

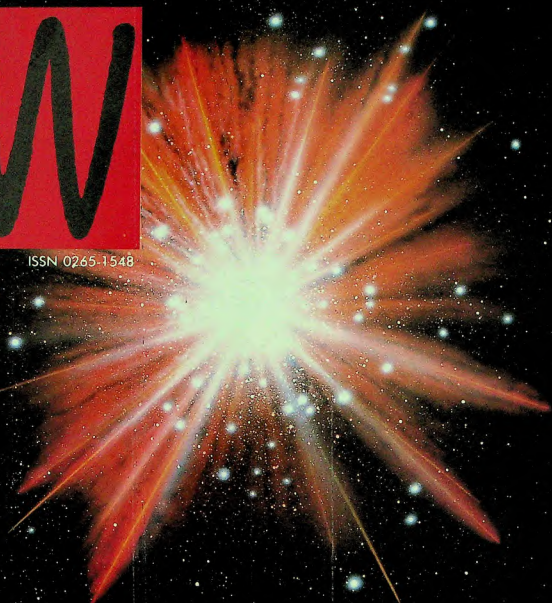
**MUSIC WEEK**

**3 NOVEMBER 1990**



£2.25 U.S. \$4.00

ISSN 0265-1548



**IT'S CHRISTMAS  
IT'S TELSTAR**



**TELSTAR**

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**EUROPE'S**

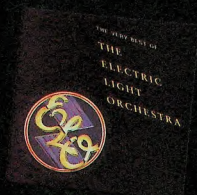
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**No1 T.V.**

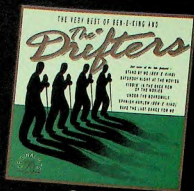
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**MERCHANDISER**

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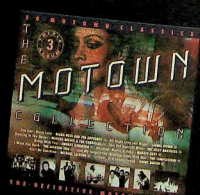
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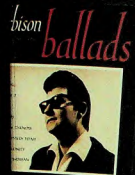
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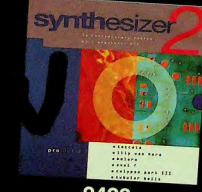
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2433

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## MUSIC WEEK

## Cash hungry ITV seeks Chart Show sponsors

INSIDE

FEELING THE NEEDLE  
What went wrong at Stylus Music

THEME FOR THE NINETIES

Telstar gives street cred to nostalgic TV themes

HARD TIMES

The Parkfield collapse and the dangers of wholesaling

## PolyGram cashes in on poor dealer service

POLYGRAM is trying to cash in on its poor distribution by telling retailers they need to make big initial orders to be sure of supplies.

PolyGram rejects the claim, but if the tactic succeeds, it could mean that its rivals will be penalised for being efficient.

HMV chart manager Ian Ashbridge says salesmen from PolyGram have suggested to shop managers that they place larger initial orders.

But he says, "We wouldn't encourage our stores to over-order to compensate for PolyGram. We don't want to over-stock just because of distribution problems at PolyGram."

Bob Borna, owner of the Music Junction independent chain, says: "This has been mentioned to us but we are not going to do it. It's a mug's game to over-order like that."

He also hit back at PolyGram claims that distribution problems have been ironed out, saying that orders have still been taken three or four days to reach his shops.

Gwen Pearce, commercial director at WEA — which has won Music Week's best distributor award for the last four years — says that having to order extra amounts to compensate for PolyGram's problems would cause huge cash flow problems for small retailers.

"Everybody is trying to shift big amounts at Christmas, but we certainly wouldn't want to shift units by suggesting to dealers that they wouldn't be able to get more copies," she says.

PolyGram operations director Eric Wordsworth says it is not company policy to advise retailers to order larger stocks to avoid having to reorder because of distribution problems.

● See Letters p41

ITV'S CHART Show is up for sale under new sponsorship guidelines which could inject extra cash into music shows.

The record companies look unlikely to be able to chip in because sponsors will not be able to back shows which promote their own products.

Malcolm Wall, sales director of Granada Television and chairman of the ITV sponsorship working party, says: "Music programmes are typical of the sort of programmes we'll be looking for sponsors for and probably among the first."

"We are looking of some of the music programmes at the moment," Keith McMillan, executive producer of the Chart Show, welcomed the move as he announced that the programme has been recommended by ITV for 1991. Extra money would help maintain programme quality, he says.

The newly relaxed sponsorship guidelines will put any programmes on ITV Channel Four, satellite and cable channels up for bidding except news and current affairs shows.

Walls says sponsorship will be most attractive to companies looking to reach a specific target audience. Concerts of Manchester bands like The Stone Roses and Inspiral Carpets could attract backing from companies promoting fizzy drinks or clothing, while Dire Straits would be more likely to attract backing from coffee producers, he says.

The guidelines, which are open for consultation until November 30, have been drawn up by the "Shadow" Independent Television Commission which will take over formally from the IBA at the beginning of next year.

The new guidelines should be in place by next October.

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ISSN 0265-1548

## COMMENT

The Press Council decision on the CD pricing row is a disgrace.

It will undoubtedly harm the industry. It also further harms the tarnished image of the Press Council itself, showing that it is not up to the watch dog role it supposedly exists to carry out.

The *Which?* article was clearly partial. It failed to reflect the whole range of costs, the artist, songwriter, distribution and retail costs, which contribute to the final retail pricing of CDs. The impression it gave was inaccurate and misleading.

By deciding that such underhand tactics are justified as the views of an interest group, the Press Council has abdicated its responsibility.

It will lead on Thursday — when the judgements are "officially" released — to further repetition of the old lie that the industry is profiteering.

Let us once and for all make it clear:

— the record business is a business  
— it is entitled to charge a price the market will bear  
— nobody is obliged to buy its products  
— consumers do so because they recognise that they offer good value for money.

Beyond that, no discussion is necessary, least of all the muddled thinking of the Press Council.

## 'CD rip-off' slur escapes punishment

## Whitewash!

THE PRESS Council has failed to admonish *Which?* magazine and the *Today* newspaper for misleading allegations that compact discs are overpriced.In judgements due to be published this Thursday, the council effectively washes its hands of the controversy provoked by an article in January's *Which?* headlined Compact Disc Rip-Off.

In the article, the magazine concluded: "The record companies' case doesn't hold water. There's no reason why CDs should cost so much."

Today followed up the report and both publications were condemned by the BPI for their coverage and referred to the Press Council.

But the Council says *Which?* was "entitled" to make its findings public and that the term rip-off in the headline was "not an allegation of improper commercial conduct".

In rejecting the BPI's complaint, the Press Council says: "There is not only a fundamental difference for opinions between

the parties to this complaint but also a fundamental difference of interest."

It adds that it is satisfied that there were no significant inaccuracies in the *Which?* article.

While the Press Council says the article indicates a view that prices are higher than the Consumers Associations believe they need to be, it does not comment on the validity of that view.

The BPI, *Which?* and *Today* are all declining to comment on the Press Council's adjudication until the report is published on Thursday.The BPI's legal adviser Sara John had complained that *Which?* published, under offensive headlines, an inaccurate and misleading article which failed to reflect the true cost of producing compact discs and made unsubstantiated allegations of improper commercial conduct by record companies.Although the judgement was actually made two weeks ago, an embargo date was contrived by the Press Council and *Which?* to

coincide with the magazine's next publication date.

The judgement is bound to distress BPI members who will fear another wave of anti-record industry propaganda from the media.

John Honeywell at *Today* declined to comment on the Press Council verdict until after Thursday but says: "After then, we will be more than happy to talk about it."

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8. new york groove hello
9. my cee ee choo alvin stardust
10. son of my father chicory tip
11. school's out alice cooper
12. saturday night's alright (for fighting) elton john
13. stay with me the faces
14. virginia plain roxy music
15. this town ain't big enough for the both of us sparks
16. roll away the stone mott the hoople
17. all because of you geordie
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• CO-OP TV: Music Junction (CENTRAL) & Windows (GRANADA) from 19th November

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• NATIONAL DISPLAY CAMPAIGN

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## Jazz FM to hire C4's music man

LONDON'S INDEPENDENT radio station Jazz FM has hired former Channel 4 music chief Andy Park to allow the company to draw up plans to expand into other parts of the country.

The appointment will free station director Ron Onions, to develop the expansion plans, currently being discussed by the Jazz FM board.

The station is interested in starting more local services around the country, says Onions. It is not considering bidding for a national franchise.

"We are a very small company with a very tight staff and need some extra assistance in defining our music policy," adds Onions.

Andy Park, who starts at Jazz FM today (Monday), has been responsible for music on a number of successful TV programmes, including Tuti Fruiti. He was also head of music for Radio Clyde after its launch and has also been commissioning editor responsible for music for Channel Four.

## HMV opens two more video shops

HMV OPENS two new specialist video stores over the next week.

The Videozones in Brighton (opening on Thursday) and Newcastle (opening next Monday) will cover 2,000 square feet and offer up to 10,000 units per store.

The stores add to HMV's existing Videozones in London and Manchester and boost the chain to a total of 82 stores across the country.

## New all-in-one service for indies

A NEW distribution and studio operation is being formed this month. Slammer Distribution, based in Braxton, London, has already agreed deals with Criminal Records, C2 Records and Jam Today among others. Director of the new company is Danny Barnes who works with G&M Records.

## Virgin Vision targets indie stores

MCEG Virgin Vision is seeking to establish its music video product in independent record shops through a deal with Rough Trade Distribution.

Virgin Vision's music marketing manager John Patsley says: "Before, we went through a wholesaler but now that we have more specialist titles like jazz, indie and heavy metal, we thought that

Rough Trade would be the company to get the product into the independent stores — a market we have never really got into."

The deal will mean that titles from companies such as Mule, Rhythm King and Virgin Direct itself will now have more direct access into the independent stores.

The first new titles through the deal include videos from Phil

Collins and Peter Gabriel and are released on Now 2.

For Rough Trade Distribution, the link is the company's second venture into video distribution following its deal with Revision earlier this year.

The Virgin Group — which mainly uses PolyGram distribution — sold Virgin Vision to MCEG in August 1989.

## PolyGram to move back into CD manufacturing

POLYGRAM IS to move back into CD manufacturing with a bid to take over parts of the Philips and Du Pont Optical Company.

Negotiations will start soon between PolyGram and its parent company Philips. They hope to agree a deal by the end of the year for the four-year-old joint venture PDO's consumer disc making operations.

The move comes after Philips revealed plans to buy Du Pont's share of the consumer side of PDO, which includes CD-Audio and Laserdisc.

The consumer arm is to be transferred to PolyGram if the bid is successful, and the professional operation will be sold off in the spring. It is understood that a buyer has been lined up.

Philips and Du Pont decided to dissolve their CD partnership because of disagreements over the future of the company. Philips wanted to expand the more lucrative consumer side of the business while Du Pont was more interested in the professional applications of discs.

Philips has now decided to dis-

pose of its share of the business as part of an overall cost-cutting scheme throughout the whole company which will include 35-45,000 job losses worldwide.

Philips' spokesman Alan Tull says the changes are unlikely to lead to any redundancies among the 3,600 workforce at PDO's Blackburn pressing plant.

Worldwide demand for PolyGram discs is estimated at 150m a year by 1991. The company sold its only CD plant in West Germany, to Philips four years ago.



VINTAGE SELLERS: Laurel and Hardy on MGM video

## MGM/UA UK video arm folds

THE UK division of MGM/UA Home Video is closing with the loss of 30 jobs.

This follows last week's buyout of MGM and UA by Time Warner which now owns the worldwide video rights to the MGM and UA libraries. "Accordingly, there is no role for MGM/UA Home Video as a sales and distribution company in the UK," says the company.

Staff were told on Wednesday that the company would be closing but no details of the deal with Time Warner have been revealed.

MGM/UA's UK video division has been operating since 1981. In the last quarter it held 1.3 per cent of the sell through market. A Fish Called Wanda, Gone With The Wind, the vintage Laurel and Hardy films are among its best selling titles.

## DMC faces rights writ

DANCE COMPANY DMC faces a writ over its blanket dubbing licence for remixing.

Photographic Performance Limited had audited the DMC after failing to receive copyright payments for use of recordings on remixes.

The copyright owners have now issued a joint writ against DMC.

PPL chairman John Brooks said DMC has been warned that legal action will follow if assurances requested were not made.

DMC managing director Tony Prince says: "It is a contentious situation and we are strongly trying to resolve it. But at the moment it is in the hands of the law."

- 4 News
- 6 News analysis
- 8 Analysis
- 10 Dance chart
- 12 Dance; Hampton
- 13 Airways; Airplay action; CD chart
- 14 Tracking
- 16 Singles chart
- 18 The Ear; Performance
- 19 Publishing; market share
- 22 LP reviews; US charts
- 23 Singles reviews; Indie chart
- 25 Albums chart
- 26 Video; charts
- 30 Classical; charts
- 31 Focus on distribution
- 35 Reissues
- 36 New release listings
- 41 Diary; Dooley

## King plans 'fun' Brits

THE 1991 Brits Awards will be "unrestrained fun" according to Jonathan King who will be organising the BPI event for the second year running.

The appointment of King was widely expected after he restored its reputation this year following 1989's fiasco.

"Last time the show was about 20 per cent of what I wanted it to be because we had to restrict it after last year. This time we can try different things," he says. "I have got a lot up my sleeve."

The show will take place on February 10 at London's Dominion Theatre and will be shown on BBC1 the following night. It is expected to focus on the explosion of new British bands over the past 12 months.

A travelogue section will show film of King in different parts of the country, investigating the talent it offers.

Nomination papers for the awards will go out to BPI members early in November. Nominations will be announced a month later.

# LET'S SWING AGAIN

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PETER SAVILLE: influential

## Factory man joins design consultancy

AWARD-WINNING record sleeve designer Peter Saville has become the fifteenth partner of international design consultancy Pentagram.

Saville, 35, who won the 1980 *Music Week* award for best album cover with his design for DMD's first LP, is responsible for all of Joy Division and New Order's sleeves as an art director and co-founder of Factory Records.

Described by the *Los Angeles Times* as "England's most influential rock graphic designer", he has also done design work for Paris's Pompidou Centre, Next, Whitechapel Art Gallery and fashion designer Yoji Yamamoto.

In 1983 he formed Peter Saville Associates with Canadian designer Brian Wickens.

They also went on to win awards from the Society of Graphic Designers of Canada and the Art Directors Club of Paris. Wickens, 29, also joins Pentagram.

## Final Midem date looms

THE BPI is urging all record companies planning to attend the 25th Midem event next January 20 to 24 to complete their DTI exhibitors applications as soon as possible.

As sponsor for UK record companies, the BPI is administering the DTI/BPI joint venture which is open to all members and non-members who are exporters.

The final date for applications to secure financial help is November 12 and companies should contact BPI events manager Fiona Haycock on 071-629 8642.

## Channel 5 goes with Guild Home Video

GUIDE HOME Video has replaced Parkfield Entertainment with Channel 5 as its sell through distributor.

The deal means Channel 5 will take over shipping established such sell through as files as Rambo II and III, Michael Jackson's *Moonwalker*, Angel Heart and 1990 BVA award winner Tyson v Douglas.

Thomas Hadman, MD of Guild Home Video, says: "We have no doubt that Channel 5's considerable experience within the sell through market will lead to a substantially higher profile for Guild within the retail environment."

# Philips' rival tape system cranks doubts on Sony's DAT

SONY IS considering the future of its Digital Audio Tape system following the unveiling of an alternative system by rival electronics giant Philips.

The Japanese company is evaluating the quality and versatility of the Digital Compact Cassette which has received the backing of PolyGram, EMI, BMG and WEA. Although DAT has a head start on DCC — it is already being used in recording studios — there are doubts over which format will prove best for the mass market.

Sony has been developing the DAT system for eight years, but the Philips alternative has an advantage — DCC equipment can also take standard cassette tapes. Sony Corporation director and head of its audio division Kozo Ohsono says: "Adopting Philips' system would be a hassle."

But he denies that reverting to DCC would mean the loss of millions of dollars spent on developing DAT.

"If DAT does not become a mass marketing product, it would not stand up statistically."

"They are saying all this when we have just turned in a third of the market share for the quarter. We have a number one album and 13 of the top independent albums are through Rough Trade."

"It is true to say that most companies have been feeling the pinch but to just throw it at the distributor is just an act of lunacy," he says. Lawrence accuses Rough Trade of concentrating on big releases to the detriment of other titles.

"The main priority now is to get cash in so we can survive this. We are not in any immediate danger of calling in the receivers but this sounds the alarm bells very loudly," adds Lawrence.

## Cooking Vinyl lames lay-offs on Rough Trade

ROUGH TRADE Distribution has rejected claims that it is responsible for five redundancies at Cooking Vinyl.

Half of Cooking Vinyl's staff — from the accounts, press and promotions departments — have been laid off as part of cutbacks blocked largely by managing director Pete Lawrence on delays by Rough Trade in getting titles to retailers.

The problem emerged over the summer when Cooking Vinyl's sales were almost two-thirds down on its projected estimates as Rough Trade transferred to a new warehouse and computer system.

Rough Trade Distribution managing director George Kimpton-Howe says: "I am very surprised by Cooking Vinyl's reaction. It is quite

undone and unfair. It does not stand up statistically."

"They are saying all this when we have just turned in a third of the market share for the quarter. We have a number one album and 13 of the top independent albums are through Rough Trade."

"It is true to say that most companies have been feeling the pinch but to just throw it at the distributor is just an act of lunacy," he says. Lawrence accuses Rough Trade of concentrating on big releases to the detriment of other titles.

"The main priority now is to get cash in so we can survive this. We are not in any immediate danger of calling in the receivers but this sounds the alarm bells very loudly," adds Lawrence.

## Arcade returns to the UK

ARCADE IS returning to the UK TV merchandising market determined to capitalise on the collapse of Stylus Music.

But it aims to be more than a replacement for Stylus and sees Teletex as its only serious competitor. Arcade plans to release another five compilation albums this year, all distributed by CBS.

Arcade made its name in the mid-Seventies when it was owned by Steve Lipton and was the first TV merchandiser in the UK, along with K-tel.

While the company continued to expand on the continent, its UK op-

eration was liquidated in 1980 after a collapse in the market. By 1984, the Arcade group was under the ownership of Herman Heinsbroek in Holland.

He now believes the time is right to move back into the UK. "We have not done so until now because we wanted to establish a base on the continent first so that we could compete in the highly competitive UK business," says Heinsbroek.

Arcade's London office is in Queen Anne Street where Sylvia Gurd is general manager. Up to six staff are due to be appointed.

## Classical titles sug it out with CDs

CLASSICAL RECORD magazines are slugging it out in the high streets in an attempt to gain new readers.

The principal weapon being used by most are free CDs — the main armory of the largest-selling magazine in the domestic market, *Classic CD*.

This month's [Oct] issue of *Hi-Fi News* carried a free Eroto CD attached to the front cover. November will see a free EMI promotional CD, Festival 90, attached to the front cover of *Gramophone*.

In December, *Opera Now* — which has had more of a struggle

to survive — weighs in with its own free CD.

The magazine has persuaded Luciano Pavarotti to select his favourite tenors.

It is gambis like this which the magazine hopes, will push its circulation over the 30,000 mark, its last ABC figure was 27,661.

*Classic CD* has carved a particular niche for itself in showing that it is possible to persuade record labels to loan the product, make its own CDs, and charge around £1 extra which customers are prepared to pay.

Chris Evans, marketing manager,

cause Sony a great financial loss because the development of DAT has helped in various other product areas," Ohsono adds.

Even CBS, which is owned by Sony, cannot commit itself to its parent company's system. Deputy managing director Tony Woolcott says: "It's a bit like gazing into a crystal ball, trying to work out what format the consumer is going to want. If he says he wants to buy his music in any particular configuration then it's up to us to give it to him like that."



ANDY GRAY: prime sales

## Indie opens more stores

INDEPENDENT RETAILER Andy's Records plans to open seven new stores by the end of 1991.

The expansion — from 14 stores to 21 — has been helped by the slump in the property market, says chairman Andy Gray.

The competition for prime retail sites over the last year has meant that large chains such as Burton and Marks & Spencers have been the small operators to the good, says Gray.

"Over the last year we have built up a lot of cash to now we have some more money to spend on expansion."

The first of two stores is due to open in Doncaster next week, with another to follow in Warrington before Christmas. Gray adds that he hopes to open four to five stores during 1991 as long as the money is available.

## Sound BRIEFING

FLORIDA: Rap group 2 Live Crew have been acquitted of obscenity charges in Fort Lauderdale. The group were prosecuted after performing in a local nightclub last June. State attorney Pedro Dione claimed four letter words and references to sexual organs were used during the show. But after two hours, the jury reached a not guilty verdict which, according to jury foreman Dave Garsow, was based on inadmissible evidence from the State — a live recording of the concert. Garsow said the jury did not consider the 2 Live Crew album, *As Nasty As They Wanna Be*, as obscene.

NEW YORK: Time Warner says its operating profits are up to \$109 million for the quarter ended September 30. Profits were \$108m for the same period last year. Revenue grew by eight per cent to \$652m from last year's \$605m. The company cited US music sales by Keith Sweat, AC/DC and Faith No More and international sales by Anita Baker, Prince and Alannah Myles as significantly contributing to the division's success.

Time-Warner executives also indicated that they are continuing to seek international partners for film and music operations internationally as part of the company's efforts to reduce the debt it took on in acquiring Warner Communications.

WASHINGTON, DC: The RIAA is seeking legislation to levy public performance royalties on new digital radio services, in addition to the usual songwriter and publisher fees paid by standard radio broadcasters.

The record companies' association also wants to see Congress limit digital radio systems from playing more than a single track from a given album to discourage home taping — unless the copyright holder or artist explicitly provides consent otherwise.

"Digital audio has the potential to destroy the sales market for sound recordings in as much as it permits the delivery of a competing product with comparable sound quality and at a lower cost," said David Leibowitz, senior vice president and general counsel for the RIAA.

NASHVILLE: MCA Music Publishing is expanding its country music representation with the acquisition of Al Gallucci and Billy Sherrill's Altam and Gallie-catalogue — featuring titles by Jerry Lee Lewis, Barbara Mandrell and Kenny Rogers, among others — from the *World's Best* CD catalogue comprised primarily of the songs of Austin Roberts and Todd Cerney.



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**TOMMY EDWARDS**  
SPANISH EYES

**AL MARTINO**  
ON THE STREET WHERE YOU LIVE

**VIC DAMONE**  
HE'LL HAVE TO GO

**JIM REEVES**  
MISTY

**JOHNNY MATHIS**

CAN'T GET USED TO LOSING YOU  
**ANDY WILLIAMS**

DREAM LOVER  
**BOBBY DARIN**

MOVE OVER DARLING  
**DORIS DAY**

ALL I HAVE TO DO IS DREAM  
**EVERLY BROTHERS**

NEVER BE ANYONE ELSE BUT YOU  
**RICKY NELSON**

IT'S ONLY MAKE BELIEVE  
**CONWAY TWITTY**

END OF THE WORLD  
**SKEETER DAVIS**

MORE THAN I CAN SAY  
**BOBBY VEE**

IT'S OVER  
**ROY ORBISON**

CRY ME A RIVER  
**JULIE LONDON**

LOVE LETTERS  
**KETTY LESTER**

I LEFT MY HEART IN SAN FRANCISCO  
**TONY BENNETT**

MAKE IT EASY ON YOURSELF  
**WALKER BROTHERS**

JOANAVA  
**SCOTT WALKER**

YOU DON'T HAVE TO SAY YOU LOVE ME  
**DUSTY SPRINGFIELD**

LOOK HOMEWARD ANGEL  
**JOHNNY RAY**

EV'RY TIME WE SAY GOODBYE  
**ELON FITZGERALD**

GOD BLESS THE CHILD  
**BILLIE HOLIDAY**

PASSING STRANGERS  
**BILLY ECKSTINE AND SARAH VAUGHAN**

WHAT A WONDERFUL WORLD  
**LOUIS ARMSTRONG**

THE FOLKS WHO LIVE ON THE HILL  
**PEGGY LEE**

STAND BY ME  
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**Stylus Music's rise, to become one of the UK's leading TV merchandisers, and fall into the hands of the receiver took just five years. Damien Breen examines the reasons behind its collapse**

# Stylus: what went wrong

**T**HE DECISION to put Stylus Music into the hands of the receiver marks the end of five years of fluctuating fortunes for the TV merchandiser.

