonderful to have more access and to have other people pay for it..." The Ear reckons a small investment wouldn't go amiss.

Stress Factor

TWO YEAR'S ago **Stress** would have got no further than a few pub gigs with their slightly flunked up retro rock. But arriving on the scene after The Stone Roses' labo-broking *Fools Gold* and the recent upsurge of interest in Jimi Hendrix, they are very much flavour of the month — in concept at least.

Infracted by the charismatic Wayne Binlie, the Lockrose Grove three-piece certainly looked the part as they took the stage at **Goldsmith's College** in south east London. Even the two axtra guitarists and the keyboard player, who have been drafted in for the tour of 18 universities and polytechnics, fitted in stylishly.

Beautiful People, their debut single just released by Eternal/WEA, is unrepresentatively funky. The bulk of the set was more rock-orientated and would seem to have a limited appeal. Tracks like *Innocent World* and *Together* are simply too retro for followers of the Roses and Mondays; not powerful enough for heavy metal fans, and lack sufficiently good guitar to tempt other young acts, such as *Daytime Believer*, are just too rambling.

The only track that stood out was their one which they called *Stress*. It was the one song worthy of their "Prince meets Hendrix" tag and the only one that could be seriously considered as a potential hit single.

ANDY BEEVERS

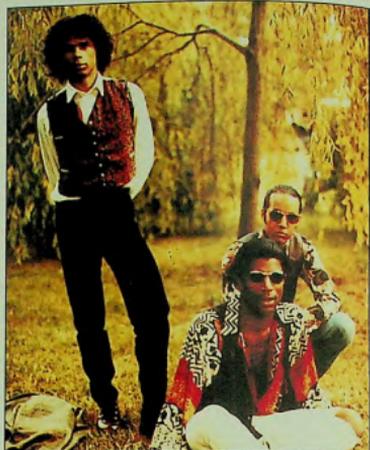
French missing in the UK

THE SUCCESS of The Gypsy Kings, Les Negresses Vertes and Mano Negra have, at last, put France on the musical map, but each band reflects the country's current colonial-influenced population more than any specifically French tradition. One such might emerge with a little help from President Mitterand's socialist government. Minister of Culture Jacques Lang has made law, graduate and youth grants and a £100,000 grant to a magazine publisher **Brno** and the **Minister For Rock**, whose office has funded cultural studios, venues and fund cultural schemes.

One such scheme was *Val For France*, a festival of French music co-ordinated here by the **Mean Fiddler**. It scanned world and roots music, cabaret, experimental, hardcore and leather-jacketed rock'n'roll, but judging by the second show at north London's **Powerhouse**, there is still a gulf between the UK and French musical sensibilities.

Les Tetines Noires played a hybrid of glam rock, metal, art-rock and performance art. Clucking like ducks on the pub was a gimmick that could not appeal to even this potent rock audience.

Next were the five-piece **Jad** who garbed in full flashy rock and roll regalia — fully shirt, the bassist in fetching cycle shorts and cowboy boots — which their music reflected. This was rock dressed for LA, not Manchester's G-Mex,



STRESS: the flavour of this month — at least

although the UK is where the organisers seek initial approval. The festival's preview cassette offered little alternative evidence that real creativity and success will have little to do with government grants. Perhaps this explains the media apathy which greeted this theoretically worthy festival.

MARTIN ASTON

Charlatans ring true

THE CHARLATANS' first Stateside gig at **New York's Marquee** was an erratic assault, but ultimately a victory.

For 30 minutes, the eager audience and media-strong crowd irritably waited before a heavy, chest-thumping bass and strobing lasers finally heralded the Northwest exports. As soon as the distinctive fretwork of *The Only One I Know* became distinguishable, the crowd was on over. A heaving, air-punching rock exploded at the front of the near-full, 800 capacity venue. Further back, everyone was dancing.

Yet the excitement and energy couldn't be sustained, even Jim Burgess's endearingly precocious stage presence failed to keep the momentum going. And when the fifth number introduced a new, pit-crowd-tinged sound, even some of those crushed at the front began crossing their arms in frustration.

Slowly though, the Charlatans built themselves up again. The songs grew longer and their complete chunky-rock territory, complete with maracas, began to recover the lost ground.

The lighting owed a lot to cabaret and the whirling psychedelic images were fired and abandoned, but no matter what was advertised, that reek of such aloof adolescent attitude as Burgess — insulting the crowd, staring them out, endlessly posing and posturing with those Jaggeresque lips.

The Charlatans may be some way from their self-proclaimed

Novelty value for money

IT SEEMED strange that an audience which had come to sample the quirky but decidedly frivolous style of **Leon Redbone** should not be in the least fazed by support folk duo **Christine Collister and Clive Green**.

Looking more suited to the upstairs of a pub than **The Royal Festival Hall** spotlight, they kicked off with a raucous little number about wife beating and moved on to cover the spectrum of social ills, culminating in exploitation of the workers. The applause was definitely enthusiastic.

At least with Leon Redbone one was expecting a visitor out of the Tardis. Since the Seventies when his career began Redbone has traded on the mystery of his age and origins, fuelling rumours that he is either very very old or just quite old. The blond truth of the matter is that he's probably in his early to mid-forties.

It's all a ploy to bolster the appeal of his style which has a soothing effect that eventually brought on profound sleepiness.

Songs such as *Breeze*, *The Whistling Colonel* and *So Relax* all somehow evoked the Deep South of the Twenties as they plodded along with Redbone's growling vocals and whimsical guitar, accompanied by trumpet, tube and slide guitar. The latter song was especially well received as it has recently come to the UK viewing public's attention as the theme to British Rail's TV commercials.

A set of just under an hour was about right for what's really quality as a novelty act.

KAREN FAUX

Worner Laserdisc

LASERDISC is the most important development currently facing the video music according to Warner Music Vision.

The new video operation, a division of Warner Music International, is already committed to releasing titles on Laserdisc and vice chairman Roy Still comments: "Japan has two-thirds of its audio video market on Laserdisc which is a sign of things to come."

"We're projecting that, by 1992, 50 per cent of our worldwide audio video business will be on Laserdisc as well. It is on a similar growth curve as compact disc, and has the same potential in terms of quality."

Having taken a more positive view of the market (MW, October 13), WEA says its approach to video will now be "global and bullet."

WMV's first releases are due out on October 22. They are

longforms featuring REM, Neil Young, Aerosmith and Lou Reed. Further titles expected before Christmas are a live concert tape from Simply Red plus hits compilations from Madonna and A-ha.

The Madonna tape is tied-in with the release of Sire's retrospective *Collection album*, a trend Still aims to continue. "It's the most sensible use of the marketing spend," he says. "You must aim to release things simultaneously."

WMV plans a broad range of longform projects for both WEA artists and those on other labels which do not have a video commitment to their record companies.

"Once we are a serious force in audio visual then we will become very attractive to artists," Still predicts. "What we don't want to see is our artists releasing videos with anyone else."

Still, who was formerly director of US labels and promotion at

WEA, explains that WMV, which is unconnected with Warner Home Video, will initially concentrate on marketing.

"We are addressing the maximising of software marketing around the world so that each affiliate is given assistance," he says. "We are currently putting production and marketing managers into place in key territories."

Following PMI and PMV's aborted forays into the promo market, WMV has no plans to produce clips in-house, although Still anticipates working closely with WEA's video commissioning department.

"The promo business and what we're doing are two very different ways to proceed, but there are ways in which they can marry up," he says. "For instance, with an LP project for a significant artist, we may wish to approach the longform first and draw the promos from afterwards."

TV campaign backs Batman launch

BATMAN IS released on to the sell through market this week, backed by a national TV advertising campaign.

Starring Michael Keaton, Jack Nicholson and Kim Basinger, the film has already topped the video rental chart and Warner Home Video is co-ordinating an extensive marketing campaign to maximise its sell through potential.

The TV advertising campaign has been put together with John Menzies and WH Smith. Beginning on October 22, 30 second spots have been booked on Channel 4, Border, Grompion and STV across a variety of programming to target 12-24 year olds.

In conjunction with HMV, 300 sites have been booked for four-sheet posters. Sites include Lon-

don's Oxford Street, where 160 buses will carry Batman posters.

Other features of the campaign are its extensive point of sale material and national competitions in the tabloids. Virgin Retail is putting 30 second commercials on selected radio stations and is offering a free Batman T-shirt with every video sold. The tape has a £6.95 dealer price.

R E M V I E W S

REM: Pop Screen. Warner Music Vision. 7599 38156 3. Running time: 32 minutes. Dealer price: £6.95.

Comment: Having produced only one longform video since their first album in 1983, Warner is treating REM fans to a feast this month with two releases. This is the first, a compilation of nine promos of which five come from the group's last and most successful album, *Green*. The first two tracks from the Document album followed by the early song Talk About The Passion for which the band shot a video five years after its recording. The promos have a common thread in that the band feature only occasionally, there is no synchronisation with the music and the majority are slightly abstract. At times they give the impression that the group didn't really want to do a promo but gave in to pressure. Only Talk About The Passion — a slow motion, black and white journey along New York streets — and the performance sequences of Turn You Inside-Out really hold the attention of the viewer. The rest are pop but hardly gripping.

Sales forecast: It's fair to say that REM make better records than they do videos but overall this is a colourful and interesting compilation and one that stands alongside the Succumbs longform released a few years ago by A&M.

NR

NEIL YOUNG: Freedom. Warner Music Vision. 7599 38166 3. Running time: 30 minutes.



REM: LET'S talk about the passion

Dealer price: £6.95.

Green. This is a man in jeans, t-shirt and cap playing an acoustic guitar and harmonica. He's alone. He could be a busker. This could be 1968 but it's not. Neil Young is playing to a New York crowd in 1989. An acoustic concert by the singer may seem like a return to roots but there's nothing dated about the majority of the material which he plays on this video. Most of the songs are from the *Freedom* album of that year and lyrically Young is just as acutely observant of the world around him as he was all those years ago when he sang about the students of Ohio. All seven songs featured work particularly well in this form with Too Far

Gone helped along by mandolin and steel guitar accompaniment by Ben Keith and Frank Sampedro and *After The Goldrush* featuring Young on a battered old piano. Much more than seven songs and, visually, *Freedom* would have become rather wearing on the eye but as it is it represents perfectly the beauty of Young's songwriting and his hold on an audience.

Sales forecast: Young is back in the public eye at present with his super Roasted Glory album and, while not featuring any of the songs from that LP, this video should be a must for anyone familiar with that work or the *Freedom* album itself.