The company was launched in May 1985 with £15m from City firms. It was set up by the ex-general manager of Ronco UK, Tony Naughton and accountant Christopher Pushman.

Although Ronco had collapsed and other companies were experiencing difficulties in the area of secondary marketing, Naughton and Pushman convinced investors that there was room for a new TV merchandising record label. In July 1985 Stylus released its first compilation album, *Bands Of Gold*.

Stylus advertised a diversity of music on TV — Placido Domingo, Ella Fitzgerald, dance music, heavy metal and Sixties music — and by 1988 Stylus Video had arrived. Its sell through range included the National Geographic series, Children's Animated Classics and the Match Room snooker series.

Stylus celebrated its third year with many congratulations from within the industry in its rapid growth to becoming a leading company in TV marketing. Among those talking confidently about the future of Stylus was co-founder Christopher Pushman, the man who had persuaded the City to

back the company. Ironically he had also spent 10 years working for Price Waterhouse, which is now the receiver for parent company Elmag and Stylus Music.

Also closely connected with Stylus was Frank Sansom. He worked with Stylus on the Pavarotti and Foster & Allen albums which went platinum, and operated as a consultant to First Strike Promotions dealing exclusively with Stylus. Sansom set up Pyramid Promotions to market product via regional media outlets and in 1988, he, too, saw a bright future for Stylus



WALWYN: "What happened?"

in the Nineties.

However, in December 1988 Stylus was forced to withdraw from its Stock Exchange listing. It denied that this was due to irregularities in the accounts sent to Company House and cited the state of the market and BPI rules governing the inclusion of compilation albums in the Gallup charts as the reason.

Early 1989 saw Stylus shores up for sale as finance houses decided to divest themselves of their holdings.

The bulk of the shares were purchased by Mr Cho, owner of the video duplication company Elmag. Tony Naughton said that the cash injection of £2m would enable Stylus to develop its product range and geographical base.

Last week Stylus Music and Elmag were both in the hands of receiver Price Waterhouse and there is continuing speculation about the future of Stylus Video. Price Waterhouse is collecting debts and, despite Stylus having a top 10 album in the compilation chart with *Moments In Soul*, receiver Peter Padmore says the collapse was due to "a lack of successful releases".

Alison Williams, international operations director of Stylus Video, says the company is continuing to operate as normal although a number of companies are believed

to have begun bidding for it. Tony Naughton, the ex-chief executive of Stylus who resigned in May, is unable to comment at the moment as he and Mr Cho are in litigation. From his home in St Ives, Naughton says that he will make a statement in the near future once he has consulted his lawyers.

Humphrey Walwyn, the former Stylus managing director, says: "I feel sorry for everyone involved. When I was there everything seemed to be going so well. What happened? I wish someone would answer that question."

Mr Cho was unavailable for comment.

**Early 1989 saw Stylus shares up for sale as finance houses decided to divest themselves of their holdings**

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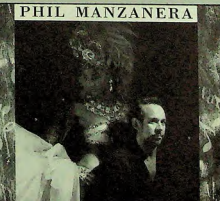
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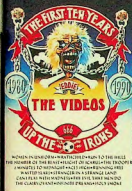
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**Telstar's new compilation album of TV cult themes bids goodbye to cliché and hello to kudos as the company turns its back on the dreary MOR image of the past. By Paula McGinley**

# Nostalgia gets hip

**T**HERE IS nothing humble about the sleeve notes for Telstar's new album, *Power Themes Ninety*. The words encapsulate the philosophy behind this compilation of TV cult classics, *Power Themes—Remixed For The Nineties And Into The 21st Century*.

While others have been content with dotted theme tunes from TV westerns, Telstar has been determined to avoid cliché and foster credibility with its latest product. Released on October 29, *Power Themes Ninety* features a pot pourri of cult 'Sixties TV themes from the Gerry Anderson stable of Thunderbirds, Stingray and Captain Scarlet to the swinging series of *The Prisoner*, *The Saint* and *The Avengers*.

The formula has more than proved itself already. The first single, *Thunderbirds Are Go!* (The Pressure Mix) featuring MC Parker, came out in June and reached number five, shifting 150,000 copies. The follow up, *The Prisoner Free Man Mix*, featuring MC Number 6 was a new entry at 56 on October 14 and has sold about 35,000 to date.

The impetus for the project came from Thunder Music, a music catalogue company which had acquired the music rights from the ITC Entertainment Group two years ago. Gary Shoefield, one of Thunder's

finity with what we were trying to achieve," says Shoefield.

Coincidentally, Channel 5, where Shoefield worked in acquisitions at that time, held the video rights to most of the programmes which meant a cosy, mutually rewarding relationship between all parties.

Palmer, for his part, was also intrigued by the idea of revamping the old soundtracks: "The material obviously has a big cult following and we thought if we could take the music and bring it up to date, there had to be a massive market of die-hard fans and young kids who liked dance. And also the idea was completely original."

Telstar and Thunder Music worked closely together to compile the track listing. "Obviously there was a limit in what was available from ITC," says Palmer. "After we oc-

Scarlet's rap for one, and the creation of FAB as a generic and strictly anonymous artist. The promos for both singles took the message further. Directed by Bruno Tilly at Mainline Productions they are vibrant and humorous, incorporating old footage with flashy, fashionable images. Even the album sleeve is delib-

But I never wanted it to be viewed as a TV theme album," says Palmer. Palmer says he would be disappointed if Telstar sold less than 200,000 copies of the album and is about to launch a TV campaign to run up to Christmas. From the outset he took a different route to marketing *Power Themes Ninety* by releasing two singles — hither-



to, Telstar's accepted format had been to get the album advertised on TV regardless of whether anyone had heard of it or not.

With *Power Themes* Palmer felt the package needed to be explained with a couple of hits before it was unleashed on an unsuspecting public. And with a Stingray release scheduled for November 12 and *The Avengers* theme coming out early next year, he hopes to keep the momentum bubbling.

Inevitably, the success of the singles has had a welcome knock-on effect elsewhere in the entertainment industry. Channel 5 claims it has been inundated by retailers whose shelves were relieved of the Thunderbirds video as fast as they could stock them — in fact, Channel 5 sold an extra 35,000 copies of the latest in its series. And the company already reports that sales of *The Prisoner* have doubled.

ITC has also confirmed that the original Thunderbirds series will be back on our screens sometime next year, although Channel 4 has no plans to re-programme *The Prisoner*.

Neil Palmer says: "The whole thing has been a test and a challenge to take something that is very cliché and make something which is high fashion and credible and hopefully we've done it."

Nostalgia meets kudos.

**The promos for the singles (above) are vibrant and humorous, incorporating old footage with flashy, fashionable images**

partners, says: "ITC welcomed me with open arms because there was nothing they could do with the music and we came to a very fair arrangement."

Thunder's first deal was aborted after eight months and in February 1990 they struck up with Telstar which they licensed to release the album. "We had offers from several record companies but Telstar, and particularly its creative director, Neil Palmer, had an instant of-

quired the rights it was just like any A&R job. We were all around in the 'Sixties and we knew the real classics and I think we made the right choices." There are rumours to be another six or seven tracks which didn't make it this time, possibly destined for a follow-up album.

Rather than approach the project from a dreary MOR TV theme base, Telstar opted for a contemporary, up-beat concept. Palmer turned to remixers like 3 To The Power to rework the old themes.

"The original music was written 25 years ago and had little relation to what was happening in today's music," says Palmer. "So with Thunderbirds as our lead-in I briefed the mixers to retain the original music but bring it into 1990 with an approachable dance feel, not too bubbly, but a poppy crossover."

This contemporary ethos carried over into the various dance grooves on the album, Captain

ately Nineties to avoid alienating the younger punters.

*Power Themes Ninety* has already received an enthusiastic reception from the programme-makers and the stars of the series. Telstar tracked down the original Parker puppet and his voice, alias 74-year-old David "Yes M'Lady" Graham who helped record the Thunderbirds single and promoted its release in the press. Free man Patrick McGoonan was also charmed by the resurrection of *The Prisoner*, and agreed to a Radio One interview earlier this year. And Patrick MacNee, the bowler hatted Steed, is waiting in the wings to support the Avenger's theme.

Unfortunately, given that the bulk of the album is based on his original material, Gerry Anderson was lured away from the project at the last minute to pursue his own single. It happened.

Estimates on the cost of the project are purposefully vague and Gary Shoefield, currently International Acquisitions and Programme director at PolyGram however, calculated that the recording costs amounted to £75,000-£100,000 with the videos taking up £35,000 apiece. The licensing fees to ITC will be paid from royalties.

"It was more expensive than recording from scratch because of the constraints involved when using original music. If we had just used a straight compilation the recording costs would have been £2,000.

**'I briefed the mixers to retain the original magic but bring it into 1990 with an approachable dance feel, not too bubbly,' Neil Palmer**

1960...1961...1962...1963...1964...1965...1966...1967...1968...1969...

# 1960 to 1969

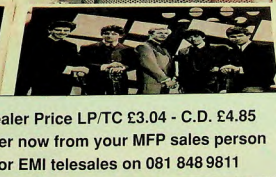
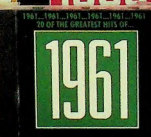
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# TOP DANCE SINGLES

3 NOVEMBER 1990

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	NEW	ARTIST	TRACK	LABEL
				1	AFTERMATH/I'M FOR REAL	2
				2	ANTHEM	17
				3	LET'S PUSH IT	4
				4	CAN'T STOP	14
				5	THE EXORCIST	3
				6	ELEVATION	4
				7	TOTAL CONFUSION	2
				8	WHATEVER MAKES YOU HAPPY	12
				9	I'M YOUR BABY TONIGHT	2
				10	FREQUENCY	16
				11	FANTASY	8
				12	SO YOU LIKE WHAT YOU SEE	12
				13	WILDLIFE [EP]	3
				14	IT'S A SHAME (MY SISTER)	10
				15	THAT MAN (HE'S ALL MINE)	3
				16	CONTRIBUTION	11
				17	DAYDREAMING	17
				18	THERE'S NOTHING LIKE THIS	17
				19	GET YOURSELF TOGETHER	4
				20	RAGE	21

21	NEW	FEELS GOOD	Wing/Polydar WING(X)9(F)
22	26	BRAIN STORM	Fast Forward-(LFI) [BMG]
23	5	HEAVEN	CBS CHIM(T)3 (CBS)
24	NEW	FLOWERS	CBS 6563607 (6563606) (C)
25	NEW	KINKY AFRO	Factory FAC3027 (12' FALC002) (F)
26	27	TELL ME WHY	Virgin VS(T) 1288 (F)
27	NEW	DIFFERENCE	Outer Rhythm/Mute -(FOOT) (RT)
28	14	JAZZ THING	CBS 6563777(6563776) (C)
29	29	MOTHER UNIVERSE	Big Life BLR3017 (RT)

30	18	TEKNOLOGI	Reacin'-(RERT 004) (SP)
31	NEW	YOU DON'T HAVE TO WORRY	Atlantic/East West A781217 (W)
32	25	I CAN'T STAND IT	B&M BRCM 3950(F)
33	5	BACK TO REALITY	A&M AMY1598 (F)
34	3	MY, MY, MY	Motown ZB44035 (2T44036) [BMG]
35	32	BAREFOOT IN THE HEAD	Big Life BLR 28(T) (RT)
36	20	HAVE YOU SEEN HER	Capitol (12)CL590 (E)
37	NEW	LOVE WILL NEVER DO (WITHOUT...)	A&M AMY1700 (F)
38	31	FASCINATING RHYTHM	Gerrilla/Virgin VS(T) 1274 (F)
39	NEW	CAN'T DO NUTTIN' FOR YA MAN	Def Jam/CBS 6563857 (6563856) (C)
40	NEW	FANTASY (REMIXED)	De Con/RCA PB43895 (PT43896) [BMG]
41	23	MEGAMIX	Swanyar 5YR(T) 17 (BMG)
42	34	EVERYBODY (RAP)	Criminal Element DeCon/RCA PB44071 (PT44072) [BMG]
43	NEW	WAITING FOR LOVE	Ten/Virgin TENX0318 (F)
44	NEW	MIND OF AN ORDINARY CITIZEN	Blade 691 Influential-(BLADE1) 203(F)
45	NEW	PHILLY	Fluke Creation CRE90(T) (F)
46	44	GIVING YOU THE BENEFIT	MCA MCA(T) 1448 (F)
47	27	SOMETHING AIN'T RIGHT	MCA MCA(T) 1444 (F)
48	47	FOUND LOVE	ZYX ZYX652102 (Imp.)
49	6	ITAL'S ANTHEM	Bass-ic-(BASS 37) (RT)
50	30	SENSITIVITY	MCA (USA)-(MCA125933) (Imp.)

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- STAMINA Aicy Tully
- THE BOMMER City Bunko
- MURDER DEM Unknown
- TOO EXPERIENCED Bertrington Levy
- CAAN DUN Shabba Bunko
- BOX BOUT Horde Bunko
- SONIA COME BACK Coco Tea
- TEMPED TO TOUCH Bessie Hernandez
- JUMP UP Debra Dimes
- POISON Doctor Brown/Black & Tony Gold
- THERE'S NOTHING LIKE THIS Pure Silk
- RYKERS ISLAND Coco Tea
- MY TIME Bertrington Levy
- ZIG ZAWYA Duddy Ten

**REGGAE ALBUM CHART**

- PUBLIC ENEMY 2 Volume
- RAPPIN' WITH THE LADDIES Shabba Bunko
- MR DOD VOL 2 Various
- SILLY GAMES Snoty Kat
- GOLDEN TOUCH Shabba Bunko
- RAW GROOVE Various
- 3 KITS OF RUFF TUFF Various
- NATURAL SUN TAN Horde B
- LEGAL TENDER Various
- OUT PON NAIL Hiphop
- A TOUCH OF CLASS Sugar Meats
- TOO WICKED Ament
- EXTREMEX FACTOR PRESENTS VOL 3 Various
- BLOWING WITH THE WIND Augustin Pablo
- UPRISING, BLACK SCORPIO VOL 2 Various
- PRaises Jewel Vibration
- CRUCIAL VIEW Carol Bobbie
- PUNNYNY TIGEREG VOL 1 Various
- EXTREMEX FACTOR CONQUERER Various
- DANIEL IN THE LION DEN Alpha & Omega

## TOP 10 ALBUMS

1	NEW	DANCE BEFORE THE POLICE COME	Shut Up And Dance	SIASD9001 (PAC)
2	NEW	DEEP HEAT 8 - THE HAND OF FATE	Various	Telstar STAR2447/STAC2447 (BMG)
3		LOOK HOW LONG	Loose Ends	Ten/Virgin DIX94/CDX94 (F)
4		CONTRIBUTION	Mica Paris	4 + B'way BRLP538/BRCAS58 (F)
5		UK BLAK	Caron Wheeler	RCA PL4751/PK74751 (BMG)
6		OPEN INVITATION	Gerald Alston	Motown (USA) MOT6298 (Imp.)
7	NEW	OVERLOADED	Adams B	Network/Kool Kat -(NWK10) (P)
8		MAMA SNAK KNOCK YOU OUT	L. Cool Co.	Def Jam/CBS 6673151/6673151 (C)
9	NEW	MY AFRO'S ON FIRE	Outlaw Posse	Gee Si GEEA6/GEEM6A (RT)
10	NEW	EN-TACT	Shamen	One Little Ltd. 7PLP227/PLP22C (RT)

## TOP 10 BUBLERS


1	1	CAUSE I CAN DO IT RIGHT	Punk Diddy Kane	Cold Chillin'-(192176) 830 (Imp.)
2	GET FIE	Anna Mwale	Epic 6541037 (12' 6541036) (C)	
3	3	LITTLE BROTHER	Blue Pearl	Big Life BLR32(T) (RT)
4	4	THE DEVIL MADE ME DO IT	Paris	Tommy Boy (USA) T8962 (Imp.)
5	5	NON STOP TECHNO (EP)	Uluka	Zoom -(ZOOM003) (P)
6	6	CHILE OF THE BASS GEN./DOPE	Mimble Cube	Debut/Sketch-(DEBXT 3104) (P)
7	7	LISTEN TO THE BAND	Fa Fa F&C/L. Lou/Clay	Arista 113477-(613477) (BMG)
8	8	ALL JOIN HANDS	Cos Co Rogers	Atlantic/East West A7888(T) (W)
9	9	LOVE SO SPECIAL	Cyrial	Atlantic (USA) -(086) 1241 (Imp.)
10	10	CYBERIA	Hi-Rize	Brainiac-(BRAINK02) (PAC)

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OG 2210	'BOOGIE NIGHTS' - REDISCOVER THE 70's	OG 3210
OG 2211	'YOU AIN'T SEEN NOTHIN' YET' - REDISCOVER THE 70's	OG 3211
OG 2212	'MAY YOU ALWAYS' - REDISCOVER THE 50's	OG 3212
ALREADY AVAILABLE		
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OG 2202	'ROCK WITH THE CAVEMAN' - REDISCOVER THE 50's	OG 3202
OG 2203	'HERE COMES SUMMER' - REDISCOVER THE 60's	OG 3203
OG 2204	'SOMETHING IN THE AIR' - REDISCOVER THE 60's	OG 3204
OG 2205	'THE GREATEST LOVE OF ALL' - REDISCOVER THE 70's	OG 3205
OG 2206	'ROCKIN' ALL OVER THE WORLD' - REDISCOVER THE 70's	OG 3206

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**RAISING THEIR Profile:** UK hip hoppers *Caveman* release *Fry You Like Fish* on the New York label

# Victory signs

by Andy Beevers

The UK arm of New York's Profile Records branched out earlier this year by signing a smaller roster of British artists with the aim of ending its lack of chart success.

One of the label's brightest hopes is Caveman, the rap act from High Wycombe, who release their second single, *Fry You Like Fish*, this week. Caveman have been heralded by Capital Radio's Tim Westwood, as one of the best British hip hop crews around.

Aylesbury's Silver Bullet, prove that there are rich pickings for those A&R people who are prepared to look beyond our major cities for hip hop artists. Incidentally, both acts were signed to their respective labels by the same A&R man, Evan Garricks.

The three Cavemen are: 17-year-old rapper Mark Layman, aka MCM, producer Robi Lee, aged 18, aka The Principle, and at 21-years, DJ Julian Small, aka Diamond J.

They began working together just one year ago and released their debut single, *Victory*, on Profile earlier this summer. Both singles are funky up tempo affairs that have a steady edge nicely tempered by the smoother sounds of organs, saxes, flutes. Layman says their admiration for Public Enemy, EPMD, LL Cool J and Marley Marl is balanced by their love of jazz. Seventies funk, Bobbi Humphries, James Brown and "soul singers with a harder edge".

While *Victory* was an underground success, *Fry You Like Fish* may reach a wider audience. TV appearances are lined up for the Media Show and *Dance Nation*, while live radio performances are lined up for *Sunset* and Kiss FM. The latter has also played the single.

Caveman's first LP, *Positive Reaction*, is scheduled for UK release early next year. Layman says that the group are hoping Profile will also give it a US release, an interesting case of selling coals to Newcastle, perhaps.

# The tales of Boys' Own

by Russell Brown

A LOT has been written about Andy Weatherall this year — much of it in his absence. Since he rebuilt Loaded For Primel Scream he has been trailed as the future-figure of "inde dance", his bunch-of-miles enterprise Boys' Own as some sort of dance empire. Weatherall, meanwhile, has spent much of his time trying to avoid talking about it.

Of course, the media buzz has had its advantages. He and fellow Boys' Own principal Terry Farley were wooed a few months ago by first and released something they had long been seeking: their own record label. Boys' Own, still much the same cheery, in-jokey fanzine he and Farley started four years ago, has become a hip totem.

"It's nice to be in that position, but it's bringing out all the people who two years ago thought we were a bunch of idiots, football thugs or whatever, who are now phoning us up and wanting our opinion. And we're trying hard not to get on that sort of train," says Weatherall.

"I originally said I wasn't going to have anything to do with the press. But now we've got a label they're going to get some sort of result, we don't want to make millions of pounds but we've got to tell people about the label. So you'll find us in *Music Week* but not sploshed all over the cover of *Jazz*, *Seventeen* or *RM* or whatever."

"If there's something of a contradiction between the pair's desire to release records and their reluctance to accept the attention they inevitably draw, Weatherall doesn't let it worry him. Boys' Own's first release was the debut single from Bocca Juniors, a Josh Wabble single is just out and now on promo are Paradise's Here We Go Again, a licensed-in Italian track originally unearthed by Danny Rampling, and — the most likely to succeed — Less Stress's elegant reggae-inflated cover of Crowded House's Don't Dream It's Over.

"We can't afford multi-album deals at the moment, so everything's a one-off. Which suits everyone — no one's tied down and it's held creatively. You're not putting out records just for the sake

of it," says Weatherall. Like any hip DJ, Weatherall is delighted with hopeful demo tapes — including one from his postman.

"We don't mind where something from, or who's done it. If it's a good record we'll do it. We're currently negotiating to get our first rack band — and they're a pure rack band. The label's just there to reflect our tastes — which runs from ancient reggae records too, in my case, country and heavy metal records. I'd have no qualms about putting out a good heavy metal record."

Weatherall's rack background is acceptable to the music papers, but it is, often, almost offensive, to the dance crowd. He makes no apologies.

"My roots are in songwriter rack records, that's what I listen to when I go home. Rack records are always better constructed than dance records, you can just a groove. But if you mix the two together — a well-written rack record like *Primel Scream* with a dance beat — you can't lose."

Weatherall and Farley have much to occupy their time outside the label, the former having remixed tracks by Deep Jay, 3-Express and Meat Beat Manifesto. Farley is working on the forthcoming *Form album*.

Weatherall is quite happy to remix other people's work: "I love it!" he enthuses. "I've had lots of really ridiculous offers, but the thing I end up doing are a favour to the band, or for not very much money. I'd rather look back over the past couple of years and be really proud of everything I've done, rather than look at the size of my bank balance. We're both comfortably off, that's enough."

Is the test many come when Less Stress, or their successors, have the label's first big hit. After giving them the break, Weatherall says he will be happy to let them go for the big money elsewhere.

"It reflects well on us, so what if we're an A&R satellite for someone else, as long as we've put out some good records?" The PolyGram marketing department may think otherwise. But it will have to do better than the people who offered to mass-market both Boys' Own magazine (present circulation 2,000) and their limited edition T-shirts. "If we printed a lot more magazines we'd have to watch our backs, start taking out the in-jokes, losing down swear words and drug references. If we did thousands of T-shirts we'd be called sell-outs and if we do 50 we're elitist. So we'll just keep doing what we're doing."

# WHEELER

C O U N T R Y

JUST TO UNDERLINE my comment of a few weeks ago about the supposed north-south divide in dance music tastes, the latest North & South track compiled by Bolton based *100 Hourly Productions* from a representative sample of 100 DJs throughout the North-west, North-east and Yorkshire is indeed three-quarters full of upstems house and "pleasers", but the other quarter is downtempo — including numbers one and two in the chart, *Innocence* and the *Intelligent Hoodlum*.

The hottest current import is from **THE CITY STATE** Of Miami (US Atlantic 82146-1). While import singles selling especially well include **STEELE GRAY** Do You Want To Dance! (US DJ International Records DJ 936), squeaky **Linda Swift** walked attractive ambient favoured house **KRESS COLEMAN** Shine (US Allegated Records ML-2210), a **Larry Heard** produced gear moaned **LESTER** mixing classy jazz funk **MENTAL ANTHEM** Where Are They Hiding (US Atmosphere Records A-4), a mutually exclusive punctuated bleeper coupled with the simple perhaps brighter **Jays A Rock** **SMOOTHIE** (in New York on US DJ International Records DJ 929), a walloping warring **REGGAE**

**Mohammm** ragged lurking stider **BOBBY KANE** (in New York on US DJ International Records DJ 929), a rap six-tracker led by this newly sprung wiggly bright jitter **DOUBLE DEE** **IN CONZIMO** **Denise Ozzy** (a familiar infectious holla house gallop that's been about since at least June but now is selling also as a remixed six-tracker (US Epic 47 73548). **DJ BRUCE'S CLASSICS Vol 3** (US Underworld Records AD 149), a six-tracker sparked by the **Earth**

**People's Dance** reversion to Earth **People Dance Party Mix**, **CEYBIL** **Love So Special** (US Atlantic 80-86124), a rasooly walloping pliant organ chords produced party soul jammer, already promoted here; **LOGIC** **The Difference** (US Strictly Rhythmic SR 1217), a cool languidly loping ambient instrumental; **Parish** **The Devil Made Me Do!** (US Tommy Boy/Sacra Records TB 9420), a gritty scudding urban rap; **DOUG LAYZ** **H.U.S.E.** (US Atlantic 878174), a trippy funk house leaper; **THREE GENERATIONS** featuring **CHEVELL** **Superlover** (US Atlantic 6-D 886 128), a rambling girl walled out peering back burble.

**PICK OF THE WEEK** **TENNA MARIE** **Sinners On One** (Remix) (Epic 655425 6). Exemplifying the quality soul, the 100 DJs produced gorgeous swooping and scintillating reggae finds **Tenna Marie** back in the sweetly serene time that made her a star there a year ago.

Other current or imminent UK releases (excluding those which follow) are: **THE BEAT** are definitely **nic** include;

**HYPERSONIC** **Dance-Tones** (Dance Records DANCE 001), via 0708 7727929, possibly the best big banger, a thumping and blistering untamed instrumental with fierce Cubist accorded **Sidekick**

**METAL CUBE** **CHIT CHIT** (3104), a refiguring of *Debut* DEBT(3104), as reflecting different drum throb and fluted upward driving movement instrumental with ever shifting bursts of low frequency oscillation as a (Urban URBX 04), a pasty, very commercial Italian pop rap

adaptation of **Johnny Walker's** 1974 hit, promoted as a twin pack in four percussive mixes; **MEGABASS** **Time To Make The Floor Burn** (Music Factory Dance 12 MC GA1-1), a crossover dance smashes megaminging gallop edited down from the recent hit *Megabass* album, for the **TechnoMusic** Megame market (said act is included); **BOB STATE** **Cuba Olympic** (80 State [TTZ JANG ST]), a trickily fitted coupling in fact of their distinctive (and well copied) trinity fates, **DJ Who-type** **Dave** and **Hendrix** guitar produced import hit **Cubik** flipped by the attractive figural melodic linking and breezily Olympic **Stacy**; **CAROL WHEELER** **UK Soul** (RCA FT 4370), her album a sweetly cooled jiggy

**Soul II Soul** in his like stinky stinky maniac pleasant but possibly hot as a smash; **CAVEMAN** **Fry You Like Fish** (Profile PR07 286), a brassily churning and swirling swampy frenetic with a rap; **MUSTY** **Bohies** **Dangerous On The Dancefloor** (CityBeat CBE 1253, via WML), a hip-hop and funk charging house jitter (also a cover of a pleasing dirty dancer called **Rital**) **IN VOGUE** (US Don't over) production; **REX** **Don't Mess With My Face** (A78121), another sweetly cooed session jigger; **PRINCE** **New Power Generation** (Paisley Park Records)

**Big 21**, a highly respected house jetter (also a cover of a pleasing dirty dancer called **Rital**) **IN VOGUE** (US Don't over) production; **REX** **Don't Mess With My Face** (A78121), another sweetly cooed session jigger; **PRINCE** **New Power Generation** (Paisley Park Records)

**Chantale Marie** **Virgin** (51 1288), a holla house gallop that's been about since at least June but now is selling also as a remixed six-tracker led by this newly sprung wiggly bright jitter **DOUBLE DEE** **IN CONZIMO** **Denise Ozzy** (a familiar infectious holla house gallop that's been about since at least June but now is selling also as a remixed six-tracker (US Epic 47 73548).

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T R A C K I N G

by Dave E Henderson  
 FOR PURE aggression in the face of adverse pop music, the wonderfully-named **Earwig** deserve your undivided attention. On the La-Di-Da label, now distributed by Southern Record Distribution, they unleash the marvellous four-track EP, *Hardly Powered* by an irreverent guitar and creamed with a leggy female vocal. Earwig destroy the conceptual inaptitude of today's emotionless professionalism. They have no

drums, the girl sounds like Nico after several cups of coffee. They deserve a massive audience but, as in the way of things that are different, in a time of bludgeoned rhythms might pass a lot of people by. That would be a tragedy. Also fresh from La-Di-Da comes **The Liquid Faeries'** *Milkster* EP. The Faeries' debut album *Eggshells* And Snakeleaves was originally released on Fundamental a few months back and this new three-

tracker boasts a similarly chunky guitar sound.

ON THE border between Yugoslavia and Italy, Trieste is perhaps surprisingly a hotbed of ska activity with **Spy Eye** being the chief exponent. The first domestic UK release is the album *Hot Pursuits* on the Unicorn label through APT. Sister label LA Records, also through APT releases an album from **Clive Tennors**, vocalist with Sixties' Jamaica outfit, Tennors. His latest release is *Ride Your Donkey*.

**THE LAUGHING Hyenas** release the fruits of their recording sessions with Butch Vig — who's worked with Killdozer among others — in the shape of the *Life Of Crime* album through Southern. Surprisingly enough, it's a loud and raucous affair crackered with guitars. Also through Southern comes **Chiszen Fish's** *Free Souls In A Trapped Environment* album on the Blurg label which sounds like David Bowie had been born in the post punk melee.

BIRMINGHAM-BASED independent Long Beach label comes in with a strong contender in **The Candy Skins'** *Submarine* Song which is produced by Pat Collier. Available through the Rough Trade Group, **The Candy Skins'** debut is powerful, highly access-

sible and might just pick up some radio play. Also through the Rough Trade Group comes the laidback very Sixties-ish — in the nicest possible Buffalo Springfield-meets-the-Band kind of way — of **Chuck Prophet** on the fine album *Brother Aldo*. **The Korova Milkbar** opt for a more Stone Roses-go-pop-with-rhythm sound on their Twisted single on Chapter 22 through the Rough Trade Group, while on the Big Cat label (also through the Rough Trade Group), **Faith Over Reason** release the four tracker, *Billy Blue*. Moody vocal stuff — with a strong female lead — and some sympathetic musical arrangements, *Faith Over Reason* certainly deserve a wider audience. The group will be touring the UK in support this month and into November.

VOLUME 10 of the Indie Top 20 arrives with a kick up the backside for those who claim the sector is lacking in commercial viability and potential. Included are crossover chart hits, proving that the independent sector has come of age while retaining a creative potential alongside a new-found business sense. Included are **The Farns**, **The Shamen**, **KLF**, **Renegade Soundwave**, **Inspiral Carpets**, **The Charlatans**, **Spiritualized**, **Flowerd Up**, **Si Etienne**, **Pixies** and many

more. Something of a tour de force, it is available through Revolver and the Rough Trade Group.

**THE LEVELLERS**, now on the road with *New Model Army*, have a new single on the Musicdisc label through the Rough Trade Group called *Together All The Way*. **Front 242** release a new seven", 12-inch and CD singles on the RRE label through APT and it revolves under the title of *Tragedy For You*, their first single for a year.

CALL THE Ambulance Before I Hurt Myself is the bizarre title of an album/cassette/CD by **Milk** on the Nettwerk label through APT. The group feature Cevin Key of *Skinny Puppy*, plus another couple of fellow Toronto types. **The Damned** turn up on the Delic label, through Pinnacle, with a single originally recorded for Bronze in 1982. Fun Factory will be released in seven", 12- and CD single formats. **CUO** release a new album on the Imaginary label through APT under the title of *Leggy Mumbo* and the label also boasts a new single from **The Mock Turtles** called *Magic Boomerang*. **The Boo Radleys** have signed to Rough Trade and release a four-track 12-inch called *Katelesisco* produced by the minimally named R from AR Kane.

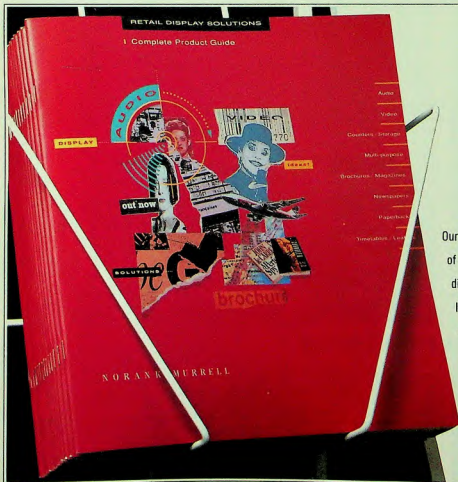
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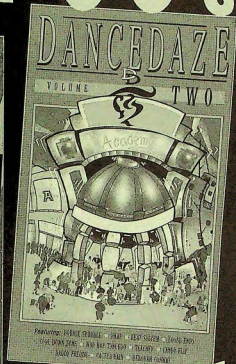
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# TOP 75

# BRITISH ALBUMS

**1** **THE RHYTHM OF THE SAINTS** CD  
Paul Simon Warner Bros/Wax 940

**2** **NEW BEHAVIOUR** CD  
Pat Phoenix PCSO 113  
Pat Sharp Boys

**3** **ROCKING ALL OVER THE YEARS** CD  
2 Status Quo Vertigo/Phonogram 849791

**4** **IN CONCERT \*\*** CD  
Luciano Pavaro/Padco Domingo Jose Carreras Decad 439431  
Jimi Hendrix Polygram 8472311

**5** **NEW CORNERSTONES 1967-1970** CD  
Paul Over/Polygram 8471201  
Jimi Hendrix

**6** **NEW NEW KIDS ON THE BLOCK** CD  
CBS 4675041  
New Kids On The Block EPC 4672931

**7** **LISTEN WITHOUT PREJUDICE VOL. 1 \*** CD  
7 George Michael Polygram 8472931

**8** **REFLECTION** CD  
5 The Shadows Polygram 8471201

**9** **NEW TRIP ON THIS - REMIXES** CD  
9 Technicolor/EMI 1613  
Taurus STW 2461

**10** **REMASTERS** CD  
10 Led Zeppelin Atlantic ZEP 1

**11** **NEW VISION THING** CD  
11 Sisters Of Mercy Mercury/Polygram 846496

**12** **NEW EAST OF THE SUN, WEST OF THE MOON** CD  
12 A-Ha Warner Bros/Wax 9378

**13** **Soul Provider \*** CD  
13 Michael Bolton CBS 6633431

**14** **SOME FRIENDLY** CD  
14 The Christians Situation 2 Two STW 130

**15** **Lloyd Webber Plays Lloyd Webber** CD  
15 Juliette Lloyd Webber/EMI 1613  
Philips 4322911

**16** **RECYCLING** CD  
16 ZZ Top Warner Bros/Wax 930

**17** **SLEEPING WITH THE PAST \*\*** CD  
17 Eton/Domin Mercury/Phonogram 836831

**18** **X CD**  
18 INXS Mercury/Phonogram 8446661

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**NEW FADS**  
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**PARIS ANGELS**  
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**THE SHAMEN**  
Made It Here

**THE KIT**  
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## MUSIC WEEK



INCORPORATING LP, CASSETTE & CD SALES

**41** **DOCTOR ADAMSKI'S MUSICAL PHARMACY** CD  
41 Adamtski MCA/MCA 6107

**42** **SYNTHESIZER 2** CD  
42 Project D Telstar STW 2428

**43** **CONTRIBUTION** CD  
43 Mich Paris 4487/Parad BRP 558

**44** **THE ESSENTIAL PAVAROTTI \*\*** CD  
44 Luciano Pavarotti Decad 4302101

**45** **NEW SLAVES AND MASTERS** CD  
45 Deep Purple RCA PL 90535

**46** **THE RAZORS EDGE** CD  
46 AC/DC A&O/Fear West WX 994

**47** **UK BLAK** CD  
47 Garon Wheeler RCA PL 74751

**48** **LOWGOD** CD  
48 Soul Dragons New TV/Big Lads SOLAR P 28

**49** **THE BEST OF MATT BIANCO** CD  
49 Matt Bianco East West WX 376

**50** **MARILYN CAREY** CD  
50 Mariah Carey CBS 6668151

**51** **JORDAN: THE COMEBACK** CD  
51 Jordan Prebel Sprout Klotenwax/CBS WX P 14

**52** **HELL'S DITCH** CD  
52 The Fogues Pogram/Mercury/Wax 936

**53** **WORLD CLOUSE** CD  
53 Deep-Lite EMI/EMI 77

## THE EAR

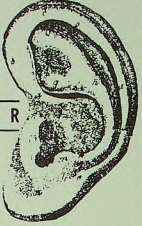
**ALICE** IS a Manchester lass whose sound is light years away from that city's current indie/dance buzz. This is no bad thing as she has a voice capable of carrying moody and melodic tunes to a fine plane indeed. Her debut single, *On My Way* (released in November by Theobald Dixon Productions) is a thoroughly pleasant affair recalling Stevie Nicks and Marianne Faithfull at times. Matched to the brooding folkie feel looks assured of a few radio plays. The Basile, Rainfall, is similarly interesting and benefits from some attractive guitar. This may not be the single to break her, but there is a definite air of commercial appeal about her.

**Trade Mark** are a Shrewsbury based six-piece who cite "real bands" like The Stones, U2 and Simple Minds as influences. Their sound, however, is considerably less rock based than any of these. In fact their music has a laidback US West Coast feel. Their three track demo is poorly recorded and produced — lack of funds, no doubt, contributing — but it proves they can play a bit. In *Take Me Home*, they have a song with possible mainstream appeal given the attention of a competent producer. Their other songs are less catchy, and again arrangement and delivery could be tightened up. Still they're young...

Following the release of a single for Rough Trade earlier this year, **S.O.B.** decided to go it alone and have since spent their time dismantling the industry with a spate of demo tapes more than equal to most current chart hits. Their superlative blend of soul and mid-Seventies funk has seen *Radio One* offer them a session, and a white label is also promised before the year's end. Well worth a listen... and yes they are from Manchester.

**Ice Factory** are a Lancaster-based six-piece with a four track EP currently out on their eponymous label. The title track, *Jerusalem*, is an especially pleasant indie sound recalling the gentle tones of *Microdaisy* (without the anger). It is very accomplished for a debut cheaply recorded effort, but they may encounter the old problem of being too mainstream for indie tastes and vice versa. Their Marilyn Monroe tribute is another nice tune with the refrain of "the president is a fucking cunt" put you back to together again... but they will have to soften or preferably toughen their sound for commercial success.

Back in June, The **Some Kinda Wonderful** (SKAW), remarking that "they're one of the first bands to successfully transfer the atmosphere of a rave on to the concert



stage". Five months later a chance encounter with them live reaffirmed The Ear's belief in the band. They have got more than a hint of Manchester in them, but their use of three frontmen (of vastly different vocal ranges and looks) and blues harmonica made them one of the best live acts seen this year. Indie labels big and small should certainly check them out.

**The Sunhouse** may hail from the north side of Manchester but they have little in common with the wave of baggy/scally outfits currently clogging the hearts and charts of the nation. Their musical style is more in keeping with the likes of Talk Talk and The Chameleons. Crocodiles, which the band hope to release as a single in the new year, is top notch stuff with enough of a groove to keep everyone happy. *Desecration Dance* also impresses, and the signs are that the north west still has plenty more hot acts to offer.

An interesting unsigned live act caught during the week was **Floot But Cheer** who are fronted by Tom Doyle, better known as a *Smash Hits* contributor. His opening gambit to the crowd was "we're not from Manchester and we don't take drugs", which didn't alter the fact that they sound like a lot of bands who are and who do. They were later heard asking Blur's lead vocalist for some support dates — a request which was gently parried. But they remain a band who won't go short on press coverage.

Aspiring pop stars could do worse than send an SAC to the Isle Of Wight-based A&R newsletter, **Bandit** for a trial copy. In its own words, "it's full of hot lips on which companies are currently looking for new talent to sign". Issue 33 features management companies, publishers and record labels seeking "particular types of artists including" (dance orientated material or "songs with quirky lyrics" and writers of incidental music and signature tunes. Interested parties should write to John Waterman, 7 College Road, Newport IV PO30 2HB.

**Destroy The Boy** are a four piece who hail from Thonet in Kent, and are a consummately professional indie band. Their three track demo is a slick but exciting effort filled along by some admirable guitar playing. *She Is Always* has a vaguely Mouthousian feel, while *Shut Your Mouth* recalls many an early Eighties indie outfit but there is enough verve present to bypass allegations of lack of originality. Best of the lot is *Bad Times*, by far the most lively track and again features some blistering fretwork. Well worth a listen.

## PERFORMANCE

## Srage might

THE MASS hysteria that erupted when the lights went down at the start of **Janet Jackson's Wembley Arena** performance typified the magnetic appeal of all things Jackson.

Michael's sister hasn't exactly been bowling the charts over since her debut album *Control* and the latest offering *Rhythm Nation*, while being reasonably successful, was hardly ground-breaking.

Indeed, it was as though the people at the Wembley performances were there to see a theatrical show with a leading lady there not to appreciate the music.

The lightshow and the elaborate dance routines were what the crowd wanted and the cheers were at their loudest when she pulled off a few neat steps rather than when one of the hits was introduced.

In Jackson's case, the music is simply a loud soundtrack for the stage performance. The boss and drum took precedence over any melody with the accent on providing rhythm and little else.

There was little real soul and emotion in the set and when the guitars roared in on *Black Cat*, it came as a relief after the seemingly endless and monotonous mechanical bleedings and bangings beforehand.

Jackson's two song format — thumping dance and loveball — soon became tiring with the singer's voice struggling to establish itself above the music. Ten out of 10 for effort, but next time, how about a few more real songs?

NICK ROBINSON

## Maiden: still pumping Iron

FEW BANDS of **Iron Maiden's** stature would even consider the possibility of including a venue the size of the **HammerSmith** arena when piecing together a tour itinerary to promote their eighth studio album. But it's indicative of the band's close relationship with their following that they are undertaking a full UK tour of such venues as a prelude to hitting the arenas.

With the fans so obviously on their side it could be said that Maiden could hardly go wrong, yet conversely that air of expectation and anticipation might put some under undue pressure. Not so Iron Maiden, who romped their way through a set that included classic old and new. With songs as established as *Wrathchild*, *The Trooper*, *Iron Maiden*, *The Number Of The Beast* and *Run To The Hills* the seven new tracks put it as the seven new tracks that served as ultimate proof that after a genuine watershed period, Maiden are bouncing sprightly into a bold new era.

KIRK BLOWS



JANET JACKSON: great show, shame about the songs

## Share and Cher alike

PERHAPS THE most ironic thing about **Cher's** late Eighties renaissance is that it should be partly fuelled by an appreciation from the soft metal fraternity, at a time when she could have been forgiven for retiring into middle of the road balladville. As a shame then that she should ignore this and present not a contemporary version of her current self, but a celebration of Cher, past rather than present.

The show at the **Wembley Arena** was introduced with a lengthy segue of film clips telling us just who Cher is, right from the happy waiting days of her child-hood and through her musical/personal relationships with Sonny Bono and Gregg Allman. Three, ultra-slick songs later, the video screen was back again, saying little more than the initial set clips. It's a pour-praise-upon-me approach that might have the masses gushing in Hollywood, but just isn't right for a UK audience.

The show itself was high on theatrics, indeed the self-celebrated one changed costumes more times than one could count, while the musicians, backing vocalists, dancers etc. — was impressive.

Cover songs came and went, including *Springsteen's Tougher Than The Rest*, *The Eagles' Take It To The Limit* and *Jimmy Cliff's* *Mary Rivers*, while the spotlight of recent hits gleamed the best response. By then we'd had the third claim of video clips, this time acclaiming celluloid Cher — even to the extent of announcing each film title.

After an hour Cher was gone, during which the crowd probably had about 40 minutes of live music, which for £27.50 is not good enough.

KIRK BLOWS

## Adamski: 1990s keyboard wizard

UNLIKE MOST purveyors of techno-dance, **Adamski** made his name playing live. Quickly dubbed a keyboard wizard, he lugged his one man show from rave to rave until MCA offered him a deal.

There were no fears for Adamski's live prowess, then, when he took the **Town And Country** stage for the second of two well-supported, but not sold out, gigs. After a noisy but enthusiastically received **EMF** had left the stage, the main proceedings began at 10.45pm. Backed by percussion and incessant "woah! yeah!" from the male and female backing duo, Adamski's charmingly worn-in keyboard contraption was twiddled and pressed for a full hour. A non-stop barrage of beeps and teasing instrumental choruses emanated from the speakers, causing the predominantly young and trendy audience to pogo and/or shake their thongs throughout.

Adamski's appearance alters frequently: tonight, in bowler hat, he recalled one of Anthony Bonny's *Drugs*. Style is not his strongest point, and neither is his voice. Presumably album requirements or misplaced ambition have tempted him to sing and tonight the microphone was left deliberately loud during his monotonous contributions. Surprisingly, they meshed effectively with the side-erasing beats.

But for all Adamski's efforts at showmanship, one man and his keyboard could never be a visual spectacle. His most significant endeavour so far has been to create the year's most memorable non-puber one and despite talk of it between the pair, Seal put in an appearance to perform his inimitable vocal. The spotlight remained resolutely on the keyboard-dominated Seal, even in semi-darkness, stole the show. SELINA WEBBS

Tribute  
to a  
mentor

WE NEVER Had it So Good, the new MusicDisc album from Tom Robinson and Jakkó M. Jakszyk contains a dedication to the late Paul Jenkins, the publisher who played a key role in the formation of the writing and recording partnership.

"Paul was my mentor at Chappell," recalls Jakszyk. "I'd had success with songs for Jermaine Stewart and I'd been on a couple of co-writing trips to the States. But I found that very uncomfortable, songwriting is a personal and private thing for me.



TOM ROBINSON: collaboration

"Afterwards Paul drew up a list of five people, including Tom. He got Tom in to meet me and we got on very well. Paul did the kind of job publishers should do."

Among the first collaborations between Robinson and Jakszyk was Hard Cases, the theme for the 1988 Central TV series, and the album contains three more co-written songs plus two by Robinson and US writer Dan Hartman (cur-

rently Tina Turner's producer). The four composed by Tom Robinson alone include the moving Blood Brother, whose royalties will be donated to AIDS charities.