NR

SELL THROUGH VIDEO

	Description (track)	Timing/Dealer Price	
1 NEW	LADY AND THE TRAMP Children's Cartoon/1hr 13min/£9.04	Walt Disney D028827	
2 NEW	...HERO TURTLES...: The Punk Fros Children's Cartoon/43min/£6.95	Abbey Home Ent F9072	
3 NEW	TWINS Comedy/1hr 42min/£6.95	CIC VHR 1355	
4 1	PAVAROTTI/DOMINGO/CARRERAS: In Concert Music/1hr 20min/£10.43	PMV/Chan 5 CVF 11122	
5 NEW	...HERO TURTLES...: The Technodrome Children's Cartoon/43min/£6.95	Abbey Home Ent F9042	
6 3 5	COCKTAIL Drama/1hr 39min/£6.95	Touchstone D406062	
7 7	DIE HARD Action/2hr 6min/£9.04	CBS/Fox 1266550	
8 4	NEW KIDS ON THE BLOCK: Step By Step Music/2hr 55min/£6.95	CMV A9869 2	
9 2 11	...HERO TURTLES...: It All Began Children's Cartoon/50min/£6.95	Abbey Home Ent 99032	
10 9 5	LAND BEFORE TIME Children's Cartoon/1hr 6min/£6.95	CIC VHR 1385	
11 8 4	BLACK ADLER GOES FORTH: Private Plane... Comedy/1hr 27min/£6.95	BBC BBCV 4350	
12 NEW	MARY POPPINS Musical/2hr 14min/£9.04	Walt Disney D700222	
13 14	BLACK ADLER GOES FORTH: Captain Cook... Comedy/1hr 29min/£6.95	BBC BBCV 4350	
14 2 4	GASCOIGNE'S GLORY Sport/1hr 29min/£6.95	Shylus 5YR 2719	
15 5 5	RED HEAT Action/1hr 40min/£6.95	RCA/Columbia CVI 11622	
16 10 2	KICK BOXER Martial Arts/1hr 37min/£6.95	Entertainment In Video EVS 10303	
17 NEW	STAR TREK: Episodes 61 & 62 Sci-Fi/1hr 29min/£6.95	CIC VHR 2384	
18 19	A FISH CALLED WANDA Comedy/1hr 43min/£6.95	MGM/UA UMV 11247	
19 NEW	MIDNIGHT EXPRESS Drama/1hr 50min/£4.17	Cinema Club/Video coll. CIC 121	
20 12 5	THE BFG Children's Cartoon/1hr 28min/£6.49	Thames A31516	

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MUSIC VIDEO

	Description	Timing/Dealer Price	
1 1 7	PAVAROTTI/DOMINGO/CARRERAS Live (1hr 43min)/1hr 26min/£10.43	PMV/Channel 5 CVF 11122	
2 6	NEW KIDS ON THE BLOCK: Step By Step Competition (1hr 33min)/50min/£6.95	CMV A9869 2	
3 NEW	ELVIS PRESLEY: Great Performances 1 Live/52min/£6.95	Touchstone D610322	
4 3 4	DEACON BLUE: The Big Picture - Live Live/1hr/£6.95	49833 2 CMV	
5 4 2	ROGER WATERS: The Wall - Live Competition (2hr 29min)/2hr 9.95	PMV/Channel 5 CFM 2448	
6 12	ELVIS PRESLEY: Great Performances 2 Live/54min/£6.95	Touchstone D610332	
7 NEW	LUCIANO PAVAROTTI Live/1hr 17min/£6.47	Music Club/Video Coll MC 2003	
8 7 10	ERASURE: Wild Live (1hr 10min)/1hr 20min/£6.95	BMG 770 407	
9 9 2	NEW KIDS ON THE BLOCK: Hangin Tough Live/50min/£6.95	CMV 49020 2	
10 6	TINA TURNER: Foreign Affair Competition (5hr 33min)/23min/£6.25	PMI MVL 99 00873	
11 10	FAITH NO MORE: Live At Brixton Live (1hr 10min)/1hr 10min/£6.95	PMV/Channel 5 08253 43	
12 3 7	THE WEDDING PRESENT: Punk Competition (1hr 33min)/50min/£6.95	BMG 790 435	
13 8 59	PHIL COLLINS: Singles Collection Competition (1hr 40min)/55min/£6.95	Virgin VMD 594	
14 11	CHRIS DEBURGH: High On Emotion Live (1hr 16min)/1hr 16min/£6.95	A&M/Channel 5 AMV 871	
15 14 18	PINK FLOYD: The Wall Competition (1hr 35min)/50min/£6.95	PMV/Channel 5 CFV 08762	
16	CLIFF RICHARD & THE SHADOWS: Thank... Live/53min/£3.47	Music Club/Video Coll MC 2012	
17 18	TINA TURNER: Break Every Rule Live (1hr 10min)/1hr 10min/£6.95	PMI MVA 503	
18	DANIEL O'DONNELL: Thoughts Of Home Competition (1hr 33min)/52min/£6.95	Telstar TEV 1007	
19	KNEBWORTH THE EVENT VOL 1 Live (1hr 43min)/1hr/£6.95	Castle Music Picture CMP 0006	
20 15	KNEBWORTH THE EVENT VOL 2 Live (1hr 43min)/1hr/£6.95	Castle Music Picture CMP 0007	

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TOP 75

SINGLES

MUSIC WEEK



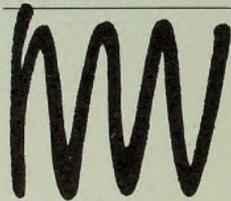
- 1 SHOW ME HEAVEN**
Natalie MacLennan
Epic 6563037 (C)
- 2 THE ANNIVERSARY WALTZ - PART ONE**
Status Quo
Vertigo/Phonogram 049 284 (P)
- 3 BLUE VELVET**
Bobby Vinton
Epic 6559249 (C)
- 4 A LITTLE TIME**
The Beautiful South
Go Discs GDDN 41 (P)
- 5 I'VE BEEN THINKING ABOUT YOU**
Londonbeat
Arista/NMXT 14 (BMG)
- 6 MEGAMIX**
Technomatic
Swanyard/SYRRD 17 (BMG)
- 7 I CAN'T STAND IT**
Tweny 4 Seven
BMG BGM 3950A (P)
- 8 LET'S TRY IT AGAIN/DIDN'T I BLOW YOUR ...**
New Kids On The Block
CBS BLOCKB (A/C)
- 9 SO HARD**
Pet Shop Boys
Parlophone 1291626 (E)
- 10 HAVE YOU SEEN HER**
MC Hammer
Capitol 12CL 590 (E)
- 11 FROM A DISTANCE**
Cliff Richard
EMI 12 (EMP) 156 (E)
- 12 IT'S A SHAME (MY SISTER)**
Monie Love feat True Image
Cooltempo/Chrysalis COOL002 (P)
- 13 FASCINATING RHYTHM**
Basse O. Marcé
Guamila/Virgin VSDT 1274 (P)
- 14 MORE**
Sisters On Mercy
Mercury/Reprise/East West MF 477M (W)
- 15 SPIN THAT WHEEL (TURTLES GET REAL)**
Hi Tek 3/featuring Ya Kid K
Brothers Org 12180RG 16 (BMG)
- 16 I'M YOUR BABY TONIGHT**
Whitney Houston
Arista 113594 112-6 13594 (BMG)
- 17 GROOVE IS IN THE HEART/WHAT ...**
Deee-Lite
Epic/Epic 114 (C) (W)
- 18 PICCADILLY PALACE**
Morrissey
Hit 12 (P) 1624 (E)
- 19 CRYING IN THE RAIN**
A-Ha
Warner Brothers W 9447M (W)
- 20 KINKY AFRO**
Happy Mondays
London/Factory FAC 3027 (EAC 302) (P)
- 21 GROOVY TRAIN**
The Farm
Product/Milk 1020 (P)
- 22 WORLD IN MY EYES**
Disruptive Mode
Mute 12920MG 20 (RT)
- 23 GOOD MORNING, BRITAIN**
A-Games And Mick Jones
Mercury 12920MG 20 (RT)

- 36 CONTRIBUTION**
Mica Paris featuring Bolom
4th + B way/Labels 1128PW 100 (P)
- 37 TUNES SPLITS THE ATOM**
MCT
ZTT/MCA/MG 91M (W)
- 38 DANCE OF THE MAD**
Pop Will Eat Itself
RCA PB 44023 (P) 44024 (BMG)
- 39 RIGHT HERE, RIGHT NOW**
Jesus Jones
Food/EMI 12P000 25 (E)
- 40 THE OBVIOUS CHILD**
Paul Simon
Warner Brothers W 9447M (W)
- 41 LOVE IS A KILLER**
Vivien
EMI USA 12MTPD 91 (E)
- 42 THAT MAN (HE'S ALL MINE)**
Inner City
Tenw/Sign TBW0334 (P)
- 43 EVERYBODY (RAP)**
Wendell Williams/Criminal Element Oct.
650V 06467 (P) 0407 (BMG)
- 44 BODY LANGUAGE**
Adventures Of Stevie N
Mercury/Phonogram MEX00131 (P)
- 45 THE SPACE JUNGLE**
Adamski
MCA/MCA/T 1438 (F)
- 46 YOU GOTTA LOVE SOMEONE**
Eton John
Roc-A-Fella/Phonogram ELS 2412 (P)
- 47 NEVER ENOUGH**
The Cure
Fidelio/Polygram FIC900 35 (P)
- 48 HANG IN LONG ENOUGH**
Phil Collins
Virgin VSN 1300 (F)
- 49 WHAT TIME IS LOVE?**
The KLF/The Children Of The Revolution
KLF Comm. MLF0000 (RT)
- 50 ELEVATION**
Xpansions
Optimism/Arista 113683 112-6 13683 (BMG)
- 51 FROM A DISTANCE**
Bente Midler
Atlantic/East West A 7820T (W)
- 52 ALL ALONG THE WATCHTOWER (EP)**
Jimi Hendrix
Polygram PO 10012 (P) 10013 (P)
- 53 THREE BABIES**
Sheena O'Connor
Epic/Chrysalis EHY00 635 (E)
- 54 VISION OF LOVE**
Marianne Carey
CBS 6595320 112-6 6595320 (C)
- 55 THEN**
The Charlatans
Dead Dead Good/Situation Two SIT 747M (RT)
- 56 THE PRISONER**
F.A.B. feat MC Number 6
Brothers Organisation 12916A 16 (BMG)
- 57 TOTAL CONFUSION**
A Homeboy, A Hippie & A Funki Dredd
Tan Tan TTTT 01 (TTT) 01 (P) (A)
- 58 THUNDERSTRUCK**
AC/DC
A&O East West B 8907M (W)
- 59 SUICIDE BLONDE**
INXS
Mercury/Phonogram INXS 1412 (P)
- 60 BAREFOOT IN THE HEAD**
A Light Called Adam
Big Life BL 1207 (RT)
- 61 WE LET THE STARS GO**
Primal Scream
Kobalt/Warner CBS 5100 48 (C)
- 62 MAKE IT MINE**
Frankie D
Columbia Music 46 177 (12-46 177) 2 (RT)
- 63 BACK TO REALITY**
The Notorious B.I.G.
A&O East West B 8907M (W)

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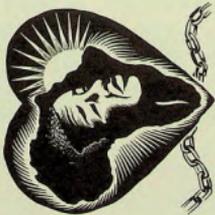
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25	HEAVEN The Chimes	CBS CHIM175 (C)
26	(WE WANT) THE SAME THING Belinda Carlisle	Virgin VSM 1291 (F)
27	TAKE MY BREATH AWAY ○ Berlin	CBS 6563671 (C)
28	BE TENDER WITH ME BABY Tina Turner	Capekoll 12CL 593 (E)
29	THE JOKER Steve Miller Band	Capekoll 12CL 583 (E)
30	BIRTHDAY Paul McCartney	Parlophone 1296 (E21) (E)
31	CULT OF SNAP Snap	Arista 12596 (12" - 613566) (BMS)
32	I'VE GOT YOU UNDER MY SKIN Neneh Cherry	Coral/Virgin VYN 52 (F)
33	LET'S PUT SHIT Innocence	Cooltempo/Chrysalis COOLM 120 (E)
34	MOTHER UNIVERSE The Soup Dragons	Rialto TV/Big Life BLR 300 (RT)
35	DON'T ASK ME P.I.L.	Virgin VSM 1231 (F)

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26	DANCE OF THE MAD Jazzie Jones	Mercury 1200001 (F)
27	A LITTLE TIME The Beautiful South	Mercury 1200001 (F)
28	LET'S TRY... DIDN'T I ... Moby W	Mercury 1200001 (F)
29	THE EXORCIST The Sorcerers	Mercury 1200001 (F)
30	BODY (BAD) Wax Motels	Mercury 1200001 (F)
31	SPIN THAT WHEEL (TURTLES...) The Turtles	Mercury 1200001 (F)
32	CULT OF SNAP M.C. Hammer	Mercury 1200001 (F)
33	BODY LANGUAGE M.C. Hammer	Mercury 1200001 (F)
34	GOOD MORNING BRITAIN Admiral Croaker And Mike Jones	Mercury 1200001 (F)
35	THE COOL UNDER MY SKIN MC Tunes Versus Bob Stone	Mercury 1200001 (F)
36	TUNES SPLITS THE ATOM MC Tunes Versus Bob Stone	Mercury 1200001 (F)
37	THE QUALITY Independent Recordings	Mercury 1200001 (F)
38	BIRTHDAY Paul McCartney	Mercury 1200001 (F)
39	BARREFOOT IN THE HEAD A Phantasy, A Hope & A Fool Dream	Mercury 1200001 (F)
40	FANTASY Fantasy U.F.O.	Mercury 1200001 (F)

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SINGLES

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1 SHOW ME HEAVEN

Epic 6563037 (C)

Maria McKee

2 THE ANNIVERSARY WALTZ - PART ONE

Verlog/Phonogram QUO 281 (F)

Status Quo

Epic 655540 (C)

Bobby Vinton

Epic 655540 (C)

The Beautiful South

Get Back GOODN 47 (F)

I'VE BEEN THINKING ABOUT YOU

Arista/A&T 14 (BMG)

Londonbeat

MCA/MCA 125CL 950 (E)

Capitol 1125CL 950 (E)

EMI 125BMP 155 (E)

Mone Love feat. True Image

Cooltempo/Chrysalis COOLX 219 (E)

Fascinating Rhythm

Bass-O-Matic

Guerrilla/Virgin VSGT 1274 (F)

Sisters Of Mercy

Mercurial/Reprise/East West LSR 47MT (W)

Spin That Wheel (Turtles Get Real)

Hi 16K-3 (featuring Ya Kid K Brothers) Og 129080 (E) 16 (BMG)

I'm Your Baby Tonight

Whitney Houston

Arista 113594 (12"-613594) (BMG)

Groove Is In The Heart/What ...