Jakszyk, whose other activities include membership of Dizzymania with Danny Thompson and Gavin Harrison, is now signed to Carlin, whose professional manager Kip Trevor is heavily involved in promoting the album.

The Robinson material on the record is the last to be published by Rocket Music under his current deal with the company. "My back catalogue has now reverted to me," Robinson adds, "and I'll have a lot of new material, some for the Tom Robinson Band, to bring to any new publishing deal."

Although there are no plans for the duo to tour in support of the new album, Robinson says they have a policy of flexible response. We can go to radio stations as a duo and perform or we can create an instant band."

Meanwhile, Robinson is also pursuing his other career as a radio presenter, with BBC World Service and Radio 4's *Five of the Week!* shows in the offing.

## Printed music must computerise

by Nigel Hunter

THE PRINTED music sector of the music publishing industry is not moving swiftly enough into the computer age.

That's the opinion of Patrick Howgill, who retired earlier this year from International Music Publications (IMP), the Warner-Chappell/EMI Music Publishing joint operation.

Howgill speaks with the weight of 40 years' experience in the business, years which have spanned the transition from the cheap and cheerful sheet music days to the present era of glossy and lavishly produced folios complete with colour photographs, elaborate artwork and biographies, as well as the actual music of the artists involved.

He qualifies his stricture by acknowledging the substantial investment required to computerise printed music and promote it. "Obviously, our market is not nearly as big as the one in America. It's difficult to arrange the necessary investment until you're sure the potential is sufficiently large, and economic conditions aren't conducive to large-scale investment at the moment."

"So printed music remains something of a cottage industry, but I'm sure digital storage on computer will replace photo-copying for small orders."

By the turn of the century, anyone should be able to walk into a music shop and order any piece of music which will be printed up for them on the spot within minutes, or even seconds.

Howgill began his music publishing career in 1949 when he joined Chappell Music as a trainee. That meant working in all departments to learn an unenviable method of learning the ropes, and having done that ground work, he became personal assistant to the publishing director, the legendary Teddy Holmes.

In those days, it was the Chappell and Warner-Chappell ball pit of Louis Dreyfus and Dick Rickatts, and Howgill met and worked with some famous writers such as Eric Coates, Ivor Novello

and Richard Rodgers.

Howgill moved to the publishing department of Keith Prowse & Co in 1954, becoming general manager a year later, the company was sold to Rediffusion to be the publishing arm of Associated Rediffusion, and he worked with prominent writers like Laurie ("The Avengers") Johnson and Johnny "All Creatures Great And Small" Pearson.

In 1957, he helped to found the Keith Prowse Library of background music, now known simply as KPM and one of the leading library specialists in the country. Rediffusion then bought into Peter Morris Music to set up the KPM Music Group under Jimmy Phillips.

A year later, EMI expanded its music publishing interests on a massive scale by purchasing KPM, Francis Day & Hunter and Feldman Music.

When EMI Music Publishing assumed that identity in 1977, Howgill was director of publications and overseas co-ordination. Changing tastes and economic conditions in the early Eighties brought about the International Music Publications consortium between Chappell and EMI, where Howgill was chief executive.

## EG hits a winning streak

"OUR BEST period since the company was set up 21 years ago," says how EG Music MD Dennis Colappi describes the company's recent chart performance.

During every week of the last three months, EG has had an interest in at least one Top 10 single. Among the notable successes have been Close To You, co-written by Gary Benson for Maxi Priest, which has recently topped the US charts, and for Blue Pearl's Naked In The Rain from another EG writer, Youth.

Colappi reports that both writers are hard at work on several promising new projects. Benson has *Dancing On My Own*, the next A-

"That was a particular thrill and a once-in-a-lifetime chance," he remembers. "I was associated again with Chappell, where I'd started, and its wonderful catalogue."

Howgill has played an important role over the years in the industry's professional associations. He joined the MPA's standard publishers committee in 1976 and set up its printed music committee four years later, representing the interests of all distributor publishers. He was closely involved in the annual Printed Music Fair, which began at the Waldorf Hotel in 1979, and the Printed Music Catalogue on microfiche, and he is still a council member of the Music Industry Association.

Howgill reckons from his IMP experience that printed music sales divide about 50-50 between popular and educational material. He stresses the latter is a wide category and includes a lot of popular titles.

"Music is becoming part of the national curriculum. That means the present 10 per cent of the population who can read music will grow considerably larger. It's another great opportunity for publishers, but again will require a lot of investment and promotion."

wood single and with Winston Sela has composed You, scheduled to be the fourth single from Maxi Priest's gold album.

Meanwhile, Youth is working with Yazoo on songs for her forthcoming album as well as completing the Blue Pearl album and co-writing the next single from The O'Jays.

On the US front, recent UK chart-topper Maria McKee is signed to EG Music and has two collaborations with Steve Earle on the "new country" singer's *The Hard Way* album. Meanwhile, says Colappi, McKee's *A Good Heart* is well on the way to becoming a contemporary standard.

PUBLISHING  
INDIVIDUAL %

Company	EMI Music	Warner Chappell Music	Rondor Music	Zomba Music	MCA Music	Big Pig Music	PolyGram Music	Jewel Music	Virgin Music	Jimmy Fun Music	Delovey Music	Westminster Music	EG Music	Others
1990	14.8	12.1	4.1	4.1	3.4	3.1	3.0	2.8	2.0	2.0	2.0	1.9	1.9	40.8
1989	16.6	18.8	2.7	4.0	—	10.1	—	2.0	—	8.8	—	—	—	Apr-Jun
1988	10.7	21.6	—	2.7	—	3.1	—	1.3	—	6.4	—	—	—	Jul-Sep

PUBLISHING  
CORPORATE %

Company	Warner Chappell Music	EMI Music	Virgin Music	Rondor Music	PolyGram Music	Zomba Music	MCA Music	Music Sales	Jimmy Fun Music	Jobete Music	Essex Music	EG Music	Others
1990	20.1	15.2	4.4	4.1	4.1	4.1	3.7	3.4	2.0	1.9	1.9	1.9	43.2
1989	20.0	17.4	9.6	2.7	4.1	4.0	10.1	—	—	—	—	—	Apr-Jun
1988	26.5	13.7	7.6	—	3.8	2.7	3.5	—	—	—	—	—	Jul-Sep

## CHART PERFORMANCE

## WRITERS:

- |                          |                                |
|--------------------------|--------------------------------|
| 1 Alpers/Usher Jr        | 6 Glover/McBroome              |
| 2 John/Taupin            | 7 Miller/Ertegun/Curtis        |
| 3 Vance/Packriss         | 8 Gesle                        |
| 4 James/Miller/MC Hammer | 9 Deese-Lite                   |
| 5 Vega                   | 10 Jagger/Richards arr Dickson |

Music Week's quarterly survey is based on a chart panel sales from the Asides of the top 200 single July to September 1990 as supplied by Gofun.

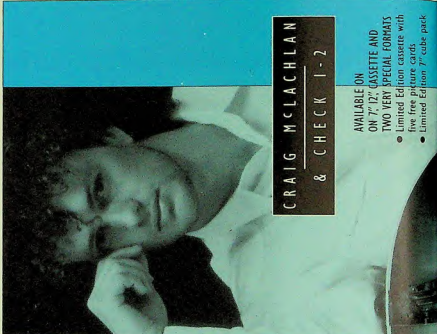
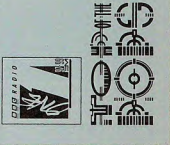
3 NOVEMBER 1990

# TOP 75

## MUSIC WEEK

# SINGLES

- 1 UNCHAINED MELODY**  
The Righteous Brothers  
Verve/Polygram PO 10 (12"/P2 101) (P)
- 2 A LITTLE TIME**   
The Beautiful South  
Get Back GOODA 47 (P)
- 3 TAKE MY BREATH AWAY**   
Berlin  
CBS 65638 17 (C)
- 4 SHOW ME HEAVEN**  
Marta McPhee  
Epic 6565037 (C)
- 5 I'M YOUR BABY TONIGHT**  
Whitney Houston  
A&M 11594 (12"/4) 3594 (BMG)
- 6 [WE WANT] THE SAME THING**  
Belinda Carlisle  
Virgin/VST 1291 (P)
- 7 KINKY AFRO**  
Happy Mondays  
Factory FAC 2027 (FAC 320) (P)
- 8 THE ANNIVERSARY WALTZ - PART ONE**  
Status Quo  
Vergo/Phonogram QUO 281 (2) (P)
- 9 STEP BACK IN TIME**  
Kylie Minogue  
PWL/PWL(T) 64 (P)
- 10 BLUE VELVET**  
Bobby Vinton  
Epic 6505240 (C)
- 11 WORKING MAN**  
Rita MacNeil  
Polygram PO 36 (12"/P2 96) (P)
- 12 MEGAMIX**  
Technomatic  
Swansong SYR(T) 17 (BMG)
- 13 CRYING IN THE RAIN**  
A-Ha  
Warner Brothers W 9547(T) (W)
- 14 I'VE BEEN THINKING ABOUT YOU**  
Londonbeat  
Arista/PAX(T) 14 (BMG)
- 15 CLOSE TO ME**  
The Cure  
Fiction/Polygram FICS(X) 36 (P)
- 16 DON'T WORRY**  
Kym Appleby  
Paraphone (12/R 6272) (E)
- 17 I CAN'T STAND IT**  
Twenty 4 Seven  
BMG BCMR 395(W) (P)
- 18 THE OBVIOUS CHILD**  
Paul Simon  
Warner Brothers W9549(T) (W)
- 19 I'LL BE YOUR BABY TONIGHT**  
Robert Palmer And UB40  
EMI (12/EM 187) (E)
- 20 GOOD MORNING BRITAIN**  
Aztec Camera And Mick Jones  
WEA YZ 59(T) (W)
- 21 FANTASY**  
Black Box  
deConstruction/PCA PB 43496 (PT 43496) (BMG)
- 22 DRESSED FOR SUCCESS**  
Roxavette  
EMI (12/EM 182) (E)
- 23 I'M DOING FINE**  
New Edition  
Arista/AT&T 13 (P)



**CRAIG MCLACHLAN**  
& CHECK 1-2

AVAILABLE ON  
ON 7" 12" CASSETTE AND  
TWO VERY SPECIAL FORMATS  
• Limited Edition cassette with  
five free picture cards  
• Limited Edition 7" cube pack

- 36 SO HARD**  
Pat Shop Boys  
Paraphone (12/R 6269) (E)
- 37 YOU GOTTA LOVE SOMEONE**  
Eton John  
Rocket/Phonogram EJB 24(12) (P)
- 38 FASCINATING RHYTHM**  
Bass-O-Matic  
Queenie/Virgin/VST 1274 (P)
- 39 THERE SHE GOES**  
The Lads  
Get Back GOODA 51(2) (P)
- 40 LITTLE BROTHER**  
Blair Patti  
Big Life BL 33(T) (PT)
- 41 SPIT IN THE RAIN**  
Del Amitri  
A&M/AMY 1589 (P)
- 42 THREE BABIES**  
Sheena O'Connor  
Emergo/Chrysalis EY(X) 835 (E)
- 43 AFTERMATH/I'M FOR REAL**  
Nightmares On Wax  
Warp - (WAP 6) (RT)
- 44 TO LOVE SOMEBODY**  
Jimmy Somerville  
London LON(X) 281 (P)
- 45 ANTHEM**  
N-Joi  
deConstruction/PCA PB 4401 (12"/PT 4402) (BMG)
- 46 GROOVE IS IN THE HEART/WHAT ...**  
Deee-Lite  
Elektra EKA 114(T) (W)
- 47 FROM A DISTANCE**  
Bette Midler  
Atlantic/East West A 7820(T) (W)
- 48 SHE'S SO HIGH**  
Blur  
Food/EMI (12/FOOD 28) (E)
- 49 GROOVY TRAIN**  
The Farm  
Produce/MILK 102(T) (P)
- 50 BE TENDER WITH ME BABY**  
Tina Turner  
Capitol (12/CL 593) (E)
- 51 MORE**  
Sisters Of Mercy  
Mercury Release/East West MP 47(T) (W)
- 52 BIRTHDAY**  
Paul McCartney  
Paraphone (12/R 6271) (E)
- 53 CAN'T DO NUTTIN' FOR YA MAN**  
Public Enemy  
Del Jam 6563857 (12"/6563858) (C)
- 54 (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION**  
Nelson  
DGC/GEE 80(T) (W)
- 55 UNBELIEVABLE**  
E.M.F.  
Paraphone (12/R 6273) (E)
- 56 TAKE YOUR TIME**  
The High  
London LON(X) 280 (F)
- 57 UNSAFE BUILDING 1990**  
The Alarm  
I.R.S. ALARNE 21(12"-ALARM 2) (E)
- 58 THE JOKER**  
Steve Miller Band  
Capitol (12/CL 593) (E)
- 59 CAN'T STOP**  
After 7  
Virgin America VUR(T) 31 (P)
- 60 WHAT'EVER MAKES YOU HAPPY**  
Ten City  
Atlantic A 7819(T) (W)
- 61 PURITY**  
New Model Army  
EMI (12/EM 11) (E)
- 62 FREQUENCY**  
Rhythmic  
EMI (12/EM 11) (E)
- 63 ...**  
Milla Sforza  
New Line/Starline/CAE 5500 (P) (P)

THE STAKE GO







CELEBRATING

*the very best of Elton John*

A MUSIC WEEK  
SUPPLEMENT

PHOTOGRAPH BY PAVEL RYKOVA  
STYLING BY LESLIE DONOVAN

**SOLD OUT**

**THE ELTON JOHN TOURS**

**SOLD OUT**

1975	June 21	GREAT BRITAIN	LONDON Wembley Stadium	1984	April 17	YUGOSLAVIA	SARAJEVO Zvez Olympic Stadium	14	NANTES Palais Des Sports
1976	April 29		LEEDS Grand Theatre	18		BELGRADE Hala Pioneer	15	BRESLA Parc Des Postifis	
	30		LEEDS Grand Theatre	19		ZAGREB Dom Sportova	17	LILLE Parc Expositons	
May 1			MANCHESTER Belle Vue	21	HUNGARY	BUDAPEST Sport Hall	19	PARIS Bercy	
2			PRESTON Guildhall	22		BUDAPEST Sport Hall	21	PARIS Bercy	
3			LIVERPOOL Empire	24	CZECHOSLAVAKIA	PRAGUE Palace Kalityry	22	PARIS Bercy	
4			LIVERPOOL Empire	25		OSTRAVA Palac Sport Hall	24	PARIS Bercy	
5			LIVERPOOL Empire	26	POLAND	KATOWICE Hala Spodks	22	SWITZERLAND	
6			HANLEY Victoria Hall	27		WARSAW Hala Congressowa	25	LAUSANNE Palais De Beaulieu	
7			WOLVERHAMPTON Civic Hall	27		GDANSK Hala Olsava	26	ZURICH Hallenstadion	
8			CRYDAN Fairfield Hall	28		STOCKHOLM Ice Stadium	29	ZURICH Hallenstadion	
9			LONDON Earl Court	30	SWEDEN	OSLO Dnammeshallen	20	MUNICH Olympiahalle	
11			LONDON Earl Court	May 2	NORWAY	COPENHAGEN Bredshov Hall	21	BERLIN Deutscherhalle	
12			LONDON Earl Court	4	DENMARK	ROTTERDAM Ahoyhall	2	HANNOVER Sporthalle	
13			LONDON Earl Court	6	HOLLAND	BRUSSELS Forest National	1	FRANKFURT Esplanade	
14			WATFORD Balais	8	BELGIUM	COLOGNE Sporthalle	4	DORTMUND Westphalishalle	
16			BIRMINGHAM Odson	11	GERMANY	ESSEN Grugahalle	6	COLOGNE Sporthalle	
17			BIRMINGHAM Odson	13		ESSEN Grugahalle	8	LUDWIGSHAFEN Ehrenhalle	
18			SHEFFIELD City Hall	13		BREMEN Stadthalle	10	LUDWIGSHAFEN Ehrenhalle	
20			NEWCASTLE City Hall	14		STUTTGART Schleyerhalle	12	HAMBURG Sporthalle	
21			EDINBURGH Leith Hall	15		HANNOVER Stadion Sporthalle	12	HAMBURG Sporthalle	
22			DUNDEE Card Hall	17		BERLIN Waldstadion	13	HAMBURG Sporthalle	
23			GLASGOW Apollo	18		BAD SEGEBERG Frielethe	14	HAMBURG Sporthalle	
25			GLASGOW Apollo	20		MUNICH Olympiahalle	16	VIENNA Stadthalle	
27			COVENTRY New Theatre	22	AUSTRIA	VIENNA Stadthalle	18	VIENNA Stadthalle	
28			COVENTRY New Theatre	25	SWITZERLAND	GENEVA Palestr De Vernon	19	BRNO Masarykova	
29			SOUTHAMPTON Gaumont	25		ZURICH Hallenstadion	20	VIENNA Stadthalle	
31			BRISTOL Hippodrome	27		ZURICH Hallenstadion	23	ROTTERDAM Ahoy	
June 1			BRISTOL Hippodrome	28	FRANCE	PARIS Bercy Sports Hall	24	ROTTERDAM Ahoy	
3			CARDIFF Capitol	30		GRENOBLE Palais Des Sports	25	BELGIUM	
4			CARDIFF Capitol	31	GERMANY	LUDWIGSHAFEN Stadium	26	BRUSSELS Forest National	
1982	April 30	SWEDEN	STOCKHOLM Johanneshovs Istadion	June 2	FRANCE	ORANGE Antique Theatre	1989		
1	2	FINLAND	HELSINKI Juhalahti	5		NICE Parc Expositons			
2	4	NORWAY	OSLO Dnammeshallen	6		COLOGNE Palais Des Sports	March 30	FRANCE	
3	5	SWEDEN	GOTHENBURG Scandinavium	9	SPAIN	MADRID Real Madrid Sports Hall	22	LYON Palais Des Sports	
4	6	DENMARK	COPENHAGEN Bromby Hall	9		BARCELONA Sports Hall	23	PARIS Bercy	
5	8	HOLLAND	ROTTERDAM Sporthallen	11	ITALY	MILAN Teatro Tenda Lampugnano	24	PARIS Bercy	
6	9	BELGIUM	BRUSSELS Forest National	12		MILAN Teatro Tenda Lampugnano	26	PARIS Bercy	
7	10		BRUSSELS Forest National	15	IRELAND	BELFAST Kings Hall	27	PARIS Bercy	
8	11	GERMANY	DUESSELDORF Philahalle	16	IRELAND	DUBLIN R.D.S.	29	BELGIUM	
9	12		HAMBURG CCH	18	GREAT BRITAIN	LEEDS Queens Hall	30	GERMANY	
10	13		BERLIN ICC	19		LEEDS Queens Hall	April 1	GERMANY	
11	14		COLOGNE Sporthalle	20		EDINBURGH Playhouse	2	BRUSSELS Forest National	
12	16	FRANCE	PARIS Palais Des Sports	21		EDINBURGH Playhouse	4	DUSSELDORF Philahalle	
13	18	GERMANY	PARIS Palais Des Sports	23		BIRMINGHAM N.E.C.	2	KIEL Odeonhalle	
14	19	GERMANY	SAARBRUCKEN Stadthalle	24		BIRMINGHAM N.E.C.	6	BERLIN Deutscherhalle	
15	20	SWITZERLAND	BASEL Jochsporthalle	30		BIRMINGHAM N.E.C.	7	HAMBURG Sporthalle	
16	21	GERMANY	LUDWIGSHAFEN Ehrenhalle	Nov 14	IRELAND	DUBLIN R.D.S.	14	COPENHAGEN Vahlsballe	
17	22	FRANCE	MUNICH Olympic Hall	15		DUBLIN R.D.S.	17	STOCKHOLM The Globe	
18	26	FRANCE	AVIGNON Parc Des Expositons	16		DUBLIN R.D.S.	18	OSLO Dnammeshallen	
19	27		TOLLOUSE Chapelle	17		DUBLIN R.D.S.	12	ESSEN Grugahalle	
20	28		BORDEAUX Ice Ring Salle Privyaleste	17		DUBLIN R.D.S.	13	COLOGNE Sporthalle	
21	30		NANTES Palais Des Sports	20	GREAT BRITAIN	NEWPORT Centre	18	LAUSANNE Palestr De Malley	
22			LILLE Pala Des Freres	21		NEWPORT Centre	19	ZARAGOZA Sports Palace	
23		GREAT BRITAIN	NEWCASTLE City Hall	26		SHEFFIELD City Hall	21	SAN SEBASTIAN Voleibolneste	
24			NEWCASTLE City Hall	27		SHEFFIELD City Hall	22	MADRID Sports Palace	
25			EDINBURGH Playhouse	28		EDINBURGH Playhouse	24	BARCELONA Sports Palace	
26			EDINBURGH Playhouse	28		EDINBURGH Playhouse	26	VERONA The Arena	
27			DUNDEE Card Hall	Dec 1		MANCHESTER Apollo	27	MILAN Palazzoni	
28			GLASGOW Apollo	3		MANCHESTER Apollo	28	ROME Palace	
29			GLASGOW Apollo	3		MANCHESTER Apollo	29	ROME Palace	
30			SHEFFIELD City Hall	4		NOTTINGHAM Royal Concert Hall	May 1	AUSTRIA	
31			SHEFFIELD City Hall	4		NOTTINGHAM Royal Concert Hall	2	VIENNA Stadthalle	
1			LIVERPOOL Empire	5		NOTTINGHAM Royal Concert Hall	3	MUNICH Olympic Hall	
2			LIVERPOOL Empire	11		BRIGHTON Centre	5	SWITZERLAND	
3			BLACKPOOL Opera House	12		LONDON Wembley Arena	6	ZURICH Hallenstadion	
4			BLACKPOOL Opera House	13		LONDON Wembley Arena	7	ZURICH Hallenstadion	
5			MANCHESTER Apollo	14		LONDON Wembley Arena	17	GREAT BRITAIN	
6			MANCHESTER Apollo	14		LONDON Wembley Arena	18	BIRMINGHAM N.E.C.	
7			MANCHESTER Apollo	15		LONDON Wembley Arena	19	BIRMINGHAM N.E.C.	
8			BIRMINGHAM Odson	16		LONDON Wembley Arena	20	BIRMINGHAM N.E.C.	
9			BIRMINGHAM Odson	17		LONDON Wembley Arena	21	LONDON Wembley Arena	
10			BIRMINGHAM Odson	18		LONDON Wembley Arena	22	LONDON Wembley Arena	
11			CARDIFF S. David's Hall	19		LONDON Wembley Arena	23	LONDON Wembley Arena	
12			CARDIFF S. David's Hall	21		BIRMINGHAM N.E.C.	25	LONDON Wembley Arena	
13			NOTTINGHAM Royal Concert Hall	22		BIRMINGHAM N.E.C.	27	LONDON Wembley Arena	
14			NOTTINGHAM Royal Concert Hall	31		BOURNEMOUTH Int. Centre	28	LONDON Wembley Arena	
15			BOURNEMOUTH Winter Gardens	1986		BOURNEMOUTH Int. Centre	29	LONDON Wembley Arena	
16			BOURNEMOUTH Winter Gardens	Jan 3		GLASGOW Centre	June 1	LONDON Wembley Arena	
17			SOUTHAMPTON Gaumont	7		GLASGOW Centre	2	EDINBURGH Playhouse	
18			SOUTHAMPTON Gaumont	9		GLASGOW Centre		EDINBURGH Playhouse	
19			BRIGHTON Centre	10		NEWCASTLE City Hall			
20			LONDON Hammermith Odson	11		NEWCASTLE City Hall			
21			LONDON Hammermith Odson	12		NEWCASTLE City Hall			
22			LONDON Hammermith Odson	13		NEWCASTLE City Hall			
23			LONDON Hammermith Odson	14		NEWCASTLE City Hall			
24			LONDON Hammermith Odson	15		NEWCASTLE City Hall			
25			LONDON Hammermith Odson	16	IRELAND	BELFAST Kings Hall			
26			LONDON Hammermith Odson	17		BELFAST Kings Hall			
27			LONDON Hammermith Odson	18		MADRID Sports Palace			
28			LONDON Hammermith Odson	19	SPAIN	MADRID Sports Palace			
29			LONDON Hammermith Odson	20		SAN SEBASTIAN Velodromo			
30			LONDON Hammermith Odson	21		BARCELONA Sports Hall			
31			LONDON Hammermith Odson	22		BORDEAUX Ice Ring			
1			LONDON Hammermith Odson	23		TOLLOUSE Palais Des Sports			
2			LONDON Hammermith Odson	24		TOLLOUSE Palais Des Sports			
3			LONDON Hammermith Odson	25		LYON Palais Des Sports			
4			LONDON Hammermith Odson	26		MARSEILLE Parc Expos			
5			LONDON Hammermith Odson	27		MONTPELLIER Zenithon			

to be continued.....

Many thanks for the association Mel

3 NOVEMBER 1990

*the very best of Elton John*

# Don't shoot me . . .

**With over 100m records sold and at least as many satisfied customers at thousands of concerts, Elton John has been one of the most important figures in UK pop music over the last 20 years. Indeed, his career mirrors the growth of the modern music business — from the era of staff songwriter, through the R&B boom, the singer-songwriter trend to the master showman delighting**



# . . . I'm only the piano player



**audiences from Madison Square Garden to Moscow. As a businessman and public figure Elton has also made his mark, whether founding Rocket Records, taking Watford FC from the Fourth to the First Division or undertaking his numerous activities for charities ranging from the National Youth Theatre to his work with AIDS charities.**

**Now John Reid Enterprises and Phonogram have combined to organise a fitting tribute to Elton John's 20 years at the top, a claim proved by the triple platinum UK sales of *Sleeping With The Past*. The double-album of *The Very Best Of Elton John* is the best possible reminder of this unique artist.**

the very best of Elton John

PROMOTIONAL SUPPLEMENT



ELTON WITH lyricist Bernie Taupin in 1968, shortly after signing to DJM

# The seven ages of Elton

## CAPTAIN FANTASTIC

**'It's really difficult to understand why it took so long for Elton to enjoy the number one spot in the singles chart (as a soloist). He is, after all, one of our foremost rock singer-composers, I wish him many more number ones'**

CLIFF RICHARD

**M**USIC AND football were part of the Dwight family even before March 25, 1947, when Reginald Kenneth Dwight was born.

His father, Stanley, a trumpeter in an RAF band, was later to join Bob Miller And The Millermen, stalwarts of the Light Programme in the Fifties and early Sixties. Uncle Roy was a gifted soccer player who turned professional and played for Nottingham Forest in the 1959 Cup final, the game in which he broke a leg

Young Reg showed a precocious talent for picking out tunes on the piano. With Trinidadian hankytank pianist Winifred Atwell as an early influence, he began lessons at the age of four. By 1958 he was

talented enough to win a scholarship to study part-time at the Royal College of Music.

But his heart already belonged to rock'n'roll. "The first records my mum brought home that I was really knocked out by were Hound Dog and ABC-Boogie by Bill Haley," Elton told Paul Gambaccini in 1974. "That changed my life, I couldn't believe it."

The first paying gig was as a pianist at the Northwood Hills Hotel, near his home in Pinner, Middlesex. The first group was formed in 1961 with his friend Stu Brown. It was a time when the British rhythm & blues movement was emerging through Alexis Korner, George Fame and others. Reg and Stu called their band

Bluesology and worked up a repertoire of Jimmy Witherspoon and Mose Allison tunes to play at youth club dances.

By now Reg Dwight had left school and found a day job at the publishers Mills Music. There he met songwriters Roger Greenaway and Roger Cook. He left that job, as an office boy and gaffer, when Bluesology got its big break.

It came from a talent contest at the Kilburn State cinema. After their performance, agent Roy Tempest booked the group to back black American artists on their UK and European tours. In 1965-6 Bluesology played behind Wilson Pickett, Patti LaBelle and the Blue Belles, Billy Stewart, The Drifters

TO PAGE SIX ▶



FIRST PUBLICITY shot of Elton, plus chum, modelling the style that was later to be known as the Karl Wallinger look

## TO OUR BELOVED LEADER



DEBRA BRESLOW · STEVE BROWN · DAVID COSTA · ANDREW GROCOTT · NICKY HAMES  
GABRIELLE HARDY · ANDREW HAYDON · ROBERT KEY · KEN KOKKINOS · SOLANGE LAM  
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**BEAN**

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PROMOTIONAL SUPPLEMENT

CAPTAIN  
FANTASTIC

▶ FROM PAGE FOUR

and others. They also made their first record: Come Back Baby, written and sung by keyboards player Reg Dwight.

At the end of 1966, the group took another direction when they joined forces with R&B singer Long John Baldry. The band became a nine-piece soul revue, with Marsha Hunt among the backing singers. But it soon swung towards the cabaret circuit when Baldry reached number one with his recording of the corny Tony Macaulay ballad, Let The Heartaches Begin.

For avid soul fan Reg Dwight this was the final straw. He changed his name to one inspired by two group members — sax player Elton Dean and John Baldry himself. Then he quit, to look for a new direction and a solo career.

# The Captain and the Cowboys

**A**FTER THE worldwide success of The Beatles, foreign record companies began to turn their attention to the UK as a source of raw musical talent. CBS, Polydor and Atlantic were among the first. In June 1966, the Hollywood-based independent Liberty also decided to take the plunge into the British talent pool.

Publisher Roy Williams was hired to open a London office and he placed an advertisement in the *New Music Express*: "Liberty Wants Talent: artists/composers singer-musicians to form new groups." Among those who auditioned was Elton John.

He muffed it. Too nervous to sing his own material, Elton crooned his way through the Jim Reeves evergreen I Love You Because and He'll Have To Go. It wasn't what Liberty needed but Williams put him in touch with a young lyricist based in rural Lincolnshire.

The first 20 Bernie Taupin-Elton John compositions were all done by post. The first to be recorded was Lord You Made The Night Too Long, the B-side of Baldry's monster hit.

There had been a brief publishing arrangement with Grolto Music, owned by The Hollies and Greenaway and Cook's Cookaway had published Skyline Pigeon. But making demos with engineer Caleb Quayle at the DJM studio led to the publishing and recording deals that set Elton John on the road to stardom.

Former band singer Dick James had turned to publishing in 1961 and handled Lennon and McCartney's Northern Songs. He liked what he heard of Taupin and John and signed them to a long-term deal, paying a weekly retainer of £10 and £15 respectively. Elton also had a recording contract, releasing his first single, I've Been Loving You, through Philips in 1968.

1969 was a transitional year for both songwriter and recording artist. In February, Lulu performed the

ballad I Can't Go On Living Without You as one of the six finalists for the UK entry in the Eurovision Song Contest. It lost out to Boom Bang A Bang, although Cilla Black later covered it. Actor and DJM recording artist Edward Woodward covered the Taupin-John song The Tide Will Turn For Rebecca and in time will turn for Rebecca and in time will turn for Rebecca (described by Bernie as "Mirrors Of Mind and Lemonade Lake stuff").

More promising was the singer-songwriter material released by Elton. In January, Lady Samantha won good reviews and sold 7,000 copies. Twenty years ago, that was nowhere near enough to chart! Later in the year, reviewers also welcomed the album Empty Sky. "If you have an hour to spare, give the album a spin and 'turn on,'" said one. But sales again were disappointing and Elton reeked out his earnings doing sessions for The Hollies and others.

For the second solo album there was a new producer, Gus Dudgeon who had created the David Bowie hit Space Oddity. And the sparse arrangements were replaced by orchestral backings, organised by Paul Buckmaster. And when the Elton John LP appeared in May 1970, the first Elton John Band went on the road to support

'Elton's music obviously speaks for itself, but personally he is one of the kindest people I have ever met and certainly one of the bravest — brave when he wore outrageous costumes, brave when he talked about being gay, brave during his marriage, brave when he fought the scum media, brave in his outspokenness against AIDS discrimination, brave for choosing a life that begged conformity, but those challenge — but frankly I wouldn't piss on Watford if it was on fire.'

BOB GELDOF



ELTON WITH band in 1972



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PROMOTIONAL SUPPLEMENT

► FROM PAGE SIX

it. With bassist Des Murray (ex-Spencer David and Mirage) and drummer Nigel Olsson (ex-Plastic Penny), Elton was booked by Vic Lewis at NEMS to open for Latin bandleader Sergio Mendes at the Paris Olympia. Mendes hated them, but the group got a warmer welcome on their London debut at the Pop Proms where they were down the bill, sandwiched between Pretty Things and Heavy Jelly.

That summer, the album was a minor hit and the band built up a following through club and festival appearances. But it was Elton John's US debut which catapulted him into the big time.

CAPTAIN FANTASTIC

**'Elton: Remember when we used to do background voices for a Jonathan King at £7 a time? If only we'd stuck together we'd be getting all his work by now! But you had to go and play the Troubadour in Los Angeles. Your talent always did shine and still does'**

**ROGER COOK AND ROGER GREENAWAY**

# A Wizard: a Troubadour star . . .

**D**JM RECORDS had no direct US affiliate. The man who picked up Elton John for the US was Russ Regan, head of MCA Records' Uni label. An industry veteran, Regan had written a 1959 Christmas hit Happy Reindeer before working for Tamla and Warner Bros. Through Lenny Hodas, a US associate of Dick James he heard the Empty Sky and Elton John albums. Regan liked what he heard.

Interviewed by Joe Smith for his book *Off The Records*, Regan recalled that he got Dick James to put up half the \$20,000 it took to launch Elton in America.

"I said 'I would like to bring him to America and launch him at The Troubadour, where I launched Neil Diamond. And I will get Neil Diamond to introduce Elton John.'"

With the aid of publicist Norm Winter, Regan boosted Elton John's US debut into a major social event. Owned by Doug Weston, The Troubadour had originally been a Los Angeles folk club.

By the late Sixties it was the in-place for the new rock aristocracy. When Elton opened there on August 25, supporting singer-songwriter David Ackles, the audience included Leon Russell, Quincy Jones, Graham Nash and Gordon Lightfoot.

Dressed in yellow overalls, Donald Duck bib and aluminium boots, Elton gave a showstopping per-

formance worthy of his rock 'n' roll heroes Jerry Lee Lewis and Little Richard. The next day influential *Los Angeles Times* critic Robert Hilburn wrote: "Rejoice! Rock, which has been going through a rather uneventful period lately, has a new star!"

The first of numerous US tours, this one only consisting of 17 dates, was underway and the Elton John album began to climb the US chart.

Over the next six years, Elton John toured and recorded virtually non-stop. There was an annual swing of up to 44 concerts in all the major cities of the US, and in 1971 he made two US tours.

In 1976 he broke the house record at Madison Square Garden when seven gigs grossed more than \$1.25m.

He still holds the record for the number of SRO (sold right out) nights at the New York venue. Between 1971 and 1976 Elton also played in Europe, Australia and Japan.

Under the DJM deal there were also two albums to be delivered each year.

After something of a false start with the live 17-11-70 (recorded at a New York radio station) and the soundtrack album Friends (padded out with orchestral items), Elton hit his stride in 1972 with Honky Chateau, the first of seven consecutive US number ones.

The album had a different feel from such earlier singer-songwriter collections as Tumbleweed Connection and Madman Across The Water. Elton, Bernie and the tour-

TO PAGE 10 ►

CAPTAIN FANTASTIC

**'Sometimes his flamboyance leads people to overlook his rock-hard professionalism and musicianship. One day I gave him a lyric and he sat down at the piano and just composed the song. It's a bizarre and rare gift to be able to do a finished song of that standard so instantly'**

**TOM ROBINSON**



THE GRAINY singer-songwriter - flamboyance still on the drawing board

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*Love,*

*Michael*

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PROMOTIONAL SUPPLEMENT

▶ FROM PAGE EIGHT

## Rocket man . . .

ing band ensconced themselves in the famed Chateau d'Herouville near Paris and Dudgeon was able to achieve a sound and mood closer to that of the live show.

The next two albums were also made in France. But in 1974 Elton cut Caribou at the Colorado studio of James William Guercio, famous for his work with Chicago and the Beach Boys.

The first half of the Seventies were also the years of some of Taupin-John's most enduring compositions.

The roll-call includes Your Song, Rocket Man, Daniel, Goodbye Yellow Brick Road and perhaps above all, Bernie Taupin's tribute to Marilyn Monroe, Candle In The Wind.

In February 1972, Elton John played two London concerts to raise money for the National Youth Theatre, inaugurating a near 20-year record of giving his services for charity, which continues with the latest 1990 single, You Gotta Love Someone, royalties of which will go to a range of Aids-related causes.

However, this constant activity took its toll on the superstar.

On two occasions concerts were cancelled after he collapsed and then on November 3 1977, at Wembley's Empire Pool (now the Arena), Elton John announced his "retirement" from live perform-

**F**ROM A very early point in his rise to stardom, Elton's career was steered by John Reid.

Formerly Motown label manager at EMI in London, Reid was brought in to become Elton's personal manager by Dick James in 1971. Two years later, the publishing deal with DJM (but not the recording contract) ended and Reid took full control, setting up Big Pig Music to control future Taupin-John compositions. With Elton, Bernie, Gus Dudgeon and others he also founded Rocket Records.

The Rocket label was intended to release Elton John Albums when the deal with DJM ended in 1976. But it was also one of a number of artist-owned labels (like The Beatles' Apple, the Moody Blues' Threshold and Rolling Stones Records) which aimed to discover and develop new talent.

With its Thomas the Tank Engine-style logo, the new label was appropriately launched on May 3 1973 with a steam train ride from London to Gloucestershire. Its staff



THE FIRST number one, with Kiki Dee

TO PAGE 12 ▶

## CAPTAIN FANTASTIC

**'When I flew to Los Angeles to tell him we had bought the DJM catalogue, he was wearing his Mozart outfit — which made the serious conversation a bit difficult! Elton was writing great songs 20 years ago and I'm sure he'll be writing great songs in 20 years' time'**

**DAVID HOCKMAN, chief executive PolyGram International Music Publishing**



THAT'S MORE like it . . . Mr Showbiz arrives and things start getting pretty surreal



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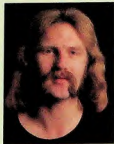
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► FROM PAGE 10

included such future industry luminaries as Clive Banks (until recently MD of Islands Records), Filmtrex founder John Hall and leading pop journalist Penny Valentine.

Kiki Dee was an early signing and Elton produced her Rocket debut, *Loving And Free*. And of course he duetted with her on the transatlantic number one hit *Don't Go Breaking My Heart*.

In 1974, Rocket signed Neil Sedaka, who had been a teenage heartthrob a generation earlier. His *Laughter In The Rain* was an immediate British hit while in America it reached number one by displacing Lucy In The Sky With Diamonds, Elton John's duet with John Lennon. The other notable coup for Rocket came with Cliff Richard. So strong was the conviction of Capital in the US that Cliff's European success could not cross the ocean that the American label failed to pick up the option on the UK hit *Devil Woman*. In stepped John Reid and the record made the US Top 10 in September 1976.

During the Seventies, Elton John's recording interests had become a multi-million dollar business. In 1974, Geffen entered the bidding for Elton's US contract, which eventually stayed with MCA for a reputed \$8m advance and a 20 per cent-plus royalty rate.

Rocket itself was initially distributed by Island in the UK. In 1975, EMI paid an estimated \$5m for European and Japanese rights. Three years later, the label moved to Phonogram, where it was remained ever since.

# Chairman John

**E**LTON JOHN'S absence from the concert staged lasted little more than a year. By March 1979 he was played live again, first of all in Stockholm, and then on a 30-date UK "come-back" tour accompanied only by percussionist Roy Cooper. He followed this by breaking new ground as the first Western rock star to appear in Israel and in the USSR. His concerts in Leningrad and Moscow were filmed by Likely Lads creators Clement and La Frenais as *To Russia With Elton*, later shown in UK cinemas.

Those globe-trottings coincided with another major achievement for Elton John — Watford FC, of which he had been chairman since 1976, won promotion for the second successive year. Watford was Elton's hometown team and his devotion to the club during the

Seventies had become legendary. He had even brought in the Watford squad to sing on two tracks of 1978's *A Single Man* album.

But his most inspired move as chairman was to bring in manager Graham Taylor from West Bromwich in 1977. Taylor took Watford into Division One and to the 1984 cup final before moving on to manage Aston Villa and achieve his current position as England manager.

Musically, the turn of the Eighties was a watershed period. 1976's *Blue Moves* was the last album to be totally co-written by the award-winning team of Bernie Taupin and Elton John for seven years. Freed from the two-albums-a-year treadmill, Elton released only a pair of singles in 1977, and the top 20 album *A Single Man* in 1978. This

TO PAGE 16 ►

## CAPTAIN FANTASTIC

**'In the few weeks I've been at Phonogram, I've witnessed a number one album from Elton, and, of course, his first solo UK number one single. I've seen him play at one of the greatest charity fund raising events of all time, and hand the royalties from *Sacrifices* and *Healing Hands* to four other charities. Very few people get to enjoy times like these, with one of the legendary talents. It has been a privilege which I look forward to extending to the next phase of Elton's creative life'** DAVID CLIPSHAM (MD Phonogram)



CHAIRMAN JOHN, giving Watford FC a spot of much-needed glamour

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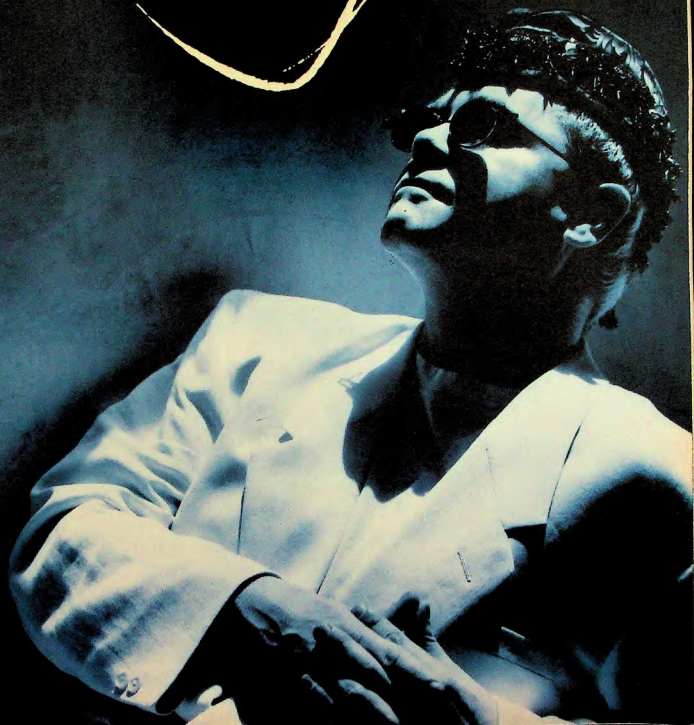
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▶ FROM PAGE 12

featured a new lyricist Gary Osborne and was co-produced with Clive Franks.

The next year saw Elton's only instrumental hit, Song For Guy, composed in memory of Rocket's 17-year-old messenger boy who had died in a motorcycle accident. The piece won a coveted Ivor Novello Award. It was followed by what most observers judged to be an undistinguished excursion into disco with Victim Of Love, produced by Pete Bellotte in Munich. However, 21 At 33 (1980) found Elton working with new collaborators Judie Tzuke and Tom Robinson as well as Osborne and Taupin.

CAPTAIN FANTASTIC

**'The world knows him as Elton but I remember him as Reggie. In fact I may be the only person allowed to call him that. It would be a disservice to the many fine pianists who have worked with me to acknowledge him as the best but he stands up there with the greats. Always an enjoyable musician with a sense of humour.**

LONG JOHN BALDRY

# Still standing...

**A**T LAST, Geffen got their man. After losing out to WCA five years earlier, the label won US rights to Elton's material in 1980. Things were quiet that year on the record front, though he cut duets with Kiki Dee (for Ariola) and France Gall. He also appeared at a Central Park, New York concert, dressed as a duck.

The next year Elton showed his shrewd awareness of current trends by bringing in Pretenders producer Chris Thomas to help out on the hit album The Fox. During a 10-week American tour he was mobbed by fans and in St Louis had to be smuggled out of the stadium disguised as a policeman.

This was followed by the 1982 world tour, opening in New Zealand and the successful Jump Up! album. In America, there was a top 20 hit with Empty Garden, the

heartfelt tribute to the late John Lennon.

1983 turned out to be Elton's most powerful year since the Seventies heyday. Reunited with Bernie Taupin, he created three dynamic hit singles in That's Why They Call It The Blues, I'm Still Standing and Kiss The Bride. The inspirational video directed by Russell Mulcahy for I'm Still Standing was a reminder of Elton John's potential as a small screen performer. His film appearances had previously been restricted to the occasional TV documentary and the larger-than-life portrayal of Pinball Wizard in Ken Russell's film of Tommy (1975). It was no accident that Russell himself should return to produce one of Elton's most effective promos, that for the 1985 hit, Nikita.

TO PAGE 18 ▶



AT THE Joanna, bizarre syrup intact



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PROMOTIONAL SUPPLEMENT

# Reg is back...

ONE OF Elton John's most admirable characteristics is his eagerness to work with the best around. And in 1985 he showed his generosity in no small measure through his championing of George Michael. While Michael was to many people still an ex-teeny-bop pin-up, Elton detected the expert songwriting talent which underpinned the Michael's success.

He was chosen to give George his Ivor Novello award; he duetted with him at Wham's last concert and at Live Aid. More than that, Elton brought George Michael in to duet on the hits Nikita and Wrap Her Up.

1986 began with the US success of That's What Friends Are For, the



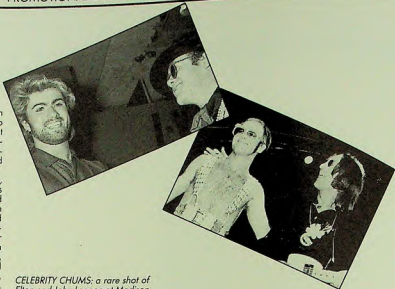
IN SERIOUS mood ... Elton serious?

Dionne Warwick charity single on which Elton featured. It was also the year of the first Prince's Trust charity concert and of the judgment in the lengthy lawsuit between Elton John and Bernie and Dick James' companies.

Another lawsuit, with *The Sun*, was to cloud the next two years until the newspaper paid record damages. In the meantime, Elton returned to MCA in America and recorded his first album with orchestra since the early Buckmaster days. *Live In Australia* was a double album from the 1986 tour, which also included a televised concert watched by 6m viewers, the largest Australian TV audience. The live album's moving version of *Candle In The Wind* was a big British and American hit.

With help from Pete Townshend and a couple of Beach Boys, Reg Strikes Back resembled 1975's *Captain Fantastic & The Brown Dirt Cowboy* in that it found Elton reassessing his career, something also evident in the decision to auction numerous items of stage costumes and other memorabilia at Sotheby's.