Elextra EKR 1140T (W)

Piscadilly Pallare

HMV 12/POD 1024 (E)

Crying In The Rain

A+Ha

Warner Brothers W 9547T (W)

Kinky Afro

Happy Mondays

London/Factory FAC 3027 (FAC 3027) (F)

Groovy Train

The Farm

Produce Milk K 100T (F)

World In My Eyes

Disruptive Minds

Mute 12/BOH 670 (F)

Good Morning Britain

Mute 12/BOH 670 (F)

36

CONTRIBUTION

Mica Paris (featuring Rakim)

4in+8 Weyland (129RTP 188) (F)

37

TUNES SPLITS THE ATOM

MC Tunes Versus Bob State

ZTT/WEA ZANG 6 (T) (W)

38

DANCE OF THE MAD

Pop Will Eat Itself

RCA RB 44023 (PT 44024) (BMG)

39

RIGHT HERE, RIGHT NOW

Jesus Jones

Food/EMI 12/FOOD 25 (E)

40

THE OBVIOUS CHILD

Paul Simon

Warner Brothers W 9545T (W)

41

LOVE IS A KILLER

Vixen

EMI USA 12/MTPD 91 (E)

42

THAT MAN (HE'S ALL MINE)

Inner City

Ten/Virgin TENX 334 (F)

43

EVERYBODY (RAP)

Wendell Williams/Criminal Element/Orch.

4Car/4Car 1 (F) 4427 (BMG)

44

BODY LANGUAGE

Adventures Of Steve V

Mercury/Phonogram MERX 331 (F)

45

THE SPACE JUNGLE

Adamski

MCA/MCA 1438 (F)

46

YOU GOTTA LOVE SOMEONE

Elton John

Riviera/Phonogram EJS 241 (2) (F)

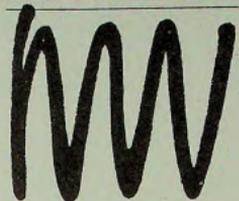
47

NEVER ENOUGH

The Cure

Fiction/Polydor FICS00 35 (F)

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26	DANCE OF THE MAD Janis Joplin	26	DANCE OF THE MAD Janis Joplin
27	LOVE IS A KILLER Lover	27	LOVE IS A KILLER Lover
28	LET'S TRY.../DON'T I ... The Sororites	28	LET'S TRY.../DON'T I ... The Sororites
29	THE EXORCIST The Sororites	29	THE EXORCIST The Sororites
30	SPIN THAT WHEEL (TURBLES...) Ivory	30	SPIN THAT WHEEL (TURBLES...) Ivory
31	WORLD IN MY EYES Moma Love (feat. Traci Brazin)	31	WORLD IN MY EYES Moma Love (feat. Traci Brazin)
32	HOW YOU SEEN HER M.C. Hammer	32	HOW YOU SEEN HER M.C. Hammer
33	BODY LANGUAGE H.E.R.O.	33	BODY LANGUAGE H.E.R.O.
34	GOOD MORNING BRITAIN Alicia Camera And Max Jones	34	GOOD MORNING BRITAIN Alicia Camera And Max Jones
35	LET'S GO TO UNDER MY SKIN Mick Pab	35	LET'S GO TO UNDER MY SKIN Mick Pab
36	TUNES SPLITS THE ATOM J.C. Tunes Versus BSB Stars	36	TUNES SPLITS THE ATOM J.C. Tunes Versus BSB Stars
37	WHY YOUR BABY TONIGHT Whitney Houston	37	WHY YOUR BABY TONIGHT Whitney Houston
38	I'M WARY THE SAME THING A Homestay, A Heppel & A Fine Dread	38	I'M WARY THE SAME THING A Homestay, A Heppel & A Fine Dread
39	TOTAL CONFUSION A Homestay, A Heppel & A Fine Dread	39	TOTAL CONFUSION A Homestay, A Heppel & A Fine Dread
40	MOTHER UNIVERSE The Soap Dragons	40	MOTHER UNIVERSE The Soap Dragons

24	WORKING MAN Rita MacNeil	24	WORKING MAN Rita MacNeil
25	HEAVEN The Chimes	25	HEAVEN The Chimes
26	(WE WANT) THE SAME THING Belinda Carlisle	26	(WE WANT) THE SAME THING Belinda Carlisle
27	TAKE MY BREATH AWAY Berlin	27	TAKE MY BREATH AWAY Berlin
28	BE TENDER WITH ME BABY Tina Turner	28	BE TENDER WITH ME BABY Tina Turner
29	THE JOKER Steve Miller Band	29	THE JOKER Steve Miller Band
30	BIRTHDAY Paul McCartney	30	BIRTHDAY Paul McCartney
31	CULT OF SNAP Snap	31	CULT OF SNAP Snap
32	I'VE GOT YOU UNDER MY SKIN Coco Virgin (feat) S3 (F)	32	I'VE GOT YOU UNDER MY SKIN Coco Virgin (feat) S3 (F)
33	LET'S PUSH IT Innocence	33	LET'S PUSH IT Innocence
34	MOTHER UNIVERSE The Soap Dragons	34	MOTHER UNIVERSE The Soap Dragons
35	DON'T ASK ME P.I.L.	35	DON'T ASK ME P.I.L.

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SINGLES

TOP 75

MUSIC WEEK

- 1 SHOW ME HEAVEN**
1 Maria McKea Epic 6543037 (C)
- 2 THE ANNIVERSARY WALTZ - PART ONE**
2 Status Quo Virgin/Phonogram QUD 28121 (P)
- 3 BLUE VELVET**
3 Bobby Vinton Epic 6505240 (C)
- 4 A LITTLE TIME**
4 The Beautiful South God Discs GDD009 (P)
- 5 I'VE BEEN THINKING ABOUT YOU**
5 Londonbeat AroundAJXTD 14 (BMG)
- 6 MEGAMIX**
6 Technofonic Swaneyard SYRTD 17 (BMG)
- 7 I CAN'T STAND IT**
7 New Kids On The Block BMG BGM 39500 (P)
- 8 LET'S TRY IT AGAIN/DIDN'T I BLOW YOUR MIND**
8 CBS/Blockbuster Music Parlophone 12BR 6260 (P)
- 9 SO HARD**
9 Pet Shop Boys MCA MCA(NT) 1435 (P)
- 10 HAVE YOU SEEN HER**
10 MC Hammer Capitol 120CL 590 (P)
- 11 FROM A DISTANCE**
11 Cliff Richard EMI 129EM(P) 155 (P)
- 12 IT'S A SHAME (MY SISTER)**
12 Monie Love feat. True Image Cooltemp/Cygnalite COOLXJ 219 (P)
- 13 FASCINATING RHYTHM**
13 Bass-O-Matic Gennep/Virgin VSGT 1274 (P)
- 14 MORE**
14 Sisters Of Mercy Merciful Release East West M8 470 (P)
- 15 SPIN THAT WHEEL (TURTLES GET REAL)**
15 Hi Tek 3 featuring Ya Kid K Brothers Org 1290R6 16 (BMG)
- 16 I'M YOUR BABY TONIGHT**
16 Whitney Houston Arista 113394 (12" - 813354) (BMG)
- 17 GROOVE IS IN THE HEART/WHAT DEESE-LITE**
17 Eddie B & The Masters EBB&M 14 (W) (P)
- 18 PICCADILLY PALARE**
18 Morrissey HMV 129P0P 102 (P)
- 19 CRYING IN THE RAIN**
19 A-Ha Warner Brothers W 9547 (W)
- 20 KINKY AFRO**
20 Happy Mondays London/Factory FAC 3027 (FAC 302) (P)
- 21 GROOVY TRAIN**
21 The Firm Producta MILK 10201 (P)
- 22 WORLD IN MY EYES**
22 Despina Matlock Issue 129P04G 20 (P)
- 23 GOOD MORNING BRITAIN**
23

- 36 CONTRIBUTION**
36 Mica Paris featuring Rakim 4th + B way Island 12BRW 188 (P)
- 37 TUNES SPLITS THE ATOM**
37 MC Tunes Versus 808 State ZTT/WETAZANG 6 (W)
- 38 DANCE OF THE MAD**
38 Pop Will Eat Itself RCA PB 44025 (P) 44024 (BMG)
- 39 RIGHT HERE, RIGHT NOW**
39 Jesse James Food (EMI) 72FOOD 25 (P)
- 40 THE OBVIOUS CHILD**
40 Paul Simon Warner Brothers W 9548 (W)
- 41 LOVE IS A KILLER**
41 Vixen EMI/USA 12M (P) 91 (P)
- 42 THAT MAN (HE'S ALL MINE)**
42 Inner City Ten/Virgin TENM 334 (P)
- 43 EVERYBODY (RAP)**
43 Wendell Williams/Criminal Element Orch. 44ConP4401 (P) 4402 (BMG)
- 44 BODY LANGUAGE**
44 Adventures Of Stevie N. Mercury/Phonogram MERO 331 (P)
- 45 THE SPACE JUNGLE**
45 AdamiSKI MCA MCA(NT) 1435 (P)
- 46 YOU GOTTA LOVE SOMEONE**
46



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- 24** **WORKING MAN**
Rita MacNeil
Polydor PO 98 (12" - PZ 98) (P)
- 25** **HEAVEN**
The Chimes
CBS/CHAMM (3.0)
- 26** **[WE WANT] THE SAME THING**
Bianca Carols
Virgin/VST (1291) (P)
- 27** **TAKE MY BREATH AWAY** ○
Bertin
CBS 66369 (1.0)
- 28** **BE TENDER WITH ME BABY**
Tina Turner
Capitol (12CL 569) (E)
- 29** **THE JOKER**
Steve Miller Band
Capitol (12CL 583) (E)
- 30** **BIRTHDAY**
Paul McCartney
Parlophone (1291 627) (E)
- 31** **CULT OF SNAP**
Sue B.
Arista 115598 (12" - 413598) (BMG)
- 32** **I'VE GOT YOU UNDER MY SKIN**
Neriah Cherry
Coral/Virgin (VRD) (5.0) (P)
- 33** **LET'S PUSH IT**
Innocence
Columbia/Chrysalis COOL (1220) (E)
- 34** **MOTHER UNIVERSE**
The Soup Dragons
Raw TV (Big Life BL 360) (RT)
- 35** **DON'T ASK ME**
P.I.L.
Virgin V (1231) (P)

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- 64** **A BEAT CALLED LOVE**
The Grid
East West WZ 496 (1) (W)
- 65** **LOLA**
Andy Taylor
A&M AM (1596) (F)
- 66** **HEART AND SOUL**
No Sweat
London/LON (9274) (F)
- 67** **FOUR BACHARACH & DAVID SONG (EP)**
Deacon Blue
CBS/EA (CT) (1.0)
- 68** **SO RIGHT**
The Railway Children
Virgin V (STO) 1289 (F)
- 69** **MOVIES**
Hothouse Flowers
London/LON (9276) (F)
- 70** **KING OF DREAMS**
Deep Purple
RCA PB 4927 (12" - PF 4926) (BMG)
- 71** **IT'S BITSY TEEN WEEN YELLO POLKA DOT . . .**
Carpenter/Polyor (CPRTX) (1) (P)
- 72** **GOING TO THE PLACE**
Gary Starr
CBS 656377 (12" - 656378) (C)
- 73** **DON'T BE A FOOL**
Loose Ends
Tev/Virgin TEN (9312) (F)
- 74** **THE EXORCIST**
The Scientist
Kicker - ROCK (1) (SRD)
- 75** **3 SONGS (EP)**
The Wedding Present
RCA PB 44021 (12" - PF 44022) (BMG)