*Sleeping With The Past*, the 1989 album found Elton and Bernie Taupin returning to their earliest source of inspiration, Sixties soul and R&B. It has gone on to sell more than 5m copies world-wide.



CELEBRITY CHUMS: a rare shot of Elton and John Lennon at Madison Square Gardens and with George Michael

# The Future: Was and Will Be...

NOW IN the third decade of a varied and successful career, Elton's latest choice of collaborators shows he hasn't lost his capacity to surprise.

As half of *Was (Not Was)*, Don Was has proved to be one of the most innovative figures in Eighties pop, anchoring whimsical and surreal lyrics in a deep love and mastery of black music styles. As a producer, he was responsible for

Bonnie Raitt's Grammy-winning *Nick Of Time* and it is as producer that he has recently worked with Elton, on four new tracks.

The first fruit of the John-Was team is *You Gotta Love Someone*, which appears on the new *Very Best Of Elton John* album and is featured in the film *Days Of Thunder*. The tracks is also the latest Elton single, and on the 12-inch it is coupled with a remix of the

John-Taupin song *Medicine Man* by one of the newest chart heroes, Adamski.

## CAPTAIN FANTASTIC

'I'd never work with him again'  
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# John Reid: taking care of business

**While Elton gets on with it on stage, behind the scenes John Reid is making sure the business is looked after. But Elton is only part of John Reid Enterprises**

**F**OR NEARLY two decades John Reid has masterminded the business side of Elton John's career. Today John Reid Enterprises employs 25 people at its West London HQ with a smaller office in Los Angeles.

After Rocket Records was founded in the Seventies, Reid's client list grew, at one time including Queen. "That experience was invaluable, managing a group of four strong individuals but one group," he recalls. "They came to me in the middle of a terrible time when they were between managers. We helped to straighten things out and after three years they moved on to join Jim Beach."

Today, Elton is the only music-based performer managed by Reid. The others are Billy Connolly, Pamela Stephenson and Barry Humphries (aka Edna Everage) plus furniture designer David Linley. "That's a bit of a departure," admits Reid, "but the principle is the same. We promote and market his name worldwide. We're

currently setting up distribution and licensing arrangements for David Linley in Japan and Australia. He's also developing an accessories business."

John Reid insists that it is purely accidental that the majority of his current clients are in TV and theatre rather than music, though he admits that "I'd love to have an opportunity to manage another music artist of the right calibre, and I've also always fancied the theatrical production side of things without ever actually pursuing it." However earlier this year he became chairman of the National Youth Theatre and "something might come from that end."

An unusual feature of John Reid Enterprises is that it is what Reid himself calls a "full service company" with its own in-house legal, marketing, accounting and even design facilities. The result, says Reid is that "we are equipped to take care not only of Elton's professional career but the business side of his life as well — legal, accounting tax plan-

ning and so on."

Reid adds that to build his own in-house professional team rather than call in experts from outside firms was a "natural thing to do. We call on these services every day in one way or another. It enables us to give all our clients a consistently high level of servicing and makes for more efficient and productive working."

JRE's current team includes Andrew Haydon who is general manager and chief financial officer. According to Reid "he came to us thinking he'd be here for two or three years but he's stayed for 10."

A veteran member of John Reid's team is creative director Steve Brown. The producer of the Empty Sky album in 1969, he "dropped out" of the music business five years later to run a farm ("the whole bit that people threaten to do, but usually don't," comments John Reid). Brown wrote a book about the experience called *Song For Ewe* before returning to the company in the mid-Eighties.

Lawyer Debra Breslow replaced another female legal eagle Katherine McCroe two years ago. An American, Breslow can practice on both sides of the Atlantic.

Head of JRE's design team is David Costa, who is responsible for album artwork for Elton John (including the Very Best Of) and for other external clients. Right now he's working on designs for Eric Clapton, Phil Collins, and The Traveling Wilburys.

Other executives include Andrew Grocott (financial planning) and John Reid's PA Julie Leggatt. Robert Key runs the Rocket Records operation, a label which, admits Reid "apart from Elton's work has been dormant for the last few years".

Rocket had a flourishing roster through most of the Seventies, but Reid says that "the days of custom labels like that are really gone now".

The continuity that runs through much of the team surrounding Elton John is epitomised by JRE's Los Angeles representation. Not only is it the same person as in 1972 — Connie Hillman (who's married to Desert Rose Band leader and ex-Byrd Chris Hillman) but the set-up is about to move back into the Beverly Drive building where Rocket Records US started out.

The other important centre for representation is Australia, where Kevin Ritchie and Harley Metcalf of Duet Productions represent Elton, on

**'I was listening to The Very Best Of the other night... and it plays so well, going through all the various phases and periods. It brought back quite a few memories for me.'**

One function which has gone out-of-house is music publishing. There are three publishing companies involving Elton John. Big Pig is reserved for John-Taupin copyrights, William A Bang contains Elton's collaborations with other writers like Gary Osborne and Tom Robinson, while Rocket Music is for outside writers.

When the in-house head of publishing Jim Doyle moved to Zomba a couple of years ago, he took the catalogues with him to administer. "After Jim left it was a strange period" admits Reid. "We didn't know what we should be doing with the publishing company. It's common knowledge that at one point we were thinking of selling it. But after much deliberation we decided not to. It's now up to Elton and Bernie to decide in the fairly imminent future whether they want to build up a fully operational publishing business again."

On the Very Best Of release, Reid points out that "this is really the first proper hits package that Phonogram have had and we've been with them for a long time. The running order is virtually chronological, from Your Song up to the current single You Gotta Love Someone. This was practically impossible with the previous packages because of the rights position. But now PolyGram own the masters and the publishing rights to the DJM material and we had no problems. I was listening to it the other night all the way through and it plays so well, going through all the various phases and periods. It brought back quite a few memories for me."

Reid reveals that initially the package was intended as a single album: "but as last summer wore on, it was realised that you couldn't justify the Very Best Of title with only one

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album's worth of material."

He is also delighted at the timing of the release, simultaneously with the continuing surge of sales for *Sleeping With The Past*. "This late success of the album and *Sacrifice* is very fortuitous since the new package was planned way before it," he says.

Phonogram is releasing *The Very Best Of Elton John* this autumn in Europe and Australia, though "with slight changes in France and Germany" according to Reid. "Some singles are included which were released in those territories which did not come out in the UK."

Meanwhile, in the US, Rocket's licensee MCA is coming up with a box-set, which will have a later UK release. As well as including much well-known material, "It really delves into collectors' pieces," says Reid enthusiastically. "There's the demo of *Your Song* and some obscure tracks including the Bluesology track *Come Back Baby*. Andy McKaie at MCA has sweated blood for 18 months to get it all together."

Turning to the next stage of Elton John's career, John Reid says emphatically that "he has taken a decision to make no plans for the next year. He won't be touring. He may rec-

ord but he's not sure where or with whom. For so many years when he wasn't writing or touring or recording, he always had Watford to keep him busy. That no longer exists, so he's going through a process of unburdening himself from commitments. The only performance he's got lined up is the National Youth Theatre fundraising ball on November 11."

Looking further ahead, Reid himself says that he would love to see a new album for Christmas 1991 and Elton may tour in 1992: "but there's no rush. When you think of the body of work he's produced in 20-odd years it's phenomenal. However, I wouldn't be surprised if he didn't have something to spring on us quite shortly."

**'When you think of the body of work Elton's produced in 20-odd years it's phenomenal. However, I wouldn't be surprised if he didn't have something to spring on us quite shortly'**



JOHN REID: 20 years the mastermind



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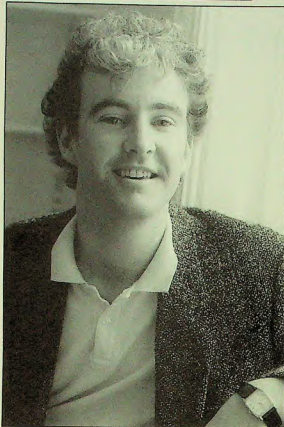
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**The biggest album of the decade — that's the proud boast of Nick Rowe, the man behind the marketing of The Very Best of Elton John. How's he going to do it ... ?**



NICK ROWE: going for an early top three

## Elton John: the

**A**LTHOUGH IT'S only just started this is possibly the biggest album of the decade." That's the opinion of the man with the job of marketing *The Very Best of Elton John*. Phonogram marketing manager Nick Rowe.

Justifying this claim, Rowe points out that "since The Beatles there's no British artist who's cut through the whole of society so much, with that many hits in so many years."

What he describes as a "massive campaign" is centred on a rolling programme of TV advertising, beginning on November 5 in Yorkshire with national TV am. A fortnight later, the emphasis shifts to HTV, Anglia and TSW with satellite stations Sky and BSB thrown in for good measure. On November 26 the focus moves north to STV, Grampian, Border, Ulster and Tyne Tees, with the final pre-Christmas push homing in on London, Granada, Central and TVS.

Phonogram has two TV commercials prepared, both of which

also highlight the companion Channel 5 sell through video. The first, already supplied to international markets features a chronological zip through Elton's career from 'Your Song to the last hit, Sacrifice. But Rowe is holding back in the UK for commercial which he confidently expects to be high in chart by the start of the TV campaign.

With over £600,000 committed to this TV campaign, Rowe admits that it's rare for a record company to plan in such detail so far ahead. "The usual pattern is to test-market in one region and go ahead from there," he explains. "But this album is something exceptional."

There is an equally thorough approach to the print media, with co-op arrangements organised with every major retailer, down to Andy's and Tower. There are 200 British Rail poster sites booked and the Smith's campaign will cover the gamut of national dailies from the *Express* to *The Guardian*.

Here, Rowe is also reserving his options for the later stages of the Christmas rush. "We'll be reviewing the situation with hands-on monitoring of sales and marketing meetings at least once a week," he says. "We have a pot of money set aside for buying space and we'll pick up bargains as we go along."

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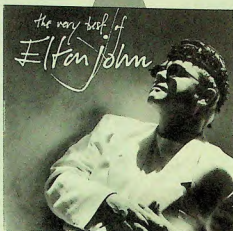


# marketing campaign

**The usual pattern is to test-market in one region and go ahead from there. But this album's something exceptional.'**

And there are bonuses to be had with the current hit album *Sleeping With The Past*, which Rowe expects to see maintain its best-selling pattern on the back of the *Very Best* campaign. And just in case you thought it would be safe to go out after December 25, Nick Rowe promises that "we'll be looking at the sales position again for a New Year offensive."

The sales strategy is to get a high placing straight after release and to build up to an optimum position by the start of December. "We are coming for a top three ranking place in the stores by then," says Rowe.



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spectacular



# In the frame: the Elton videos

**From the ground-breaking I'm Still Standing to Nikita, Elton's videos have always been a bit special. Now they are collected together in one best-of package**

**W**ITH PERFORMANCES of 20 hit songs, The Very Best Of Elton John is set to be the best-selling music video title of the Christmas season.

That's the view of Channel 5 marketing manager Tara Kingsley and her optimism is borne out by advance orders in excess of 100,000 for the release.

The man who has committed this companion to the new double-album is PolyGram Music Video's Chris Main. He explains that he has been researching material from Elton's career for about three years: "One of our policies at PMV is to come up with video projects on PolyGram recording artists and Elton was a natural choice. He's had such a long and eventful career."

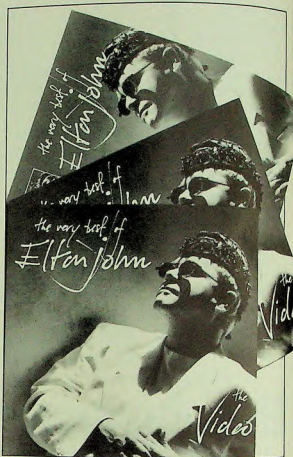
Like the album, the video programme spans the whole of Elton John's career, beginning with a 1971 Top Of The Pops rendition of Your Song. "It's not your typical TOP studio performance," says Main. "In

**'Elton was a natural choice for PMV. He's had such a long and eventful career'**

those days the show had an album spot where artists did two or three songs."

The cassette ends with the promo video for the current single You Gotta Love Someone, but the other 18 clips are an intriguing mix of TV performances, live shows and promos by such masters of the craft as Russell Mulcahy and Ken Russell.

Unlike some other artists whose career stretches back into the pre-video era, it's been possible for Main to find good material on early Elton hits because "he's always toured and kept the older songs in his act". So, Philadelphia Freedom, which is included is a 1989 live



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HERE'S TO NEXT YEAR MAYBE!

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version, taken from a concert in Verona, Candle In The Wind is the 1987 Live In Australia hit while Saturday Night's Alright For Fighting comes from the 1987 Prince's Trust gig with Phil Collins and Eric Clapton in the band.

One key source for the material has been the BBC, which supplied Top Of The Pops clips, concert recordings (notably Rocket Man from the 1977 Wembley gig where Elton John announced his "retirement") and even a 1976 Morecambe & Wise Christmas Show clip of Sorry Seems To Be The Hardest Word.

"It's easier to licence a lot of stuff from one source," says Main, "and the BBC have been excellent at getting tapes down to the edit suite quickly."

At one point, according to Main, it was planned that the video programme would include other archive interview and non-performance material.

"But then we decided to mirror the audio album as closely as possible. However we expect to be using the other clips in a television or video programme next year, possibly in a tribute to Elton and Bernie as songwriters," he says.

**'We expect to be using other Elton clips in a television or video programme next year, possibly in a tribute to Elton and Bernie as songwriters'**

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RADIO  VISION

# Elton John: 20 years of hits . . .



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## TOP 40 SINGLES

Year	Song	UK	US
1970	Your Song	7	8
1971	Friends	—	34
1972	Levons	—	24
	Rocket Man	—	6
	Honky Cat	31	8
	Crocodile Rock	5	1
1973	Daniel	4	2
	Saturday Night's Alright For Fighting	7	12
	Goodbye Yellow Brick Road	6	2
	Step Into Christmas	23	2
1974	Bennie And The Jets	—	1
	Candle In The Wind	11	2
	Don't Let The Sun Go Down On Me	16	2
	The Bitch Is Back	15	4
	Lucy In The Sky With Diamonds (with John Lennon)	10	1
1975	Philadelphia Freedom	12	1
	Someone Saved My Life Tonight	22	4
	Island Girl	14	1
1976	I Feel Like A Bullet (In The Gun Of Robert Ford)	—	14
	Pinball Wizard	7	1
	Don't Go Breaking My Heart (with Kiki Dee)	1	1
	Bennie And The Jets	37	3
	Sorry Seems To Be The Hardest Word	11	6
1977	Crazy Water	27	2
	Bite Your Lip (Get Up And Dance)	29	28
1978	Ego	34	34
	Part-Time Love	15	22
	Song For Guy	4	9
1979	Mama Can't Buy You Love	—	31
	Victim Of Love	—	31

## TOP 40 ALBUMS

Year	Album	UK	US
1970	Elton John	11	4
1971	Tumbleweed Connection	6	5
	Friends	20	11
	17-11-70	—	16
1972	Madman Across The Water	—	36
	Honky Chateau	2	1
1973	Don't Shoot Me I'm Only The Piano Player	1	1
	Goodbye Yellow Brick Road	1	1
1974	Caribou	1	1
	Elton John's Greatest Hits	1	1
1975	Captain Fantastic And The Brown Dirt Cowboy	2	1
	Rock Of The Westies	5	1
1976	Here And There	6	4
	Blue Moves	3	3
1977	Greatest Hits Volume 2	6	21
1978	A Single Man	8	18
1979	Victim Of Love	—	18
1980	21 At 33	—	13
	Very Best Of Elton John (K-Tel)	24	21
1981	The Fox	12	21
1982	Jump Up	13	17
	Love Songs (TV Records)	39	7
1983	Too Low For Zero	7	25
1985	Ice On Fire	3	3
1986	Leather Jackets	24	—
1987	Live In Australia	—	24
1988	Reg Strikes Back	11	17
1989	Sleeping With The Past	1	23

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- 27** MOTHER UNIVERSE  
The Soup Dragons  
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- 28** FROM A DISTANCE  
Cliff Richard  
EMI 1295MP 155 (F)
- 29** LET'S PUSH IT  
Innocence  
Cooltempo/Chrysalis COOLCO 20 220 (E)
- 30** SPIN THAT WHEEL (TURTLES GET REAL)  
Hi Tek-3 featuring Ya Kid K  
Brothers Org 1229BHG 19 (BMC)
- 31** DON'T ASK ME  
P.I.L.L.  
Virgin V87 (M) 1251 (E)
- 32** IT'S A SHAME (MY SISTER)  
Minnie Love feat. True Image  
Cooltempo/Chrysalis COOLCO 21 214 (E)
- 33** MY RISING STAR  
Northside  
Factory FAC 2987 12 (C) FAC 2988 (E)
- 34** LOVE WILL NEVER DO (WITHOUT YOU)  
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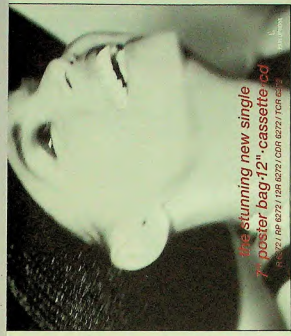
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- 65** **CULT OF SNAP**  
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- 75** **SCORE**  
Paris Angels  
Shwer-Joy/SWEHR (SH) (S) (E) (A) (T) (A) (P) (T)

**BLACK BOX**  
**FANTASY**  
remixed

the coolest cut of all from the album "DREAMLAND"  
**VINYL, TAPE AND CD**

7" - EP 43895, 12" - EP 43196,  
TAPE - PR 43895, CD - PR 43896

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- TWELVE INCH**
- 1** **UNCOMMON MELODY**  
The Righteous Brothers  
21 **NEW** **LET'S BROTHER**  
Black & Blue  
22 **NEW** **PURITY**  
The Roots  
23 **NEW** **CAN'T DO NOTHING FOR YA MAN**  
The Beautiful South  
24 **NEW** **TAKE YOUR TIME**  
Mars Moon  
25 **NEW** **SHOW ME HEAVEN**  
London  
26 **NEW** **MY MIND THINKING ...**  
London  
27 **NEW** **IT'S A SHAME (MY SISTER)**  
Inner City  
28 **NEW** **WHAT EVER MAKES YOU HAPPY**  
Ten City  
29 **NEW** **CAN'T STOP**  
Black & Blue  
30 **NEW** **SHE'S SO HIGH**  
The Roots  
31 **NEW** **WHERE SHE GOES**  
The Roots  
32 **NEW** **FASCINATING RHYTHM**  
M.C. Hammer  
33 **NEW** **HAVE YOU SEEN HER**  
M.C. Hammer  
34 **NEW** **ELEVATION**  
Arista/Capitol And MCA, Jones  
35 **NEW** **GOOD MORNING BRITAIN**  
Arista/Capitol And MCA, Jones  
36 **NEW** **THE SAME THING**  
P.M. Dawn  
37 **NEW** **UNBELIEVABLE**  
Robert Palmer and U.S.G.  
38 **NEW** **FOLLOW YOUR BABY TONIGHT**  
Robert Palmer and U.S.G.  
39 **NEW** **UNTIL YOU FIND OUT**  
Paris Angels  
40 **NEW** **ANNIVERSARY WALTZ - Pt. 1**  
Paris Angels

**Kim Appleby**  
don't worry

the stunning new single  
7" poster bag 12" - cassette cd

8302 / 149 6372 / 129 6372 / COR 6372 / TCR 6372

# US TOP FORTIES

## SINGLES

1*	3	ICE ICE BABY, Vanilla Ice	SBK
2	1	BLACK CAT, Janet Jackson	AS&M
3*	5	LOVES LAKES TIME, Mariah Carey	Columbia
4*	4	GIVING YOU THE BENEFIT, Pebbles	MCA
5	2	I DON'T HAVE THE HEART, James Ingram	Warner Brothers
6*	12	PRAY, M.C. Hammer	Capitol
7	6	CAN'T STOP, A&W	Virgin
8*	14	MORE THAN WORDS CAN SAY, Alesha	EMI
9	7	SUICIDE BLONDE, NINIS	Affinity
10	13	CHERRY PIE, Warrant	Columbia
11*	8	KNOCKIN' BOOTS, Candyman	Epic
12*	20	GROOVE IS IN THE HEART, Deee-Lite	Elektra
13	7	CLOSE TO YOU, Maxi Priest	Chrysalis
14	10	EVERYBODY EVERYBODY, Black Box	RCA
15	17	FEELS GOOD, Tony! Toni! Toné!	Wing
16*	23	SOMETHING TO BELIEVE IN, Poison	Enigma
17	15	UNCHAINED MELODY, The Righteous Brothers	Verve
18*	29	FM YOUR BABY TONIGHT, Whitney Houston	Arista
19	22	UNCHAINED MELODY, The Righteous Brothers	Capitol
20	8	PRAYING FOR TIME, George Michael	Columbia
21	25	JOEY, Concrete Blonde	U.S.
22*	7	SO CLOSE, Daryl Hall & John Oates	Arista
23	11	ROMEO, D.O.A.	Island
24*	32	FROM A DISTANCE, Zebra 2	Affinity
25	16	(CAN'T LIVE WITHOUT YOUR) LOVE... Nelson	DGC
26	30	HIPPYCHICK, Soloh	Alta
27*	37	BECAUSE I LOVE YOU, Steve B	LMR
28*	31	STRANDED, Heart	Capitol
29	19	FLY TO THE ANGELS, Slaughter	Chrysalis
30	35	THE WAY YOU DO THE THINGS, UB40	Virgin
31	39	IMPULSIVE, Wilson Phillips	SBK
32	31	SAY A PRAYER, Breanne	AS&M
33	24	SOMETHING HAPPENED ON THE WAY TO... Phil Collins	Affinity
34	36	LYIN' TO MYSELF, David Cassidy	Enigma
35*	35	HIGH ON A HILL, Dunn Yankee	Warner Brothers
36	26	DO ME! Tell Bi Dev	MCA
37*	27	HEART LIKE A WHEEL, The Human League	AS&M
38*	38*	TOM'S DINER, DNA featuring Suzanne Vega	AS&M
39*	39*	FREEDOM, G.D. Lewis	Columbia
40*	40*	MY LOVE IS A FIRE, Donny Osmond	Capitol

## ALBUMS

1*	1	PLEASE HAMMER DON'T HURT 'EM, M.C. Hammer	Capitol
2*	2	TO THE EXTREME, Vanilla Ice	SBK
3*	2	THE RAZORS EDGE, AC/DC	Alta
4*	4	MARIAH CAREY, Mariah Carey	Columbia
5	3	LISTEN WITHOUT PREJUDICE, George Michael	Affinity
6	6	X, INXS	Affinity
7	7	WILSON PHILLIPS, Wilson Phillips	SBK
8*	8	FAMILY STYLE, Vaughan Brothers	Epic
9	10	CHERRY PIE, Warrant	Columbia
10	9	POISON, Bell Biv DeVoe	MCA
11	11	EMPIRE, Queenyette	EMI
12*	15	NO FENCES, Guns N' Roses	Capitol
13	13	FLESH AND BLOOD, Poison	Capitol
14	12	GHOST, Onyx Soundtrack	VS
15	14	BLAZE OF GLORY/YOUNG GUNS II, Jon Bon Jovi	Mercury
16	16	MAMA SAID KNOCK YOU OUT, LL Cool J	Def Jam
17*	21	NO PRAYER FOR THE DYING, Iron Maiden	EMI
18	17	THE REAL THING, Faith No More	Real Gone
19	19	STICK TO IT, Slaughter	Chrysalis
20	16	SOUL PROVIDER, Michael Boney	Capitol
21	20	SHORT DOGS 'N' THE HOUSE, Top Short	Jive
22	29	TWIN PEAKS, Original Soundtrack	Warner Bros
23	27	BUT SERIOUSLY, Phil Collins	Affinity
24	23	RUST IN PEACE, Megadeth	Capitol
25	28	SOME PEOPLE'S LIVES, Beth Middleton	Affinity
26	28	PAINKILLER, Judas Priest	Columbia
27	27	COMPOSITIONS, Anis Baker	Elektra
28	24	AFTER THE RAIN, Nelson	DGC
29	26	VIOLATOR, Depeche Mode	Sire
30	25	I'LL GIVE ALL MY LOVE TO YOU, Keith Sweat	Venture/Innovative
31	36	HEROES & FRIENDS, Randy Travis	Warner Bros
32	31	THE GREATEST HITS, The Righteous Brothers	Verve
33*	33*	RECYCLER, ZZ Top	Warner Brothers
34*	37	PRETTY WOMAN, Original Soundtrack	EMI
35*	35*	WORLD CITY, Deee-Lite	Elektra
36	30	TIMES UP, Living Colour	Epic
37*	37*	RHYTHM OF THE SAINTS, Paul Simon	Warner Brothers
38	34	STEP BY STEP, New Kids On The Block	Columbia
39*	39*	ALWAYS, Pebbles	MCA
40*	40*	SEASONS IN THE ABYSS, Slayer	Def American

Charts courtesy Billboard, 3 November, 1990 • Bullsets are awarded to those products demonstrating the greatest airplay and sales gain.