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TWELVE INCH

1	NEARLY Technocracy	21	MORE The A-Mercy
2	I CAN'T STAND IT Sandy Denny	22	GROOVE IS IN THE HEART Dennis Lee
3	2 Red Street Boys	23	13 The Party Train
4	ANNIVERSARY WALTZ The City	24	31 THAT MAN (HE'S ALL WHINE) The City
5	PICCADILLY PALACE Monday	25	RIGHT THERE, RIGHT NOW Jenna Jones
6	I'VE BEEN THINKING ... Monday	26	DANCE OF THE MAD
7	A LITTLE TIME The Bourneville South	27	WHEN LOVE IS A KILLER Mick Vinn
8	HEAVEN Mick Mackie	28	LET'S TRY ... DIDN'T I ... The Bourneville South
9	FASCINATING RHYTHM Mick Mackie	29	THE EXORCIST The Bourneville South
10	IT'S A SHAME (MY SISTER) Morris Loren (feat. Tina Angold)	30	SPIN THAT WHEEL (TURTLES...) The Bourneville South
11	WORLD IN MY EYES M.C. Hammer	31	SPIN THAT WHEEL (TURTLES...) The Bourneville South
12	HAVE YOU SEEN HER M.C. Hammer	32	CULT OF SNAP Snap
13	THE OTHER The Other	33	BODY LANGUAGE The Other
14	ELEVATION The Other	34	GOOD MORNING BRITAIN A&M/CBS/Cornelia And Mick Jones
15	CONTRIBUTION Mick Paris	35	THE GOT YOU UNDER MY SKIN Neriah Cherry
16	LET'S PUSH IT Mick Paris	36	TUNES SPLITS THE ATOM Mick Paris
17	WHY YOUR BABY TONIGHT Whitney Houston	37	WHY YOUR BABY TONIGHT Whitney Houston
18	I'VE WANTED THE SAME THING A. Hensley, A. Hogg & A. Evans (Deps)	38	BIRTHDAY Paul McCartney
19	TOTAL CONFUSION A. Hensley, A. Hogg & A. Evans (Deps)	39	BARBETUE IN THE HEAD A. Hensley, A. Hogg & A. Evans (Deps)
20	MOTHER UNIVERSE The Soup Dragons	40	FANTASY Fantasy U.F.O.

US TOP FORTIES

SINGLES

1*	3	I DON'T HAVE THE HEART, James Ingram	Warner Brothers
2	5	BRACK CAT, Jane Jackson	A&M
3	1	WAITING FOR TIME, George Michael	Columbia
4*	4	ICE BABY, Vanilla Ice	SBK
5	2	CLOSE TO YOU, Milli Vanilli	Charmco Island
6	7	ROMEO, Dina	MCA
7*	12	GIVING YOU THE BENEFIT, Pebbles	RCA
8*	9	EVERYBODY EVERYBODY, Black Box	Virgin
9*	11	CANT STOP, A&R	DGC
10	6	(CAN'T LIVE WITHOUT YOUR) LOVE..., Nelson	Atlantic
11*	13	SUICIDE BLOND, INXS	Columbia
12*	19	LOVE TAKES TIME, Mariah Carey	Verve
13	15	UNCHAINED MELODY, The Righteous Brothers	Atlantic
14	8	SOMETHING HAPPENED ON THE WAY TO..., Phil Collins	Sire
15	18	POLICY OF TRUTH, Depeche Mode	Capitol
16*	28	FRAY, M.C. Hammer	Columbia
17*	29	CHEERY BEE, Warner Bros	EMI
18*	26	MORE THAN WORDS CAN SAY, Alias	Wing
19*	25	FEELS GOOD, Tony Toni Toné	Chryslis
20*	23	FLY TO THE ANGELS, Slaughter	A&M
21	24	SAY A PRAYER, Beatie	Columbia
22	10	OH GIRL, Paul Young	MCA
23	17	DO ME! Bell Biv DeVoe	Mercury
24	16	BLAZE OF GLORY, Jon Bon Jovi	Curb
25*	30	UNCHAINED MELODY, The Righteous Brothers	Epic
26*	31	KNOCKIN' BOOTS, Candyman	Motown
27	14	MY, MY, MY, Johnny Gill	Arista
28*	21	THIS IS THE RIGHT TIME, Lisa Stansfield	IRS
29*	33	JOEY, Concrete Blonde	Motown
30*	27	CRAYZ, The Toys	SBK
31*	20	RELEASE ME, Wilson Phillips	Enigma
32*	32	SOMETHING TO BELIEVE IN, Poison	Elektra
33*	34	GROOVE IS IN THE HEART, Deee-Lite	Arista
34*	30	SO CLOSE, Daryl Hall & John Oates	Arista
35	40	DOOPS UP, Snop	Arista
36	36	HIPPYCHICK, Solo	Alto
37*	38	STRANDED, Heart	Capitol
38*	27	HEART OF STONE, Taylor Dayne	Arista
39	34	TIC-TAC-TOE, Kye	Atlantic
40*	40	FROM A DISTANCE, Bette Midler	Atlantic

ALBUMS

1	1	PLEASE HANMER DON'T HURT EM, M.C. Hammer	Capitol
2	4	LISTEN WITHOUT PREJUDICE, George Michael	Columbia
3	3	MARIAH CAREY, Mariah Carey	Columbia
4	2	WILSON PHILLIPS, Wilson Phillips	SBK
5	13	X, INXS	Atlantic
6	19	THE RAZORS EDGE, A&C/D	Alto
7	23	TO THE EXTREME, Vanilla Ice	SBK
8	5	POISSON, Bell Biv DeVoe	MCA
9	7	SHERIE J, Warner Bros	EMI
10	9	EMPIRE, Queensrÿche	Columbia
11	6	BLAZE OF GLORY/YOUNG GUNS II, Jon Bon Jovi	Mercury
12	8	RHOZ, Rhonda Vincent	VS
13	4	FLESH AND BLOOD, Poison	Capitol
14	36	FAMILY STYLE, Vaughan Brothers	Epic
15	12	SOUL PROVIDER, Michael Bolton	Columbia
16	11	THE REAL THING, Faith No More	Slash
17	25	MAMA SAID KNOCK YOU OUT, LL Cool J	Def Jam
18	21	STICK TO IT YA, Slaughter	Chryslis
19	26	NO FENCES, Gorb Brooks	Capitol
20	14	GRAFFITI BRIDGE, Prince	Paisley Park
21	20	AFTER THE RAIN, Nelson	DGC
22	7	SCALATOR, Depeche Mode	Sire
23	28	SHORT DOGS IN THE HOUSE, Too Short	Sire
24	18	BUT SERIOUSLY, Phil Collins	Atlantic
25	24	I'VE GIVE ALL MY LOVE TO YOU, Keith Sweat	Vintertainment
26	16	COMPOSITIONS, Anla Baker	Elektra
27	15	TIME'S UP, Living Colour	Epic
28	27	JOHNNY GILL, Johnny Gill	Motown
29	29	PAINKILLER, Judas Priest	Columbia
30	22	STEP BY STEP, New Kids On The Block	Verve
31	32	THE GREATEST HITS, The Righteous Brothers	Warner Bros
32	37	TWIN PEAKS, Original Soundtrack	Atlantic
33	19	IN THE HEART OF THE YOUNG, Winger	EMI
34	31	PRETTY WOMAN, Original Soundtrack	A&M
35	34	JANET JACKSON'S SYNTH NATION 1814, Janet Jackson	Buffalo
36	38	100 MILES AND COUNTING, N.W.A.	Reprise
37	35	RAGGED GOLF, Neil Young & Crazy Hones	Warner Bros
38	39	HEROES & FLOREDS, Randy Travis	Atlantic
39	30	DETONATOR, Rot	Warner Bros
40	33	RITUAL DE LOU HABITUAL, Jane's Addiction	Warner Bros

Charts courtesy Billboard, 20 January, 1990 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

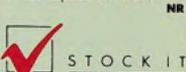
A&R REVIEWS

ALBUM OF THE WEEK

PET SHOP BOYS: Behaviour. Parlophone (TC/CD) PCSD 113. Released October 22, this is a mighty sequel to the elaborate inventiveness of *Introspective*, yet ventures down hitherto unexplored avenues too. Mellow, reflective pieces such as *Only The Wind* and *My October Symphony* flow alongside the drama of childhood ecclesiasticals, and *strife in love*. Each piece is carefully structured and elegantly cultured, underlining once again the Tennant/Lowe reputation for consistent excellence.



LED ZEPPELIN: Remasters. Atlantic. 7567 80415. This is the first of two Zeppelein compilations Atlantic is releasing, the second being a six-album set which is due at the end of the month. This three-album version, available outside the US, features 24 tracks remixed by guitarist Jimmy Page earlier this year. A sampler of the great Zeppelein's work and the variety of styles they covered during their career necessitates such a lengthy compilation. Assembled chronologically, it begins with the blues and R&B of *Babe In A Concha Leave You and Good Times Bad Times* and works its way through to the majesty of 1979's *epic In The Evening*. Often regarded as purely a heavy rock act, this set proves that Plant, Page, Jones and Bonham were an incredibly creative group of musicians whose diversity has set the standards for many of today's rock acts. Not a dull track in sight and plenty of classic moments. Expect a wide response to this one.



BIG AUDIO DYNAMITE II: Kool Aid. CBS. 476 466. After a number of ups and downs, a new look BAD re-introduces itself with this eight-track limited edition LP. It contains some of the most impressive, sample-packed and vibrant grooves since their first album. If this is a taste for the new album due in early '91, then the future looks pretty damn fine for Mick Jones and co.

MORRISSEY: Bang Drag. HMV OLP 3788. Far from being a depressant, Morrissey's postcard humour and wild introspection is often as vibrant as tonic as you can get. This collection of A and B sides is a prelude to his next LP, *Kill Uncle*, scheduled for February. In the meantime, HMV either has faith in his followers' inability to have already collected every available Mozzie piece, or has faith in their loyalty to shell out again. Worth it though.

CLANNAD: Anam. RCA PL 74762. Clannad's strongest LP for some time as they were wisely able to drop the strident rhythms which have marred some of the recent work and, instead, gone on

the atmospheres and airs which make them a unique musical force. A genuine crossover act, the steady folk audience will lap this up, as will those tempted by their occasional visits to the singles chart.

RIDE: Nowhere. Creation CRELP 074. After their *Play EP*, Ride are on nodding terms with the charts, a relationship which will be strengthened by this, their debut LP. The album may well be plugged into Sixties amps, but it is the guts and confidence of *Nowhere* which give it its essential Nineties feel. Bursts of quite hysterical feedback underpin the band's aggressive reading of melody and contribute greatly to one of the best debuts of the year.

ZZ TOP: Recycler. Warner Bros WX390. Some five years on since their *Afterburner* album, a record that saw the Texan trio taking their *Blazin' Boogie* to ever more technical levels, a period of reflection has seemingly ensued. Hence, *Recycler* represents a slight step back into the dusty highways of their more period past and though it is up an traditional character it is down on instant tunes. So don't go expecting a multitude of *Eliminator* style hit singles.

WALK ON FIRE: Blind Faith. MCA MCG 6063. Highly polished debut set from a UK soft rock quintet with a mass of hit potential. Relying heavily on the melodic strains of Scottish vocalist Alan King, plus the keyboard plomping from chief Dave Cairns, *Blind Faith* has a strength of song craftsmanship and an enticing, radio friendly quality that should ensure a warm response as the band now seek to establish their live credentials.

STATUS QUO: Rockin' All Over The Years. Vertigo 846797-1. Differing from the previous 12 *Gold* Box compilations only by the inclusion of the Sixties hits *Pictures Of Matchstick Men* and *Ice In The Sun*, plus four songs since 1984, this TV-advertised collection pre-emptively fits in with the band's 25th anniversary celebrations. The critics might suggest this double album charts their musical demise into *Chas 'n' Dave*-dom perfectly, but the fact that only Top 10 hits qualify for inclusion here says much of their ability to hit the chart formula.