## A&LP REVIEWS

### ALBUM OF THE WEEK

**THE BEAUTIFUL SOUTH: Choke. Go Discs INT 828 233-1.** Success on both the LP and singles front is not the foregone conclusion it used to be. The Beautiful South manage both, as like their predecessors, The Housemartins, when they come across it and have the wit and intelligence to stretch this over a full album. Stretch may be the one criticism as it does tend to peter out towards the end, but for a caustic vision of the Nineties go no further than I Think The Answer's Yes. **DH**

### STOCK IT

**SISTERS OF MERCY: Vision Thing. East West. 9031-72663-1.** Despite a three-year hiatus since 1987's Floodland LP and a new band, The Sisters have maintained the sort of loyal fan base that sticks with Manchester United through the rough spells. Bristling with staccato energy and latent menace, Vision Thing possesses all the formulaic elements of vintage Sisters' tunes. This could prompt yet another rush for the black eyeliners from Bools' cosmetic counters. **AM**

### STOCK IT

**VARIOUS: Rubaiyat 2. Elektra's 40th Anniversary. Elektra. 7559 60940.** To celebrate 40 years in the business, Elektra asks its artists of today to record songs from the label's past. In this 39-track compilation is the end result. It's the more bizarre combinations — Gypsy Kings doing Hotel California and The Kronos Quartet playing Marquee Moon — that really fire the imagination but to be honest, there are few duft versions here. The quality is consistent enough to make this an entertaining aural journey. **NR**

### STOCK IT

**PUBLIC IMAGE LTD.: The Greatest Hits, So Far. Virgin TCY 2444 504 011.** And they are, from Public Image, the post Pistols Lydon roar, to Don't Ask Me, the recent hit. Side One is the stronger. Sex, Death, Disco and Flowers Of Romance, with side two, although still hit material not quite as good. But against what many would have thought, the bugger's still around, 10 years on updating the odd. **DH**

**10,000 MANIACS: Hope Chest: The Fredonia Recordings 1982-83. Elektra EKT 79.** A precious document of their initiation "on the sleeve note, and that is exactly how they have become much loved, all this shows the roots of their folk and guitar style, as ever glorifying in Nietzsche, Marchant's vocal. The really carries the project and at

times eclipses some of their later, more routine work. It is for fans, yes, and perhaps a few more with the right push. **DH**

**VARIOUS: Indie Top 20 Vol X. Beechwood. Musicates. T10 10.** Beechwood celebrates its 10th release in its indie compilation series with perhaps one of the best offerings yet. It's probably a good job that too as both Island and Telstar have similar compilations set for release. But unlike those two, Beechwood offers a number of lesser known, but not necessarily lesser quality, tracks along with names such as The Chortons, The Pixies and Inspiral Carpets. **NR**

**VARIOUS ARTISTS: Leather & Lace: The Second Chapter. Dino DIN TV.** Following the successful Vol One of chaps and women of the soft material fraternity comes Vol Two, this time moving a little further back into the genre's history. This the padlock should be of Vixen; Queen and All About Eve ask each other what they're doing here, while Texas conclude they have gone to the wrong party. Another big seller, but who are the Velvet? **DH**

**THE EASTERN DARK: Girls On The Beach. (With Cars). Waterfront. DAMP 100.** Fabulous, streamlined rock punch from Australia with a Ramones-ish pure-pop leaning. The Eastern Dark's singer/guitarist James Darroch died in a motorcrash in 1986, before releasing a full album. Here, live originals and covers are supplemented with two studio recordings. A cult item that embellishes the legend. **MA**

**KHALIFA OUBD EIDE & DJIMI MINT ABBA. Moorish Music From Mauritania. World Circuit. WCD 019.** From West Africa's desert state. This music is not as accessible as that from neighbouring Mali, Algeria and Senegal. But here Mauritania's Afro-Arab fusion is passionately delivered by two of its leading vocalists. Fans of African voices will swoon. Moorish, in both senses of the word. **MA**

**HARDWARE: Original Music Soundtrack. Milan/BMG. C 627 RC 470.** This soundtrack album from what promises to be the cult movie of the autumn is a notable exception to the often dull soundtrack concept. With new age-ish pieces mirroring the film's post-Apocalypse backdrop, plus some stirring classical music and even the odd soundtracks of lacy Pop in loquacious DJ mode. Hardware is a worthy souvenir. Keep well away from home appliances. **AM**

**KINGS X: Faith. Hope, Love. Megatone/Affinity 756782-145.** The third Kings X album is a three-pronged musical assault that employs hints of Hendrix, the Beatles and strangely, Todd Rundgren, and Texan funkmeister stir up a potent brew of rock, blues and melody that takes up where Gretchen Goes To Nebrosity left off. After their initial impact, along their own, developing steadily **MB**

**BLACKFOOT: Medicine Man. Blackfoot for Nations MFN 106.** Blackfoot and a sector of reminiscence fondly of the days when

their southern fried boogie skew up such albums as Stiles, Tomcatlin' and Marauder. Since those days a decade ago guitar slinger leader Ricky Medlocke has experimented with personnel and play, but opener here does it. My God suggests he's found the right path again, being full of gritty aggression. The rest of Medicine Man lacks consistency, but at under half an hour most are likely to be more miffed at its brevity. **MB**

**THE REPLACEMENTS: All Shook Down. Sire 7599-26298.** Admittedly lapsed rock 'n' roll with lots of rough edges, but spiced by wooden drumming. That aside, the songs, all written by Paul Westerberg, are often ingenious, with some wonderful guitar breaks, and the title track is very clever. The sound is human and humorous, the lyrics always worth checking. Someone kill the drummer. **AB**

**RAFA RUSSO: A Petrified Fear. Conspiracy CPCY 93.** Distribution: Nightshift. "I've got no reasons, no leit motifs," admits Spanish novelist Russo on this, his debut album. And, indeed, he sounds tired and emotional. Of course, there's nothing wrong with pessimism and despair, but without the wishfulness of Morrissey, or the dry, sallow humour of Leonard Cohen the record is precious and lifeless. There's some lovely playing, especially the trumpet on the title track, but Russo needs toughening up. Sardonic chuckle required. **AB**

**KILLDOZER: For Ladies Only Touch & Co. T&CIP 39.** Previously released in 1987 as a five single, coloured vinyl package at a high price, the standard format should see it being Killdozer's biggest yet. It features eight of the guys' fave songs, from Presley's Burnin' Love to Conway Twain's You've Never Been This Far Before, with the heaviest treatment retained for Cover's ten's American Pie. **PC**

**LED ZEPPELIN: Led Zeppelin. Atlantic/East West. 756782-144.** Two weeks after the excellent triple compilation album comes this stonk stomp album. Aimed primarily at staunch Zeppelin fans, this one covers the group's career in detail with four rare/unreleased tracks. They include two BBC sessions of their other material — Travelling Riverside Blues (The Lemon Song) and White Summer (Black Mountain Side). There is also a new live side Hey! Hey! Hey! Can I Do along with a special mix of Moby Dick/Bonzo's Montreux. But what makes this set particularly good is the imaginative running of simply the 55 tracks. Instead of simply running chronologically, they are linked in terms of mood. Therefore, you'll find The Rain Song alongside Stairway to Heaven and Atlantic, one next to Going to California. This helps the listener to appreciate the variety of styles that Zeppelin covered in the space of their 10 albums and the diversity of their talents. A must for any serious music fan's record collection. **NR**

**SOUTHERN VIBE, Morris Aston, Adam Blake, Kirk Burns, Leo Finlay, Duncan Holland, and Martin and Nick Robinson.**



20	9	<b>BOA DRAG</b> CD Morrissy His Master's Voice CD P-3786	His Master's Voice CD P-3786
21	31	<b>LOOK SHARPI!</b> CD Roxette EMI EMC 3557	EMI EMC 3557
22	24	<b>THE BEST OF BEN E. KING &amp; THE DRIFTERS</b> CD The Drifters Telstar STAR2373	Telstar STAR2373
23	12	<b>ENLIGHTENMENT</b> CD Van Morrison Polygram 8471001	Polygram 8471001
24	45	<b>I DO NOT WANT WHAT I HAVEN'T GOT *</b> CD Sheena O'Connor Ealing/Phonogram CHEN 14	Ealing/Phonogram CHEN 14
25	22	<b>SYNTHESIZER GREATEST</b> CD Starline Avala AFG 3381 01	Avala AFG 3381 01
26	19	<b>FOREIGN AFFAIR *****</b> CD Tina Turner Capitol ESTU2103	Capitol ESTU2103
27	21	<b>BOOMANIA</b> CD Bobby Boro Rhythm King LEFTLP 12	Rhythm King LEFTLP 12
28	<b>NEW</b>	<b>GRAINS OF SAND</b> CD The Mission Mercury/Phonogram 8469371	Mercury/Phonogram 8469371
29	28	<b>THE VERY BEST</b> CD Electric Light Orchestra Telstar STAR2370	Telstar STAR2370
30	23	<b>... BUT SERIOUSLY *****</b> CD Phil Collins Virgin V 2803	Virgin V 2803
31	<b>NEW</b>	<b>EN-TACT</b> CD The Shamen One Little Indian TR-P-22	One Little Indian TR-P-22
32	20	<b>ANAM</b> CD Clarnaud RCA PL 74182	RCA PL 74182
33	<b>NEW</b>	<b>CURE FOR SANITY</b> CD Pop Will Eat Itself RCA PL 74828	RCA PL 74828
34	39	<b>RYTHM NATION '84</b> * CD Janet Jackson A&M A&A 392C	A&M A&A 392C
35	17	<b>BACKSTAGE - THE GREATEST HITS AND MORE</b> CD Genesis Polygram/Phonogram 8471191	Polygram/Phonogram 8471191
36	27	<b>WE ARE IN LOVE</b> CD Hairy Chick/J-F CBS 4667361	CBS 4667361
37	18	<b>NO PRAYER FOR THE DYING</b> CD Iron Maiden EMI EMD 1017	EMI EMD 1017
38	11	<b>NOWHERE</b> CD Ride Creation CRELP 974	Creation CRELP 974
39	30	<b>OOH LAS VEGAS</b> CD Deacon Blue CBS 4672421	CBS 4672421
40	29	<b>STEP BY STEP *</b> CD New Kids On The Block CBS 466661	CBS 466661

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and BBC based on a minimum sample of 500  
listeners per station. All figures are in CD  
sales and CD sales. \* Produced in co-  
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**THE ORIGINAL**

**TOP 20 COMPILATIONS**

1	1	<b>MISSING YOU - AN ...</b> CD Various EMI EMVJ 53	EMI EMVJ 53
2	2	<b>THAT LOVING FEELING VOL 3</b> CD Various Dino DINTV 11	Dino DINTV 11
3	<b>NEW</b>	<b>SMASH HITS 1990</b> CD Various Dower/Chrisna ADO 18	Dower/Chrisna ADO 18
4	3	<b>DEEP HEAT 8 - THE HAND OF FATE</b> CD Various Telstar STAR2447	Telstar STAR2447
5	17	<b>GREATEST LOVE 4</b> CD Various Telstar STAR 2400	Telstar STAR 2400
6	<b>NEW</b>	<b>RED, HOT AND BLUE</b> CD Various Chrisna/CHI 1799	Chrisna/CHI 1799
7	7	<b>TOP GUN (OST) *</b> CD Various CBS 370296	CBS 370296
8	4	<b>JUST THE TWO OF US **</b> CD Various Epic WOCDO 11	Epic WOCDO 11
9	6	<b>DAYS OF THUNDER (OST) </b> CD Various Epic 4671581	Epic 4671581
10	9	<b>THE FINAL COUNTDOWN - BEST OF SOFT METAL</b> CD Various Telstar STAR2431	Telstar STAR2431
11	5	<b>SOUL DECADE: THE SIXTIES</b> CD Various Mercury/Salsic 12 74816	Mercury/Salsic 12 74816
12	<b>NEW</b>	<b>RAVE</b> CD Various Telstar STAR2453	Telstar STAR2453
13	<b>NEW</b>	<b>HAPPY DAZE... VOLUME 1</b> CD Various Island LUTV 1	Island LUTV 1
14	4	<b>ESSENTIAL CLASSICS</b> CD Various Deutsche Grammophon 4315411	Deutsche Grammophon 4315411
15	16	<b>GHOST</b> CD Original Soundtrack Mina A 80	Mina A 80
16	<b>NEW</b>	<b>FREEDOM 2 - THE ULTIMATE RAVE</b> CD Various Tra 88RTV 4	Tra 88RTV 4
17	13	<b>PRETTY WOMAN (OST) *</b> CD Various EMI USA MTL 1032	EMI USA MTL 1032
18	15	<b>DIRTY DANCING (OST) *****</b> CD Various RCA BL 65408	RCA BL 65408
19	12	<b>SLAMMIN' </b> CD Various A&M SLAMM 1	A&M SLAMM 1
20	14	<b>MEGABASS </b> CD Various Telstar STAR2425	Telstar STAR2425

55	<b>NEW</b>	<b>KOOL-AID</b> CD Big Audio DYNATHINK II CBS 4674661	CBS 4674661
56	51	<b>HOME </b> CD Hothouse Flowers London 8281 9711	London 8281 9711
57	38	<b>WILSON PHILLIPS </b> CD Wilson Phillips SBR SMKCD 5	SBR SMKCD 5
58	41	<b>PUMP UP THE JAM *</b> CD Technontronic Sweeney/SYRPL 1	Sweeney/SYRPL 1
59	56	<b>LABOUR OF LOVE II **</b> CD UB40 Dermal/Virgin LDPSP 14	Dermal/Virgin LDPSP 14
60	<b>NEW</b>	<b>LOVE SONGS</b> CD Maurice Gibb Telstar STAR 2427	Telstar STAR 2427
61	54	<b>THE LAs</b> CD The LAs Gor Discs 82832021	Gor Discs 82832021
62	44	<b>CHANGE OF SEASON</b> CD Dorothy Hill/Chim Chim Arista 210548	Arista 210548
63	57	<b>ONLY YESTERDAY **</b> CD Gardeners A&M A&A 1990	A&M A&A 1990
64	63	<b>WELCOME TO THE BEAUTIFUL SOUTH *</b> CD The Beautiful South Gor Discs AGOPL 16	Gor Discs AGOPL 16
65	<b>RE</b>	<b>RUNAWAY HORSES *</b> CD Bernita Cansile Virgin V2269	Virgin V2269
66	65	<b>VIOLATOR </b> CD Depeche Mode M&M STUMM 64	M&M STUMM 64
67	82	<b>ROOM TO ROAM </b> CD The Waitresses Egmont/Chrisna/CHEN 16	Egmont/Chrisna/CHEN 16
68	<b>NEW</b>	<b>BALLADS</b> CD Roy Orbison Telstar STAR2441	Telstar STAR2441
69	49	<b>DOWN TO EARTH</b> CD Mo'Nique Love Columbia/Chrisna/CTLP P 14	Columbia/Chrisna/CTLP P 14
70	<b>RE</b>	<b>BETWEEN THE LINES *</b> CD Jason Donovan PWL LP 14	PWL LP 14
71	66	<b>VIVALDI FOUR SEASONS *</b> CD Nigel Kennedy/ECO EMI NMG 2	EMI NMG 2
72	80	<b>HEART OF STONE *</b> CD Cher Geffen WX 852	Geffen WX 852
73	<b>RE</b>	<b>SUPPERY WHEN WET **</b> CD Born Jovi Vengor/Phonogram VERN 38	Vengor/Phonogram VERN 38
74	43	<b>IN THE BLOOD</b> CD Londolabel Avala ZL 74810	Avala ZL 74810
75	47	<b>ELECTRICAL MEMORIES</b> CD Electric 101 Mercury/Phonogram 8429651	Mercury/Phonogram 8429651

\*\*\* = TRIPLE PLATINUM \*\* = DOUBLE PLATINUM \* = PLATINUM  
 (200,000 units) (400,000 units) (500,000 units)  
 ● = GOLD (100,000 units) ○ = SILVER (50,000 units) **NEW** NEW ENTRY **RE** RE-ENTRY  
 CD: Released on Compact Disc

P 75

TOP 75 ARTISTS ALBUMS



FREE MASTERFILE YEARBOOK WORTH £50 WHEN YOU TAKE OUT A SUBSCRIPTION TO MASTERFILE...

ARTISTS A-Z

- 1 THE RHYTHM OF THE SAINTS
2 BEHAVIOUR
3 ROCKING ALL OVER THE YEARS
4 IN CONCERT \*\*
5 CORNERSHOP'S 1970-1970
6 NEW KIDS ON THE BLOCK
7 LISTEN WITHOUT PREJUDICE VOL 1
8 REFLECTION
9 TRIP ON THIS - REMIXES
10 REMASTERS
11 VISION THING
12 EAST OF THE SUN, WEST OF THE MOON
13 SOUL PROVIDER
14 SOME FRIENDLY
15 LLOYD WEBER: THE PLAYERS
16 RECYCLER
17 SLEEPING WITH THE PAST \*\*
18 X NIXS (Chris Thomas)
19 PLEASE KAMMER-DON'T HURT 'EM
20 BONA DRAG
21 LOOK SHARP
22 THE BEST OF BEN E. KING & THE DRIFTERS
23 ENLIGHTENMENT
24 I DO NOT WANT WHAT HAVEN'T GOT
25 SYNTHESIZER FOREVER
26 FOREIGN AFFAIR \*\*\*\*
27 T. BOOMAN
28 GRAINS OF SAND
29 THE VERY BEST
30 IN-FACT
31 ANAM
32 CURE FOR SANITY
33 RHYTHM NATION 1814
34 BACKSTAGE - THE GREATEST HITS AND MORE
35 WE ARE IN LOVE
36 NO PRAYER FOR THE DYING
37 MISSING YOU - AN ALBUM OF LOVE
38 THAT LOVING FEELING VOL 3
39 SMASH HITS 1990
40 DEEP HEATS - THE HAND OF FATE
41 GREATEST LOVE 4
42 RED, HOT AND BLUE
43 TOP GUN (OST)
44 JUST THE TWO OF US \*\*
45 DAYS OF THUNDER (OST)
46 THE FINAL COUNTDOWN - BEST OF

- 38 NOWHERE
39 OOH LAS VEGAS
40 STEP BY STEP
41 DOCTOR ADAMSKI'S MUSICAL PHARMACY
42 SYNTHESIZER 2
43 CONTRIBUTION
44 THE ESSENTIAL PAVAROTTI \*\*
45 SLAVES AND MASTERS
46 THE RAZORS EDGE
47 UK BLAK
48 LOVEGOD
49 THE BEST OF MATT BIANCO
50 MARIAN CAREY
51 JORDAN: THE COMEBACK
52 HELL'S BROTHER
53 WORLD CLIQUE
54 KLAZE OF GLORY/YOUNG GUNS II
55 HOME
56 WILSON PHILLIPS
57 PUMP UP THE JAM \*\*
58 LABOUR OF LOVE II
59 LOVE GONES
60 THE L.S.'S
61 CHANGE OF SEASON
62 ANY YESTERDAY \*\*
63 WELCOME TO THE BEAUTIFUL SOUTH
64 RUNAWAY MEMORIES
65 VIOLATOR
66 ROOM TO BREATHE
67 BALLADS
68 DOWN TO EARTH
69 BETWEEN THE LINES +
70 VIVALDI FOUR SEASONS
71 NIGHT KENNEDY (OST)
72 HEART OF STONE
73 SLEEPER WHEN WET \*\*
74 IN THE BLOOD
75 SOUL DECAY: THE SIXTIES
76 RAVE
77 HAPPY DAZE... VOLUME 1
78 ESSENTIAL CLASSICS
79 GHOST
80 FREEDOM 2 - THE ULTIMATE RAVE
81 PRETTY WOMAN (OST)
82 DIRTY DANCING (OST)
83 SLAMMIN'
84 MEGABASS

(WEEK 43)
Artist's position in last week's chart
KEY TO CHART
TITLE
ARTIST
Label
LP No. (Distributor)
C. Catalogue No. (Company)
Includes split sales where over 50% LP
Includes LP sales where over 50% LP
Any multiple of this level can be certified to provide for double platinum \*\* or triple platinum \*\*\*
\*\*\* = GOLD / 100,000 units
\*\* = SILVER / 50,000 units
LP records are only eligible for combined unit sales of LPs
Reports with a dealer price of £2.79 or below are believed to have the same quantity ordered above to estimate

McHammer
Crested 1st 2, 3, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

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17 PRETTY WOMAN (OST)
18 DIRTY DANCING (OST)
19 SLAMMIN'
20 MEGABASS

## SELL THROUGH VIDEO

Description (tracks) Timing/ Dealer Price			
1	3	LADY AND THE TRAMP Children's Cartoons/1hr 13min/£9.04	Walt Disney D205822
2	NEW	BATMAN Action/2hr 1min/£6.95	Warner Home Video RES 12003
3	4	PAVAR/DOMIN/CARRER: In Concert Music/1hr 26min/£10.43	PMW/Chan 5 CV11122
4	3	TWINS Comedy/1hr 42min/£6.95	CIC VHR 1365
5	2	HERO TURTLES... The Punk Frogs Children's Cartoons/43min/£6.95	Abbey Home Ent. 99023
6	5	NEW KIDS ON THE BLOCK: Step By Step Music/55min/£6.95	CMV 49869 2
7	4	COCKTAIL Drama/1hr 39min/£6.95	Touchstone D40602
8	NEW	A FISH CALLED WANDA Comedy/1hr 43min/£6.95	MGW/UA SMV 11247
9	8	DE HARD Action/2hr 56min/£9.04	CBS/Fox 1666 50
10	7	HERO TURTLES... The Technodrome Children's Cartoons/43min/£6.95	Abbey Home Ent. 99042
11	9	MARY POPPINS Musical/2hr 74min/£9.04	Walt Disney D200232
12	NEW	WILLOW Fantasy/2hr 1min/£6.95	RCA/Columbia CWR 21549
13	12	LAND BEFORE TIME Children's Cartoons/1hr 48min/£6.95	CIC VHR 1385
14	10	HERO TURTLES... It All Began Children's Cartoons/50min/£6.95	Abbey Home Ent. 99032
15	NEW	TEQUILA SUNRISE Drama/1hr 40min/£6.95	Warner Home Video RES 11821
16	20	DIRTY DANCING Drama/1hr 40min/£6.95	Vestron VA 15223
17	18	STATUS QUO: Rocking All Over... Musical/1hr 25min/£9.04	PMW/Channel 5 CFM 2644
18	13	BLACK ADDER GOES FORTH: Captain Cook... Comedy/1hr 27min/£6.95	BBC BBCV 4349
19	NEW	THE BFG Children's/1hr 28min/£6.49	Themes TV 8106
20	11	BLACK ADDER GOES FORTH: Private Plane... Comedy/1hr 27min/£6.95	BBC BBCV 4350

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## Now TV ads ape pop promos

by Martin Talbot

THE INFLUENCE of pop videos on TV commercials has been highlighted by the new ad for Alpen.