VARIOUS: Tonite Let's All Make Love In London... Plus. See For Miles. SE8 258. Anyone who has not seen the Peter Whitehead film of the same name will find this a thoroughly entertaining selection. The documentary on London in the swinging Sixties vanished without trace but *See For Miles* has spent years searching for the soundtrack which includes every available unreleased version of *Pink Floyd's Interstellar Overdrive* as well as dialogue from Michael Caine and Mick Jagger, among others. Not the sort of album you'd play over and over again but an interesting artefact nonetheless.

TAMMY WYNETTE: Heart Over Mind. Epic 467355 2. Incredibly

this is Tammy's 52nd LP for Epic, and still there is no sign of her selling into 'churn and mix' mode. From the sadness of *Let's Call It A Day* to the sorrow of *Suddenly Single*, her vocal twangs retain control and anyone with a more than passing interest in country will want this. Not a return to form — the never last it.

THE GORIES: I Know You Fine, But How You Doin'. New Rose ROC5 219. Alex Chilton's patronage worked wonders for The Cramps when he produced their debut LP, and it will do likewise for The Gories' second album. Their mix of garage, blues and rock 'n' roll has cult appeal stamped all over it and though it won't be an instant indie hit, copies will start moving when the word gets around.

LARD: The Last Temptation Of Reid. Alternative Tentacles VI-RUS 84. Lard is a collaboration between ex-Dead Kennedy Jello Biafra and various members of US hardcore merchants Ministry, it's a treat for fans of both parties and Lard truly sound like a real group as opposed to a part-time fill in. There are some extraordinary songs on offer including an incredible version of *Sixties neverly*, *Hey, Hey, Hey, Hey*, *Hey, Hey, Hey, Hey*, *Hey, Hey, Hey, Hey*. A certain big indie hit.

EUGENE VAN BEEFTHOVEN: Sun Funny. Fundamental SAVE 88. The people behind this LP could just as well be called *Camper Van Chodbourne*. Yes the ex-Shockabally-art-look is at it again, and that's why the Campers this time make sure there is some order to the work. It is still a sprawling double album mess: radical revisions *The Kinks' Dead End Street* and *Dylan's Times They Are A Changin'* will appeal to all with a warped sense of humour, but new fans will be noticeable by their absence.

JOHNNY CASH: The Man In Black 1954-1959. Bear Family BCD 15517. Coinciding nicely with Johnny Cash's October UK tour is this lavish five-CD box set, chronicling the artist's years in the Sun label and also featuring his earliest Columbia recordings. Superb sound quality and the inclusion of false starts, alternate takes and studio chat give this a compelling immediacy. With the retail price topping £60 it won't set the album charts alight, but serious collectors will find a compilation as definitive as this hard to resist.

EMMYLOU HARRIS: Brand New Dance. Reprise 2599 263091. Following hard on the heels of her excellent *Duets* album is Emmylou's new solo effort. She's in fine vocal form and the material has an impressive range. There's a song about Hank Williams, a revival of *Ricky Nelson's Never Be Anyone Else But You* and a gritty version of *Siragmen's Tougher Than The Rest*. Harris may have arrived a generation too soon to be labelled *New Country* but this is a model example of an album that's both traditional and accessible to a contemporary audience.

BEHAVIOURISTS: Kirk Blows, Leo Flynn, Alan Gardner. Due to Holland and Gareth Thomas.

SINGLE OF THE WEEK

GEORGE MICHAEL: Waiting For That Day. Epic. GEO 2. Possibly one of the singles of the year, this sad plea to a lost love coasts along on a Funky Drummer beat and mellow organ backing and ends perfectly with a You Can't Always Get What You Want chant. Not only is it a beautiful pop song but it also sees the talented songwriter adding a touch of creativity to a standard dance beat.

 STOCK IT

MASSIVE ATTACK: Daydreaming. Circa. WBR 1. A brilliant, broody rap track from Circo's new signings. The understated vocals weave a spell over a simple but eerie backdrop to create one of the more original dance tracks to be released this year. The stunning video that supports it should help make this a deserved big hit.

 STOCK IT

MILLTOWN BROTHERS: Apple Green. A&M. AM 704. Debuting on A&M after a highly successful spell on Big Round Records, Stockport's likely lads storm in with an

absolute croaker. Walling organ and big brassy accompaniment make a perfect match for the hefty guitars and Dylanesque vocals. Apple Green is further evidence that the Milltown Brothers have enough talent and style to become one of the UK rock acts of the Nineties.

XPANSIONS: Elevation. Optimism/Arista. 663 683. This is another of those frantic house records that Technicians seem to have cornered the market in. But this is perhaps a little more imaginative than some of the latter's efforts and full of enough sounds and an endless refrain that few will be able to stop themselves dancing. Tacky but irresistible.

JULEE CRUISE: Falling. WEA. W9544. Every now and again a truly beautiful single comes along transfixing everyone that hears it. Falling originally featured on Cruise's Floating Into The Night album but it now given wider exposure as one of the songs featured in David Lynch's soon-to-be-screened TV series Twin Peaks. The sparse haunting instrumentation combines with Cruise's dreamy vocals to produce a stunning piece of music.

THE FAMILY STAND: Sweet Liberation. Atlantic. A7811. The Family Stand match the quality of their Ghetto Heaven single with this passionate and soulful track. Jazzy B. Male and female vocals wail at each other over a tumbling boss rhythm and

timely keyboard runs. This deserves to be huge.

TEN CITY: Whatever Makes You Happy. Atlantic. A7819. After a two year absence, this brilliant vocal trio return with another classy soft house track. Marshall Jefferson is the producer again and makes full use of Byron Stingily's remarkable voice alongside a thumping dance beat and natty keyboards. This should put them back where they belong.

REBEL MC: Culture/Coming On Strong. Desire. WANTX 38P. Moving in a more soulful direction, this gently swinging dance track blends the chorus of Jimmy Cliff's 'Many Rivers To Cross' with a sub-reggae beat and a raga rap. A slight change from Rebel's ska-orientated stuff but it shouldn't put off any of his fans from buying it.

CARTER THE UNSTOPPABLE SEX MACHINE: Anytime Anyplace. Rough Trade. RTT 242. If Sheriff Falman brought this lazarely-filled bunch to the fore within the indie sector, then Anytime will not only consolidate that position but, by virtue of its momentous chugging rhythm, might just achieve a respectable Top 40 placing. So, get Carter.

CACTUS RAIN: Mystery Train. Ten Records. TEN 331. Former Marc Almond cohort Annie Hagan is one of the names behind this intriguing pop/dance act. Frances Adie provides the dreamy vocals that drift over a rich and bubbling backing track. With a chorus that



MILLTOWN BROTHERS: a croaker

could kill and sole-wearing bums, this should give Coctus Rain definite chart cred.

NEDS ATOMIC DUSTBIN: Until You Find Out. Chapter 22. CHAP 52. With this corker of a single, the Neds say farewell to Chapter 22 and prepare themselves for a major label debut with CBS. Menacing guitars, a relentless drum beat and convincing vocals give this beefed-up indie track a stamp of undeniable quality.

WELL LOADED: Make It Mine. Love. LOVE 3. Blimey, another one. The indie sector must be on talent overload at the moment. This is a monster of a guitar track that boasts an irresistible chorus. Well Loaded are a fairly young bunch by the look of them, which belies the fact that this is a single of blinding maturity and stature. The guitar has well and truly struck back.

DEEP PURPLE: King Of Dreams. RCA. PB 49247. Following the departure of Ian Gillan, former Rainbow member Joe Lynn Turner and Ritchie Blackmore are reunited on this track which previews their Slaves And Masters album. Damn fine it is too, with Turner adding his unique vocal touch to a mid-tempo rocker that stomps along with style. Expect their biggest hit for years.

NICK ROBERTSON AND SLICE: Show Me A Sign. Circa. YR52. Cruising in on a soulful organ groove, Show Me A Sign is a fine introduction to the talents of this young Scot. Sounding like a cross between Van Morrison and Steve Winwood, this single promises rich musical offerings from a man აღ in his way to becoming a homey legend.

THE LILAC TIME: The Laundry. Fontana. LILAC 9. Stephen Duffy and the boys are still struggling to get the recognition they deserve and this easy-going pop song shouldn't prevent that. It's not as immediately catchy as All For Love but its sweet refrain and charming lyrics are highly endearing.

MERCY ME: Don't Wanna Hold On. Cooltempo. COOL 221. It's been a while since a soppy soul ballad hit the upper reaches of the singles chart but this debut from the London-based male and female duo might just change all that. Sad but soothing vocals and some fine production makes this a solid and impressive effort.



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- 20** **HELL'S DITCH** CD
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- 21** **LOOK SHARP!** ● CD
Roxette
E.M.I. EMC 3557
- 22** **MARLAH CAREY ●** CD
13 Mariah Carey
CBS 46661 51
- 23** **WE ARE IN LOVE** CD
18 Herby Lovell/Jay
CBS 4667 761
- 24** **STEP BY STEP ★** CD
23 New Kids On The Block
CBS 466661
- 25** **PROJECT D** CD
32 Project D
Telstar STAR 2428
- 26** **ELECTRICAL MEMORIES** CD
NEW
Electric Light Orchestra
Mercury/Phonogram 942661
- 27** **JORDAN: THE COMEBACK** ○ CD
40 Prefab Sprout
Kitchenware/CBS K.W.L. P 14
- 28** **WILSON PHILLIPS ●** CD
19 Wilson Phillips
S&K 59M4P 5
- 29** **STEPPING OUT - THE VERY BEST OF ...** ○ CD
28 Joe Jackson
A&M 397051
- 30** **DOWN TO EARTH** CD
NEW
Morrie Love
Cordtempo/Chrysalis C.T.P. 14
- 31** **THE VERY BEST ●** CD
NEW
Electric Light Orchestra
Telstar STAR 24270
- 32** **RHYTHM NATION 1814 ●** CD
25 Janet Jackson
A&M A&M 3920
- 33** **WORLD CLIQUE ○** CD
24 Deep Blue
Echinox ERT 77
- 34** **IN THE BLOOD** CD
37 Londonbeat
Arista, ZL 74810
- 35** **ROOM TO ROAM ○** CD
20 The Waitresses
Ensign/Chrysalis CHEN 16
- 36** **THE NORTH AT ITS HEIGHTS** CD
26 M.C. Tunes
ZIT/WEA 2713
- 37** **THE ESSENTIAL PAVAROTTI ★★** CD
33 Luciano Pavarotti
Decca 4307 01
- 38** **PUMP UP THE JAM ★** CD
38 Technontronic
Sensory/SYRL P 1
- 39** **BACKSTAGE - GREATEST HITS AND MORE** CD
NEW
Gene Pitney
Polygram 8471 91
- 40** **THE BEST OF BEN E. KING & DRIFTERS** CD
NEW
The Drifters
Telstar STAR 2723

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TOP 20 COMPILATIONS

Produced by Mick Harvey
L.P. - BECCA 113 - M.C. - BECC 113 - CD - BECCA 113 CD
Distributed by WEA Records Ltd.

- 1** **THAT LOVING FEELING VOL. 3** CD
Various
DINO/DINO 711
- 2** **MISSING YOU - AN ALBUM OF LOVE** CD
NEW
Various
E.M.I. ENT 53
- 3** **JUST THE TWO OF US ★** CD
2 Various
Epic/MOOD 11
- 4** **TOP GUN (OST) ★** CD
14 Various
CBS 70296
- 5** **SOUL DECADE: THE SIXTIES** CD
3 Various
Mercury/Vulcanic ZL 74816
- 6** **ESSENTIAL CLASSICS ○** CD
7 Various
Deutsche Grammophon 43154 11
- 7** **DAYS OF THUNDER (OST)** CD
4 Various
Epic 4671 591
- 8** **SLAMMIN' ●** CD
5 Various
A&M S.J.A.M.M. 1
- 9** **MOMENTS IN SOUL** CD
NEW
Various
Syntax S.M.H. 023
- 10** **JUST SEVENTEEN - GET KICKIN' ●** CD
6 Various
Dove/Crysalis AD 016
- 11** **PRETTY WOMAN (OST) ★** CD
8 Various
E.M.I. USA MTL 1052
- 12** **MEGABASS ●** CD
9 Various
Telstar STAR 2425
- 13** **COUNTRY'S GREATEST HITS** CD
10 Various
Telstar STAR 2433
- 14** **DIRTY DANCING (OST) ★★ ★★** CD
17 Various
RCA BL 86408
- 15** **NOW DANCE 902 ★** CD
13 Various
E.M.I. Virgin/PolyGram/NOO 5
- 16** **CLASSIC EXPERIENCE II ●** CD
15 Various
E.M.I. ENT 040
- 17** **THAT LOVING FEELING VOL. 2** CD
12 Various
DINO/DINO 77
- 18** **GET ON THIS!!! 2 ●** CD
11 Various
Telstar STAR 2424
- 19** **TEENAGE MUTANT NINJA TURTLES (OST) ●** CD
20 Various
S&K 59M4 P 6
- 20** **KNEIBWORTH - THE ALBUM ●** CD
16 Various
Polygram 43827 12

- 21** **SEASONS IN THE ABYSS** CD
34 Slayer
Del American/Phonogram 46697 11
- 22** **RAGGED GLORY** CD
44 Neil Young & Crazy Horse
Reprise Warner Brothers WX 374
- 23** **ONLY YESTERDAY ★★** CD
43 Carpenters
A&M A&M 1990
- 24** **BEST OF TALK TALK - NATURAL HISTORY ●** CD
50 Talk Talk
Patriphone PCS 2109
- 25** **WORLD POWER ●** CD
46 Shari
A&M 210682
- 26** **THE CHIMES ○** CD
64 The Chimes
CBS 4664 11
- 27** **LABOUR OF LOVE II ★★** CD
47 UB40
DEP/EMI/Virgin/LPGR 714
- 28** **BLOOD, FIRE & LIME** CD
NEW
The Almighty
Polygram 847 1071
- 29** **FAMILY STYLE** CD
NEW
The Vaughan Brothers
Epic 4670 141
- 30** **VIVALDI FOUR SEASONS ★** CD
59 Nigel Kennedy/ECO
E.M.I. NMG 2
- 31** **THERE'S 2 KINGS OF MUSIC: ROCK 'N' ROLL** CD
NEW
Shakir Stevens
Telstar STAR 24264
- 32** **HEART OF STONE ★** CD
67 Cher
Geffen WX 262
- 33** **CHRONICLES** CD
42 Rush
Virgin/Phonogram 888061
- 34** **MAMA SAID KNOCK YOU OUT** CD
49 LL Cool J
Def Jam 46731 51
- 35** **SAY SOMETHING GOOD ○** CD
48 River City People
E.M.I. EMC 3561
- 36** **SET THE CONTROLS FOR THE HEART OF THE BASS** CD
57 Bess-O-Matic
Virgin V26 41
- 37** **THE STONE ROSES ★** CD
60 The Stone Roses
Shirton/OBEL 592
- 38** **THE REAL THING ●** CD
63 Faith No More
Sheila/Condon 8281 541
- 39** **THE BEST OF 1968-1973** CD
41 The Steve Miller Band
Capitol ESR 21183
- 40** **GRAPFITI BRIDGE ●** CD
45 Prince
Paisley Park/Warner Brothers WX 301 70
- 41** **HOT ROCKS 1964-1971 ●** CD
52 Rolling Stones
London 820 1401

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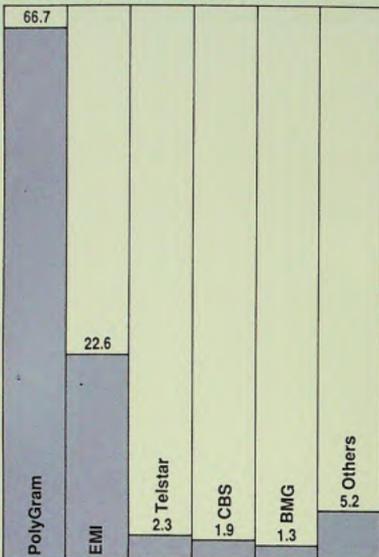


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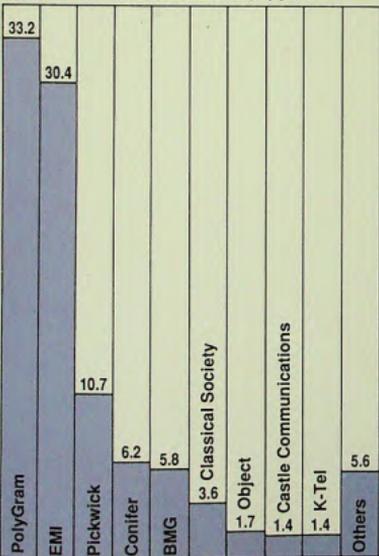
CLASSICAL FULL-PRICE/CROSS-OVER

LEADING COMPANIES %



CLASSICAL BUDGET/MID-PRICE

LEADING COMPANIES %



The graphs on this page were prepared from statistics supplied by Gallup based on a weekly sample of sales through 900 record shops in the UK. Full price/cross-over albums are those at a dealer price of £2.80 or over (CDs £4.00 or over).

CLASSICAL

Chandos strikes Danish deal with Mahler, Sibelius cycles

by Nicolas Soames
CHANDOS RECORDS, in its continued search for international artists, has signed the Danish National Radio Symphony Orchestra to an exclusive four-year contract which will include two symphony cycles — Mahler and Sibelius.

The contract starts, unusually, with Nielsen's opera *Saul And David*, conducted by Neeme Jarvi, and it is the first time the work has been recorded in the original Dan-

ish. It is released in November [DBT 2026/CHAN H911]. Other Nielsen will follow.

Jarvi will conduct the orchestra in other works, but the Mahler (first releases 1991) and Sibelius (first releases 1992) cycles will be con-

ducted by the orchestra's principal conductor, Leif Segerstam.

Among other works in the Chandos project will be Neils W. Gade's *Elverskud*, Stravinsky's *The Firebird* and Rachmaninov's *Concerto The Bells*.



SIGNING ON: from left Anne Korsø, manager publishing division Danish Broadcasting Corporation; Brian Couzens, Chandos; Leif Segerstam, conductor Danish RSO and Per Knik Veng artist director, Danish Broadcasting Corporation

Bors bounces back with new company

THE DRAMATIC political changes in Eastern Europe have caused an upset in the classical record industry in Hungary.

Jeno Bors headed the classical wing of Hungaroton in Budapest for 25 years, but despite an excellent record was made redundant simply because he was associated with the former regime.

However, most of Bors' colleagues immediately resigned in sympathy — and top artists followed too. So, with the backing of Peter Rona, a New York banker, and the support of Harmonia Mundi world-wide, Bors decided to launch his own production company in Budapest. Artists such as the Budapest Festival Orchestra conducted by Ivan Fischer, pianists Zoltan Kocsis and Dezso Ranki, the soprano Eva Marton, the composer Gyorgy Kurtag and the Franz Liszt Chamber Orchestra have all agreed to record for him.

The label is called Quint, and will be distributed by Harmonia Mundi. "Quint will co-operate fully with Harmonia Mundi to create a production schedule that will complement our own productions in France and Los Angeles," says Bernard Couzau, president director general, Harmonia Mundi.

Andrew Dalton, press officer, Harmonia Mundi UK, adds: "Recording sessions have already begun and it is anticipated that the first releases will be on the market in March next year. They will include the Liszt Chamber Orchestra playing music by Tchaikovsky, Grieg and Dvorak, Kocsis playing Debussy, Schumann and Mozart; the Festetics Quartet playing Haydn on period instruments; and traditional songs from Sandor Lakatos and his Gypsy Band."

Surprise release from Gimell

THE LATEST recording from Gimell Records, which generally specialises in Renaissance choral music, is a surprise programme of music written for the Russian Orthodox Church by Isar Ivan the Terrible, Stravinsky, Rachmaninov, John Tavener and Bartok's *CD GIM 002* are an LP/ tape).

TOP 20 MID-PRICE

Classical

1	VIVALDI FOUR SEASONS	CFP40016/TCCFP4006 (E)	CFP
2	DUETS FROM FAMOUS OPERAS	Various	CFP
3	HOLST THE PLANETS	CFP40243/TCCFP40243 (E)	CFP
4	PUCCINI TURANDOT (HIGHLIGHTS)	Decca Opera Gala	CFP
5	BIZET/PUCCINI/VERDI DUETS	Merrill/Milanov/Albanese/Tebal	RCA Victor
6	PUCCINI ARIAS	Various	CFP
7	BEETHOVEN SYMPHONY NO. 9	Karl Bohm/VPO	Deutsche Grammophon
8	DVORAK SYMPHONY 9 (NEW WORLD)	Zdenek Maciel/LPO	CFP
9	TCHAIKOVSKY 1812 OVERTURE	Charles Mackerras/LPO	CFP
10	KING OF THE HIGH C'S	Luciano Pavarotti	Decca Opera Gala
11	HOLST THE PLANETS	Richard Hickox/LSO	Imp Classics
12	ARIAS	Piacciò Domingo	DG Walkman Classics
13	BEETHOVEN SYMPHONY NO. 9	Hertbert Von Karajan/BPO	DG Galleria
14	HOLST THE PLANETS	Simon Rattle/PO	Eminence
15	MOZART CLARINET/FLUTE/HARP CONCERTOS	Various	DG Walkman Cass.
16	HANDEL WATER MUSIC	Various	CFP
17	ALBINONI/CORELLI/VIVALDI/PACHELBEL	Various	DG Walkman Classics
18	RACHMANINOV PIANO CONCERTO 2	Martino Tintin/PO	CFP
19	RULE BRITANNIA	Charles Groves/RPO	CFP
20	ASMF 30TH ANNIVERSARY JUBILEE SAMPLE	Philips	CFP

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DECCA



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 Cecilia Bartoli
 Joshua Bell
 Herbert Blomstedt
 Jörges Bolet
 Richard Bonyngue
 Ricardo Chailly
 Krung Waa Chung



Claudio Abbado
 Martha Argerich
 Kathleen Battle
 Arturo Benedetti Michelangeli
 Leonard Bernstein
 Plácido Domingo
 Emerson Quartet
 John Eliot Gardiner



Claudio Arrau
 Beaux Arts Trio
 Alfred Brendel
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 Semyon Bychkov
 José Carreras
 Sir Colin Davis
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 Guarneri Quartet
 Bernard Haitink
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 Takács String Quartet
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Carlo Maria Giulini
 Hagen Quartet
 Malka Haïmowitz
 Vladimir Horowitz
 Herbert von Karajan
 Carlos Kleiber
 Gidon Kremer
 James Levine
 Mischa Maisky
 Anne-Sophie Mutter
 Trevor Pinnock
 Ivo Pogorelich
 Maurizio Pollini
 Gil Shaham
 Giuseppe Sinopoli
 Kingston Zimman

Dmitri Hvorostovsky
 Zoltán Kocsis
 János László Webber
 Sir Neville Martinson
 Kurt Masur
 Viktoria Mullova
 I Musici
 Riccardo Muti
 Jessye Norman
 Seiji Ozawa
 Heinrich Schiff
 Jeffrey Tate
 Mitsuko Uchida



Johnny Gill

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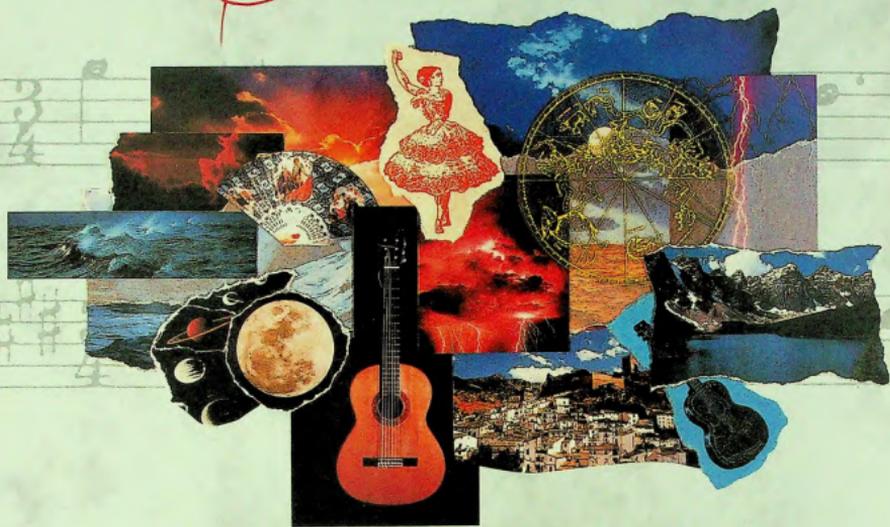
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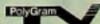
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1990: year of boom, or blip?

They're singing Puccini in the changing rooms and Prince has been seen off by The Three Tenors. This was the year of the classics but can it last, asks Nicolas Soames

NEVER IN the history of the classical record industry have so many records achieved such chart presence in so short a time: this has truly been a most extraordinary year.

Luciano Pavarotti, Nigel Kennedy, Nessim Dorna, Four Seasons, Domingo, Puccini — these are all on the lips of the average man in the street in a way which was inconceivable 18 months ago. Who would have thought that an aria from an unfinished Puccini opera would be sung in pubs and football changing rooms across the country; or that the solid figure of Pavarotti would adorn the front cover of the largest selling magazine in the country — *The TV Times* — to promote a repeat broadcast? Yes, classics has caught the popular imagination. The evidence is there in the most tangible manner: the chart positions.

But the real question to be asked is whether it was simply a fortunate blip on the otherwise steady graph of classical sales; or if this last year has really spell a change in the British appreciation of classical music.

As Bill Holland, UK director of Warner Classics, said recently, classical records only represent around eight per cent of the total business in this country, whereas in other major European territories the percentage is 13 or more.

So has a new market really been opened up?

Even when Nigel Kennedy's Four Seasons rocketed into the Top 20 album charts, his manager John Stanton admitted that he wasn't quite sure who were the people



THE CHANGING face of classical music. Kronos Quartet sport the 'pops' look, Steve Reich (bottom) shows off the smart but casual style while Nikolaus Harnoncourt represents the traditional school

buying the records. It was partly to find out that he put Kennedy on tour. The answer was "mainly a *Daily Mail* readership, with top end of *Daily Express* and even a little *Daily Mirror*, and bottom end of *The Independent* etc."

But Peter Russell, divisional director of PolyGram Classics UK, comments that the football links with Nessim Dorna and then the Three Tenors prompted classics to make more in-roads into uncharted territory.

"We had as many inquiries from

The Sun, *The Star*, *The News of the World* and *The People* as we did from *The Times*," he reports. And he generally believes that the classical market has now changed — so long as the classical industry makes the most of it.

"On the day following the repeat broadcast of Carreras, Domingo and Pavarotti in Rome we sold in excess of 65,000 units. After that kind of figure we cannot move back to the cosy world of classical music as we knew it.

"Though we may not be able to



'The worst thing we can do is sit back and say that 1990 was a one-off. We must go for it. We cannot move back to the cosy world of classical music as we knew it,' Peter Russell



vigorously. The worst thing we can do is to sit back and say that 1990 was a one-off. We must go for it."

However, Russell admits that many lessons have been learned in the past year. "We were better prepared for The Three Tenors because of our experience with *The Essential Pavarotti*."

This applies to the various marketing gambits that go to make a hit record, including the manipulation of the singles medium.

There is a feeling within PolyGram that the Nessim Dorna single should have gone out earlier — it came relatively late in the World Cup run.

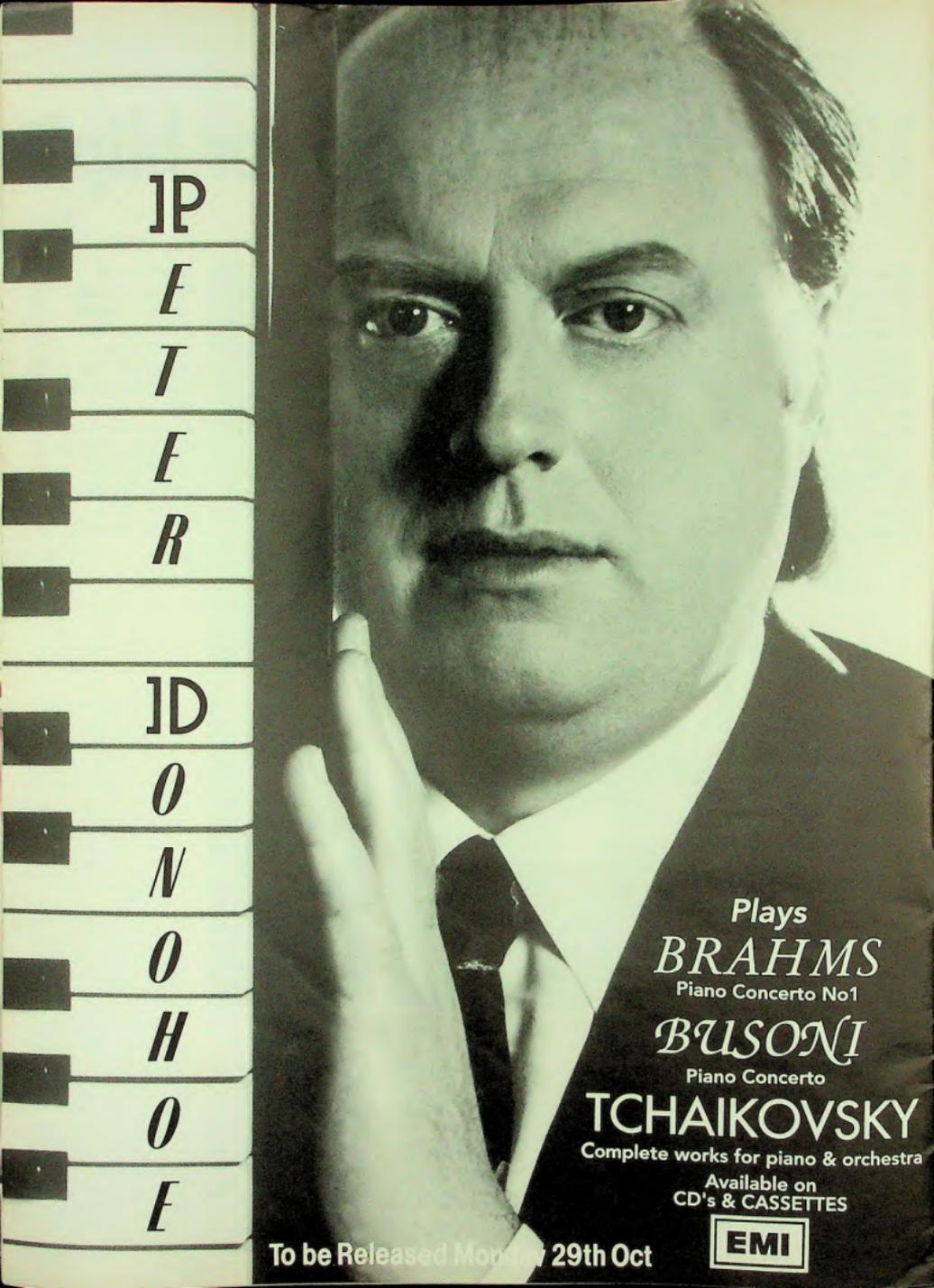
And the choice, if not the timing, of the second single, Caruso (which flopped) was questionable. But PolyGram Classics says it learned much from working with London Records on *The Essential Pavarotti* project, and then the Three Tenors.

"Looking at the future, one of the greatest benefits of the past year is that we have forged a close relationship with London," says Russell.

Another lesson which has been learned by both PolyGram Classics and EMI Classics is ordering the correct quantities. They both had to become accustomed to working with very different order sizes to the more modest figures normal in the classical world.

As Russell says frankly: "At first we were worried that we had ordered far too much and then we were worried that we hadn't ordered enough." What is particularly heartening is a variety of indicators that classics is reaching a wider public. The classical chart, busying this year comes not as an

TO PAGE 33 ▶



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A man for all Seasons tops the classical pops

by Phil Sommerich

ANTONIO VIVALDI is the UK's most popular composer, according to *Music Week's* first ever composer's chart.

The chart, based on sales of all single composer LPs during September, shows the Italian composer of the Four Seasons violin concertos is still the country's favourite, 250 years after he died.

Vivaldi leads a top 10 comprising three Germans, two each from Italy, the UK and Russia and one from Austria.

The Four Seasons has traditionally provided an easy entry for newcomers to classical music. In the past year, Nigel Kennedy's version for EMI has reinforced its position.

Similarly, the film and stage play *Amadeus* has underlined the perennial popularity of Mozart, a composer whose genius for creating catchy, elegant tunes covers every form of music.

Beethoven's nine symphonies are the yardstick by which every great conductor is measured and the appearance of many low-price recordings of the entire set, plus the issue of rival period-

instrument performances of them from Roger Norrington (EMI), Christopher Hogwood (Decca/Fanfare) and the Hanover Band (Nimbus) has given a new sound to old favourites.

One aria has sent Puccini's name rocketing up the charts. The use of Nussimbaum, the climactic moment in his last opera (*Turandot*), as the World Cup anthem turned an opera buff's favourite into a multi-million seller.

Elgar's Cello Concerto, first popularised by Jacqueline du Pré (EMI), has now done dozen recent recordings and its mood of late-Edwardian nostalgia under the dark clouds of the First World War seems set to go on and on. The other Brit in the chart, Holst, is another one-work man: his symphonic suite *The Planets* with its sumptuous use of instruments and voices, has been a showpiece for many a new CD label.

The inclusion of Tchaikovsky and Rachmaninov in the chart is evidence of the enduring attraction of the big romantic tune, while the presence of Handel and Bach suggests that many new listeners are finding their way into the classics via baroque music.

Top 10 classical composers: Sept 1990

Pos Composer

- 1 Vivaldi
- 2 Mozart
- 3 Beethoven
- 4 Puccini
- 5 Elgar
- 6 Tchaikovsky
- 7 Handel
- 8 Holst
- 9 Rachmaninov
- 10 Bach

Based on composer LPs — sales during September 1990.
• Source: Gallup



STEVE MARTLAND: sales of 3,500 did not make *Factory* sit up ...

► FROM PAGE 31

isolated explosion but as a sudden surge after a gradual build-up of groundswell.

The indications are many and varied. For a start, there are the new companies that have entered the market from a pop base — and have done particularly well.

Virgin Classics is a case in point. After just three years it has not only achieved good sales, but made its critical mark too, carrying off no fewer than four *Gramophone* record awards.

On a very different tack, *Factory* tested the waters with a first release of classical titles that would have the classical marketing man look for a tail building to jump off. After all, the established wisdom is that contemporary classical music doesn't sell. Yet *Factory* sold sufficient quantities to embark upon another batch, which is released this month. And this was mainly pre-Kennedy/Pavotti.

Similarly, the decision taken by Ramon Lopez, chairman of Warner, to go full steam ahead with classics through Nonesuch, Teldec and Erato, was taken before the chart hits.

Almost all had looked at the market and come to the identical conclusion as John Stoney just before he started work on Kennedy. "I felt for some time that record companies had not come to terms with changing market factors. There were millions of record buyers of the Sixties and early Seventies who had exhausted *Pink Floyd* but still wanted to buy records."

"They were not interested in young pop but couldn't respond to the patronising attitudes of the classical companies. As a result, they didn't know where to go. The public was just waiting for someone."

The groundswell was apparent in other areas. It began with *Opera Now*, the new magazine which was bent on catching the lifestyle of many opera-goers. It continued with the palpable success of *Classic CD* which — although no ABC figures are out yet — is reputed to

have comfortably matched its target of 60,000 copies a month. With a bound, therefore, it shot to the front of classical magazines, helped both by the CD sampler on the front of each issue, and a popular, non-patronising approach. All the companies were also aware of the CD penetration figures which, while it had still lagged well behind tape and decks, had a very strong classical profile. Market research showed that many people moving into CD tested the classical market and there was an interest waiting to be tapped.

All this pointed to a largely dormant demand which was just waiting to be awoken. "I am convinced that there is a huge potential for classical music from the hundreds of thousands who have never set foot in a classical record department before," says Peter Russell.

He points to the fact that Nussimbaum is one of the many classical

lunes used on ads — Pirelli tyres — well before the World Cup. It had helped to increase sales but it only hit the charts when the general public saw a programme which clearly identified the work. The man in the street, who knew nothing about opera, knew he could go into a record shop and ask for the World Cup theme without feeling ignorant.

However, despite great optimism, classical executives are

warning the industry not to expect too much too quickly. "I don't think we should look overseas that the Pavotti success means a vast new classical audience for all kinds of symphonies, concertos and quartets," says Russell caustically.

"People who are prepared to buy one popular album, which has been carefully marketed, are not going to be prepared to explore the byways of the classical catalogue. In short, I don't think the sales of Pavotti will necessarily improve the sales of Trevor Pincock."

This is underlined by Richard Lyttelton, chairman of EMI Classics, who gave the go-ahead to the whole Kennedy campaign. "The idea that we can market a Verdi opera in the same way as *Bazare* in the extreme." But he also castigates the classical industry for its lofty approach to the pop market of what it feels is a sanctified ground. Both Kennedy and the cellist Ofra Harony came in for considerable criticism for the marketing methods they agreed to.

"I found it very curious that the classical music establishment should have been less than generous. There is a section that seems to thrive on making itself exclusive or to put it another way, purposefully excluding people."

If the classical industry has much to learn about popularisation, the pop side also has to learn that Beethoven, opera and violinists are not unapproachable. It is frustrating for the consumer to walk into a record shop and be confronted by a haughty classical shop assistant when he asks for the music to the Havis ad. It is equally annoying

for classical music lovers to hear or see its admired musician or composer treated with unacceptably and unnecessary ignorance — which still happens at all levels in shops and public events such as award shows.

This also applies within the industry itself. Pop executives of companies trying out classical lines can be singularly unimpressed by the kinds of sales figures achieved — a few thousands rather than tens of thousands.

Stephen Firth, formerly with the Arts Council and now looking after *Factory's* classical releases, admits that the figures of 3,000 for the average *Factory* classical release, and 3,500 for the Steve Martland title did not make the company sit up and take note. But in classical terms, working in a highly specialised area, they were respectable.

And classical recordings have a much longer shelf life. At Warner, Holland pulled a 22-year-old Domingo recording off the Teldec shelf when the Nussimbaum storm broke and sold it back two thousand copies on the back of Pavotti's success.

It is also interesting to note how long the classical chart-busters have remained in the pop charts: Kennedy's *Four Seasons* came out 12 months ago, but it is still in the charts; The Essential Pavotti has been in the charts since the spring, going up and down like a yo-yo. And The Three Tenors fluctuated right at the top of the charts — but has seen off Prince, Elton John, and George Michael, who occupied number one for a brief span only.

It just goes to show that classical music has real staying power.



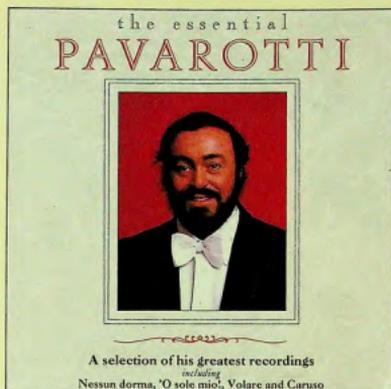
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Video takes off — cautiously

Disc or tape? Classical video might at last be making its mark, but some companies remain committed to the arrival of the laser disc. Nicolas Soames reports

But most of the existing VHS titles show much smaller figures, closer to 2,000-3,000. The leading opera titles in PolyGram are Puccini's *Tosca* with Domingo, Puccini's *La Bohème*, conducted by Karajan and Bizet's *Carmen* with Ballo. Tchaikovsky's ballet *Swan Lake* is also towards the top of the list. Even the historic event of Bernstein in Berlin produced fairly modest sales.

Yet despite the market evidence of sluggish response, all the major companies still proclaim a belief in the video medium and continue to invest considerable sums in production.

Warner Classics, for example, has a bold package for November to follow the Jacqueline du Pré historic recordings marked for an October release. Once again, opera and ballet dominate: Cholly conducts Brunson and Dunn in Verdi's *Giovanna d'Arco*; Hildegard Behrens sings in Wagner's *The Flying Dutchman* and the Paris Opera and Bolle perform Tchaikovsky's *Nutcracker*.

These will all appear on Teldec along with some concert programmes, including Barenboim directing the Berlin Philharmonic Orchestra in Piano Concertos by Mozart.

Interestingly, there is also the recording of concertos for two and three pianos by Mozart with Schiff, Barenboim and Salk. The audio recording is issued by Decca, but the video rights were taken up by Warner — the kind of shared packaging between companies which is likely to become increasingly common in the coming years.

Gunther Henler, who holds the artistic reins of BMG/RCA, has publicly declared his support for video, although the more ambitious programmes have yet to see the light of day.

Peter Botterhill, BMG UK marketing director, says his company is concentrating first of all on the historic videos of Toscanini. Although declining to issue figures, he says both Aida and Beethoven's *Symphony No. 9* have gone well — they certainly received some highly complimentary press — and more Toscanini comes in November. It will all be on VHS until the laser disc launch in spring 1991.

EMI is also waiting for spring for its laser disc launch. It will have a historic video of Maria Callas from 1958 as well as new videos of Vladimir Kenzavsky's return to the Soviet Union (turned down by Ashkenazy's audio company, Decca) and the Florentine intermezzo, an early mezz programme with Andrew Parrott.

Although the highly publicised CD series of the Karajan Legacy,

acquired at great expense by Sony Classical, was much in evidence at this year's Salzburg Festival, there is still no set date for its release in the UK.

This may suggest that laser disc is as far away as ever. But while the companies remain optimistic, there is a growing feeling that the mistakes in the initial laser disc launch did not just centre on the availability of players and discs.

"Most people had presumed that, like CD, laser disc would be classical-led, but this was wrong," explains Bill Holland, of Warner Classics. "Such a high standard visual medium should be led by feature films and classics will follow."

This is what has happened in Japan and classical companies, who have been watching their investment in the medium with a certain amount of nervousness, have been relieved to see major film companies such as Warner and CBS agreeing to release product in Europe. It is hoped this will create sufficient momentum to get the system off the ground.

Simon Foster, managing director of Virgin Classics, believes there is still a long way to go but expresses the generally held view. "We remain cautious about video and it may be that it will be suitable only for opera, ballet and the more



DANIEL BARENBOIM, scheduled for a video release in November, pictured at a recording session with Lela Cuberti

spectacular release.

"But I am sure that laser disc will take off."

He reveals that he has bought time the video rights to Neville Marriner's performance of

Handel's *Messiah*, marking the 250th anniversary of the first performance in 1992.

That should give the just emerging for the classical video market to establish itself.

Factory Classical

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Fac 326 Rolf Hind *Country Music*

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Fac 306 Steve Martland *Glad Day*



CLASSICAL VIDEO is taking a long time to happen. For some years now there has been a sustained chorus of predictions for a buoyant market just around the corner, but time and again the medium seemed to find itself back at the starting point.

However, 1990 has seen some developments which suggest that, at last, true growth may really be imminent.

The first indication, paradoxically, is the continued commitment to the old format of VHS, notably by PolyGram Classics, which is no longer prepared to wait for laser disc (CDV of old) to happen.

In November, Philips releases the Boulez/Cereau version of Wagner's *Ring* on VHS for the first time. First shown on TV a decade ago, it has been listed as the ideal programme for classical video collectors, on either VHS or laser disc. Much of the impetus has been lost, of course, because of the wait for laser disc, but there should still be interest from core enthusiasts even though, initially, Philips is only selling it as one seven-tape set.

It does show PolyGram Classics' determination to catch up with companies such as Virgin Vision, which has issued VHS programmes on a regular basis: it now has some 25 titles, largely concentrated on opera and ballet.

In the same month come other Wagner operas from Philips. Recordings of *Bayreuth* performances of *Tannhäuser* and *Lohengrin* — both produced by Goltz Friedrich — will also come on VHS. They will serve the double function of expanding the VHS classical catalogue and supplying the alert demand for opera and operatic spin-offs that is now so much part of the classical scene.

PolyGram Classics and EMI will regard video with some caution because the figures are still low. Carreras, Domingo and Pavarotti in Concert may have exceeded 30,000 to achieve the most respectable figure yet and Nigel Kennedy's *Four Seasons* is slightly behind at around 20,000.

'Most people had presumed that, like CD, laser disc would be classical-led,' Bill Holland, Warners

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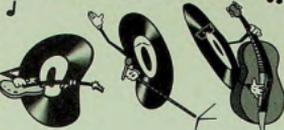
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Developers spell the end for Tin Pan Alley

by Gerald Mahlowe

THE SAD news that the Noel Gay Organisation has been served notice to quit number 24, Denmark Street — its home for the best part of half a century — marks the penultimate nail in Tin Pan Alley's coffin.

"We've managed to delay things a little," says joint managing director Charles Arncliffe, "but we have to be out of here by the end of next March."

One of only three publishers left in the street, the company was founded in 1938 by the legendary songwriter — real name Reginald Arncliffe — who gave us archetypal Alley items like *Leaning On A Lampost*, *The Sun Has Got His Hat On* and *The Lambeth Walk*, the latter from his hit *Thirties* show *Me And My Girl*, currently revived to huge success.

"He started out in Soho Square," says Charles, his grandson, "and moved here when he was bombed out during the war. I only joined the company in 1975, but in view of war history, I'll be very sad to leave this address."

The NGO's departure is set against the background of a pos-

sible redevelopment of the whole of the north side of the street. Camden Council confirms that it is considering a planning application known as "The St Giles Circus Development", which would mean brand new offices, workshops and retail premises. But alarm bells aren't yet ringing at number 22, where Frank Coochworth runs his Mautoglade Music.

"There's been talk for 20 years that the street was going to be knocked down," he says. "These things tend to drag on and on."

Coochworth came to Denmark Street around '74, after 32 years' distinguished service with Chappell, feeling even then that it was still "the place to be." Never a major player, Mautoglade has concentrated mainly on administering other people's catalogues, like Paul Simon's *Pattern Music* and the R&B-orientated *Goodman Group*, though it has itself only just fallen out of the chart with *End Of The World*, a US title it looks after on a one-off basis.

"I know about this latest proposal," says Coochworth, "but I have a couple of years to run on my lease, so I feel pretty secure for the

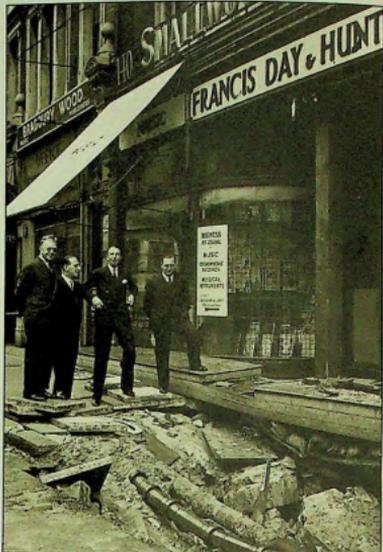
time being."

Ironically, over the road, on the "safe" side of the street, the prognosis is less cheerful. *Peer Music*, formerly known as *Southern* or *Peer-Southern*, and the oldest of the Alley's remaining publisher-residents, may be moving out — though for financial reasons.

"Our lease expires in December," explains MD Stuart Ongley, "and while we are welcome to stay on, we are worried about the review of the rental. We're anticipating that it might go up as much as three times, and that wouldn't be acceptable," he says.

The first international office to be set up by founder Ralph Peer out-side his native America, *Peer UK* opened for business in November, 1932 at number 24 where Noel Gay is now, moving across to number eight in 1943.

Among the current staff of 20 are several long-servers, like Tom Ward, who joined in 1934, and "to leave here will be a very big upheaval for them," observes Ongley, "the end of an era, really. But our margins are down, so we have to keep our overheads down too."



THE LAST time they tried to destroy Tin Pan Alley... Publishers survey the damage done by German bombing in Denmark Street, 1940

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