The commercial for the muesli brand combines The Beloved's single Sun Rising with the distinctive sepia tint and grainy slow motion style of the track's original promo.

It is believed to be the first time a contemporary music track has been coupled with its video look for a TV advertising campaign.

But production company Helen Langridge Associates insist that the similarity is unintentional.

Advertising agency D'Arcy, Masius, Benton & Bowles first went to HLA wanting to use the Black single It's A Wonderful Life together with the look from its original video, says MD Helen Langridge.

But when they couldn't get permission to use the track they decided to use the same video style — directed by Gerard De Thome — backed with The Beloved's Sun Rising, she explains.

Langridge says: "Advertising agencies are always looking for inspiration and the visuals of music video are a perfect breeding ground for that."

DMB&B's account board director James Hindhough says that the Beloved track was used to create the right mood for the commercial, but that there was no intention to



ALPEN'S MUESLI campaign: 'inspired by' The Beloved?

copy the video.

"It's part of being in advertising to be aware of what you can draw on at the time," he adds.

But Nigel Grierson, who directed the original Beloved video, says: "The ad is obviously inspired by my work."

"It annoys me, but there's not really anything I can do about it." While the original £35,000 video earned him about £3,500, Grierson could have expected to be paid around £20,000 out of an estimated £200,000 budget for directing DMB&B's Alpen commercial.

The Beloved themselves are also sure their original video inspired the commercial. Vocalist Jon Marsh says:

"When I first saw the ad I sat and thought, 'That's our video.'"

## Big sales predicted for Pretty Woman

BUENA VISTA is predicting boldly that its next feature film release will become the UK's best selling video.

The company is releasing video *Pretty Woman* straight onto the sell through market on December 1 with a £12.99 retail price.

Theatricaly the film has grossed \$315m worldwide, including £12m in the UK, and BVH's general manager Phil Jackson describes it as "one of the most eagerly anticipated video releases."

*Pretty Woman's* simultaneous release on rental and sell through follows a strategy initiated by WHV with *Rain Man* last Christmas.

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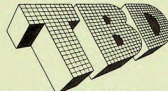
# TOP 30 MUSIC VIDEOS

3 wks	2 wks	Last wk	This wk	(Description) (Tracks) Time(s)/Dealer price	
1	1	1	<b>1</b>	PAVAROTTI/DOMINGO/CARRERAS Live (14 tracks)/1hr 26min/£10.43	PMV/Channel 5 CFV 11122
2	2	2	<b>2</b>	NEW KIDS ON THE BLOCK: Step By Step Compilation (13 tracks)/56min/£6.95	CMV 49869
-	-	3	<b>3</b>	STATUS QUO: Rocking Over The Years Compilation/1hr 25min/£9.04	PMV/Channel 5 CFM 2844
-	-	-	<b>4</b>	JASON DONOVAN: The Videos 2 Compilation (4 tracks)/30min/£6.95	PWL VHF 14
-	-	-	<b>5</b>	THE CORRIES: Flower of Scotland Compilation/1hr/£6.95	BBC BBCV 4409
12	7	13	<b>6</b>	LUCIANO PAVAROTTI Live/1hr 17min/£3.47	Music Club/Video Col MC 2003
9	9	12	<b>7</b>	NEW KIDS ON THE BLOCK: Hangin' Tough Live/50min/£6.95	CMV 49030
6	10	8	<b>8</b>	TINA TURNER: Foreign Affair Compilation (5 tracks)/23min/£6.25	PMI MVL 99 0087.3
3	4	5	<b>9</b>	DEACON BLUE: The Big Picture - Live Live/1hr/£6.95	49833 2 CMV
8	13	11	<b>10</b>	PHIL COLLINS: Singles Collection Compilation (14 tracks)/55min/£6.95	Virgin VD 594
-	3	4	<b>11</b>	ELVIS PRESLEY: Great Performances 1 Live/52min/£6.95	Touchstone D610322
-	-	-	<b>12</b>	BELINDA CARLISLE: Runaway Live Live/1hr/£6.95	Castle Music Picture CMP 6004
7	8	6	<b>13</b>	ERASURE: Wild! Live (23 tracks)/1hr 30min/£6.95	BMG 790 407
-	6	9	<b>14</b>	ELVIS PRESLEY: Great Performances 2 Live/54min/£6.95	Touchstone D610332
20	-	21	<b>15</b>	QUEEN: We Will Rock You Live (21 tracks)/1hr 30min/£3.47	Music Club/Video Col MC 2032

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4	5	10	<b>16</b>	ROGER WATERS: The Wall - Live Live (26 tracks)/2hr/£6.95	PMV/Channel 5 CFM 2648
19	-	-	<b>17</b>	KYLIE MINOGUE: On The Go...Live Live/56min/£6.95	Video Collection VC 4093
14	15	18	<b>18</b>	PINK FLOYD: The Wall Compilation/1hr 35min/£6.95	PMV/Channel 5 CFV 08762
21	26	16	<b>19</b>	THE CARPENTERS: Only Yesterday Compilation (16 tracks)/55min/£6.95	A&W/Channel 5 AMW 847
11	14	20	<b>20</b>	CHRIS DEBURGH: High On Emotion Live (16 tracks)/1hr 20min/£6.95	A&W/Channel 5 AMW 871
18	17	28	<b>21</b>	TINA TURNER: Break Every Rule Compilation (13 tracks)/1hr/£4.17	BPI MVA 003
10	11	17	<b>22</b>	FAITH NO MORE: Live At Brixton Live/1hr 6min/£6.95	PMV/Channel 5 0825343
-	-	-	<b>23</b>	SHAKIN' STEVENS: Rock 'n' Roll 1 Compilation/1hr/£6.95	Telstar TEL 1021
-	-	-	<b>24</b>	CLIFF RICHARD: Private Collection Compilation (16 tracks)/54min/£6.50	PMI MVPCR 1
28	16	-	<b>25</b>	CLIFF RICHARD & THE SHADOWS: Thank... Live/53min/£3.47	Music Club/Video Col MC 2012
17	28	-	<b>26</b>	UB40: Labour Of Love II Compilation (14 tracks)/1hr/£6.95	Virgin VD 647
-	22	24	<b>27</b>	NOW DANCE 902 Compilation/1hr/£6.95	Virgin/PMI/PMV MVN 005
-	24	-	<b>28</b>	JASON DONOVAN: Jason The Videos Compilation (4 tracks)/1hr 9min/£6.25	PWL VHF 7
24	-	-	<b>29</b>	LUCIANO PAVAROTTI: Essential... Live/1hr/£6.95	PMV/Channel 5 CFV 00022
-	21	20	<b>30</b>	TINA TURNER: Private Dancer Compilation/1hr/£3.47	Music Club/Video Col MC 2025

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**ODIPUS' REVE**  
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**COLOR ME LAIR: THE WEIRD WORLD OF GEORGE KATZBAR**  
Directed by George Kuchar

**PLUVIUM**  
Directed by Jacques Eco

**MON ONCLE**  
Directed by Jacques Eco

**THE INVADER**  
Directed by Roger Corman

**BREAK MOMENTS**  
Directed by Mike Leigh

**JOUR DE FÊTE**  
Directed by Jacques Eco

**ORPHEE**  
Directed by Jean Cocteau

**PETER GREENAWAY THE EARLY WORKS**  
Directed by Peter Greenaway

**OBSESSION**  
Directed by Luciano Pavarotti

**THE HORSE FELLOW**  
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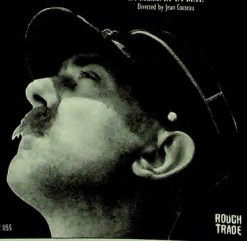
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DEPECHE MODE: Cool dudes through Corbin's lens

## Anton Corbijn: success in a different mode

by Selina Webb

**A**NTON CORBIJN'S list of photo credits reads like a roll call of the rock hall of fame. David Bowie, U2, Bryan Ferry and Morrissey are among the artists the Dutchman has portrayed since he moved to the UK in 1979. Now he is equally established as a promo director, thanks largely to his work with one band.

It is unclear if Corbijn has forged a false image for Depeche Mode, or whether he has merely succeeded in bringing out in them four notoriously unassuming musicians. Either way, in Corbijn's promos, Depeche Mode are cool dudes.

"I was not so keen on making videos for them when they first approached me," Corbijn admits. "I thought they looked terrible."

That was 1986, and Corbijn has now changed his view of Mute's flagship artists. He photographs them, art directs their record sleeves, T-shirts, tour books and makes visuals for projection at their live performances. "I like to think I have had something to do with changing their image," he says.

BMG is currently marketing and distributing Strange Too, Corbijn's second longform for the band. It includes the promos for six tracks from their Violator LP, linked with eerie footage of the group watching the clips at a drive-in cinema. Filmed in Spain, Portugal, Switzerland and the US, all the promos are shot in Corbijn's trademark to mimic his photographic style.

"I use it because of its character. What I save on crew costs I make up by filming more days with a lot of cost between £40,000 and £60,000."

Viewing promo directing as an opportunity to develop surreal ideas rather than a career — "I still think of myself as a photographer," he says — Corbijn claims he turns down 80 per cent of the video jobs

he is offered. The music has to be strong enough to tempt him away from his West London photographic studio and a new book of pictures.

Most approaches come directly from bands, many of whom he has photographed. Corbijn is relaxed, as he now refuses to play the corporate commissioning game.

"I have to work with people who trust me," he says. "I can understand why Dave (Gahan) was excited when I told him my idea to enjoy The Silence — 'a king carrying a deckchair over a mountain' — but he trusted me to try it."

Corbijn's reluctance to write treatments stems from an incident surrounding his video for Echo And The Bunnymen's Seven Seas. When WEA saw the script — which hinged on the line "bond get pushed on stage dressed as fish" — they pulled the budget a day before filming.

"The Bunnymen came up with the money, but when Warners saw the video they said it was the best they had seen all year and gave the money back."

Since being persuaded to make his first video in 1984, Corbijn has completed clips for David Sylvian, Propaganda and Joni Mitchell, besides Depeche Mode. Since then, his style reflects that of his photographic work. It is surprising to discover that Corbijn initially found the transition difficult. "They are completely different disciplines," he says.

But by putting Mute in the enviable position of having just one part of call for all of its Depeche Mode visuals, Corbijn acknowledges that his sweep of talent is useful for reinforcing a band's image. "If the sleeves, the video, the photographs are tied together, it helps," he says. "Particularly for a band building a long-term career."

The trend towards compact music packaging has dampened his enthusiasm, however. "It pushes you into producing very clear images that can be produced big or small," he says. "Sergeant Pepper would never be released now in the same sleeve."



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# PHIL COLLINS

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# Lyrita ends five-year silence

by Nicolas Soames  
LYRITA, the UK label which disappeared during the change-over to compact disc, is back in the market place, says its distributor, Conifer Records.

its founder and mentor, sold off the remaining LP stocks.  
"We have a stockpile of new recordings awaiting release — there are around eight still to come — and only when we have caught up with ourselves will we be able to turn more of our attention to the

back catalogue," says Lliter.  
Of the first six CD releases, only one — Malcolm Arnold's Collection Of Dances plus other works (SRCD 201) — is taken from back catalogue.

The rest are new. Next year is Malcolm Arnold's seventieth birthday, and Lyrita marks it with the premiere recording of Symphony No 4 with the LPO conducted by the composer (SRCD 200).

There are also the first recordings of Rubbra's Symphonies Nos 3 and 4 (SRCD 202) coupled with the Overture Resurgam and A Tribute.

Two Symphonies, Nos 2 and 3, by the Scottish composer William Wordsworth are played by the LPO and conducted by Nicholas Braithwaite (SRCD 207) in a recording subsidised by the Scottish Arts Council.

But he has also turned to the past for premieres — and brings to the recording catalogue William Sterndale Bennett's Piano Concertos Nos 2 and 5 played by Malcolm Binns with the Philharmonia under Braithwaite (SRCD 207).

Lliter reveals that he has also ac-

quired some British Council recordings originally issued by other companies, but unavailable for some time. Some of these will be issued next year, including Tippett's A Midsummer Marriage which originally appeared on Philips.

The return of Lyrita will be welcomed by many dealers and consumers. Started in 1959, it carried along the torch for British music for many years — especially orchestral tonal music of a time when the tide was turning towards more avant-garde sounds.

Among its back catalogue recordings, which many collectors will be eagerly awaiting, are many discs by Sir Adrian Boult (Elgar, including the two symphonies, Holst, Bax, including the three main tone poems, and John Ireland).

Equally important are the series of composer/conductor recordings, featuring William Walton, Lennox Berkeley, Malcolm Williamson, and William Alwyn.

But customers will be disappointed to find that there are unlikely to be more than four reissues during 1991 because of the demands made by the new recordings.

## TOP 20 FULL-PRICE

### Classical

1	1	IVALDI FOUR SEASONS	EMI
		Nigel Kennedy/ECO	NIGE2/TCN9E2
2	2	MEYERHOLZ/BRUCH/SCHUBERT	HMV
		Leonard Kennedy/Jeffrey Tate/ECO	EL7496631/EL7496634 [E]
3	3	BERNSTEIN IN BERLIN: BEETHOVEN...	Deutsche Grammophon
		Leonard Bernstein	4298611/4298614 [F]
4	4	ELGAR CELLO CONCERTO/SEA PICTURES	EMI
		Barbierelli/LSO/Baker/Du Pre	ASD655/TCASD655 [E]
5	5	ELGAR CELLO CONCERTO/ENIGMA...	CBS Masterworks
		D Barenboim/PDO/J Du Pre	CB576529/4076529 [C]
6	6	HOLST THE PLANETS	Deutsche Grammophon
		Herbert Von Karajan/BPO	2532019/3302019 [F]
7	10	VAUGHAN WILLIAMS SERENADE TO MUSIC	Hyperion
		Matthew Best/ECO	CD4 66420/KA 66420 [P]
8	16	ESSENTIAL HIGHLIGHTS OF SWAN LAKE	Royal Opera House
		Mark Ermiler/ROHO	ROHLP001/ROHMCD01 [CON]
9	17	VAUGHAN WILLIAMS SEA SYMPHONY	EMI
		Bernard Haitink/LPO	CDCT499112/EL7499114 [E]
10	11	ALBINONI ADAGIO/PACHELBEL CANON	Deutsche Grammophon
		Herbert Von Karajan/BPO	4133091/4133094 [F]
11	8	SIBELIUS SYMPHONY NO. 5/VIOLIN CONCERTO	HMV Reflexe
		Nigel Kennedy/Simon Rattle/CBSO	EL479171/EL479174 [E]
12	12	ELGAR CELLO CONCERTO	Philips
		Menahem PPO/Webster	4163541/4163544 [E]
13	13	PUCCHINI MADAME BUTTERFLY HIGHLIGHTS	Decca Opera Gala
		Herbert Von Karajan/VPO	4212472 [F]
14	14	ESSENTIAL HIGHLIGHTS THE NUTCRACKER	Royal Opera House
		Mark Ermiler/ROHO	ROHLP002/ROHMCD02 [CON]
15	15	A VENETIAN CORPORATION 1595	Virgin Classics
		Gabriel Consort & Players	VC7911102/VC7911104 [F]
16	15	BIZET CARMEN HIGHLIGHTS	Philips
		Jessye Norman/Seip Ozawa/OND	4260401/4260404 [E]
17	20	PACHELBEL/ALBINONI/BACH/PURCELL	Deutsche Grammophon
		Orpheus Chamber Orchestra	4293902/4293904 [F]
18	19	SMETANA MA VLAST	Virgin Classics
		Liber Pesek/RLPO	VC7911102/VC7911104 [F]
19	19	IVALDI FOUR SEASONS	L'Oiseau Lyre
		Hogwood/Academy of Ancient Music	4101261/4101264 [F]
20	18	BEETHOVEN SYMPHONY NO. 5	Deutsche Grammophon
		Herbert Von Karajan/BPO	4133932 [F]

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## RPO label signs to Pickwick

RPO RECORDS, the recording wing of the Royal Philharmonic Orchestra has signed a new contract with Pickwick covering worldwide distribution rights with the exception of the US and Japan.

"This has grown from an association which began with two recordings involving the RPO, Opera Spectacular and Maria Ewing's From This Moment On," explains Walter Wajda, product director, Pickwick.

The Ewing disc, released this month on Pickwick's IMP Masters, offers a selection of songs from Cole Porter and George Gershwin (MCD 18). Opera Spectacular was also released on the full-price IMP Masters and reflects Pickwick's intention of broadening its classical base.

Two other additions to the IMP Masters series this month are Debussy's Piano Works Volume 2 played by Martino Tirimo (SRCD 16), and French Music for String Quartet played by the New World

String Quartet (MCD 17).

There are also new releases on IMP Collectors, with recordings taken from the PolyGram back catalogue. There are four opera highlights, titles including Karl Bohm's recordings of Don Giovanni (IMPX 9023), and Puccini's La Bohème with Scotto, Paggi and Gobbi (IMPX 9024).

Among the new recordings on the established IMP Classics series is Schumann's Symphonies Nos 2/4 with the English Sinfonia conducted by Oliver Gilmour (PCD 942) and Mahler's Symphony No 1 with the LSO under Yondani Butt (PCD 941). Especially notable is Schubert's Symphony No 9 with the English Sinfonia under Sir Charles Groves (PCD 943).

This recording, sponsored by the Norwegian Union, won a Business Sponsorship Incentive Scheme Award for the Orchestra, and the company is to extend its sponsorship to a further four CDs, covering all Schubert's symphonies.

## BRIEFS

● THE GABRIELI Consort and Players conducted by Paul McCreesh is looking for a new label to release the follow-up to the Gramophone Early Music Award winner A Venetian Coronation, on Virgin Classics.

Virgin turned down the second programme, Vespers Of 1643 From St Mark's Venice, with music by Cavalli, Grandi and Monteverdi. But the Gabrieli and sponsor, Technics, has gone ahead with the recording in the belief that a label will come forward to re-release it.

Further details from Nick Morrison: 081-771 7974.

● SONY CLASSICAL is launching an early music label. Called Vivoriv, it is to present recordings of the pre-Romantic period on authentic instruments.

There are eight titles in the first release, including Bach's works for Lute played by Lutz Kirchhof (ST/5/2K 45858), Bach's Madras, Kammerchor and Barockorchester Stuttgart, Fieder Bernius (ST/5K 45859) and Brumel's Missa for 12 parts. It ecce terrologos, performed by the Huelgas Ensemble (ST/5K 45348).

## CROSSOVER CLASSICS

1	1	IMP COLLECTOR	Decca
		Fourtenth/Organic/Carmen	4434331/4434334 [F]
2	2	ESSENTIAL CLASSICS	Deutsche Grammophon
		Violino	4135141/4135144 [E]
3	2	THE ESSENTIAL PAVAROTTI	Decca
		Luciano Pavarotti	4302101/4302104 [F]
4	4	LLOYD WEBBER PLAYS LLOYD WEBBER	Phon
		Jillor Lloyd Webber/HMC	4229112/4229114 [F]
5	3	THE CLASSIC EXPERIENCE II	DM
		Violino	EM7050/7050/7050 [E]
6	4	THE CLASSIC EXPERIENCE I	DM
		Violino	EM7045/7045/7045 [E]
7	6	CLASSICS BY MOONLIGHT	Phon
		James Lee	8437181/8437184 [F]
8	5	A NIGHT AT THE OPERA	Norvic
		Opera	33M414/43M414/43M414 [E]
9	3	GREAT LOVE SONGS	DM
		Phon	EM8431/8431/8431 [E]
10	10	TUOTO PAVAROTTI	Decca
		Luciano Pavarotti	4258311/4258314 [F]

## MUSIC WEEK



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**The recent collapse of the Parkfield Group provided an object lesson in the dangers faced by distributors — no matter how large. Mark Jenkins investigates the current state of the wholesale market**

**T**HE LAST couple of years have not been happy ones for music distribution. Many small labels were just reeling from the collapse of PKT when the Parkfield Group folded, taking with it Sola Sound. Parkfield's demise provided an object lesson in the dangers faced by the wholesalers — although labels and retailers will claim they face equally daunting problems.

Happy, most of the labels made homeless in the Parkfield closure are now re-settled elsewhere — Henderson, for instance, is now at BMG, with sales and marketing handled by Castle, which already has major titles such as Viva Mandelal and the Prince's Trust 1989 Rock Gola to handle. Rough Trade's launch as a national distributor in its own right should have given a boost to many indie labels, yet there have been defections.

Sleeping Bag's move to Spartan generated threats of legal action from Rough Trade, which label manager Mervyn Lynn now ex-

pects to "fade away". However, it is too early to tell how effective their move has been. "Sleeping Bag hasn't released any singles through Spartan yet," says Lynn, "but we have done a rap compilation album. The core audience for rap in the UK is small, and the sales through Spartan were as expected, or slightly more, but we have a Todd Terry and other singles coming up in the next couple of months which will give a better indication."

"The problem was that dance labels like Sleeping Bag don't need attention all the time, because it's not all the time that we have cross-over product. But when we do have something, we expect to get the attention we deserve!"

Rachel O'Neill of Gee Street says its business has been moved from Rough Trade to Big Wave via BMG. "So we're still with an independent distributor in a sense." The roster for the label, headed by managing director John Baker, includes Richie Rich, Queen Latifah,

Outlaw Posse and Stereo MC's.

However, Rough Trade has also been adding labels, including Communique, Trojan (Receiver, Clay and Manic Ears), Timeless and Fire Records, including — the Paperhouse and Roughneck labels. But it does seem that labels are more prone to change distributors these days — and this applies as much to the top as to the bottom of the market, with Geffen due to leave WEA this year.

However, majors such as BMG and EMI still seem enthusiastic about third-party distribution deals. BMG's distribution director, John Henderson, speaking from the company's West Bromwich centre, explains what influences the decision to distribute certain product. "The question recently has been how they would fit in with our existing arrangements without detracting from our level of service."

"Kivals such as WEA seem to have made a deliberate decision not to do third-party deals so their own labels, such as Warner, Elektra and Asylum, get full attention. But we've found we can deal successfully with third parties."

"Over the last two years I've encouraged the growth of Total, through Telstar, and Castle Soles &

Marketing. Both of these can put products through BMG without initial contact direct to BMG. If we have 50 deals, that could demand a lot of resources from BMG distributors, so we delegate the direct contact functions."

Henderson says he receives three or four calls per day from labels desperate to find reliable distribution, but having taken on the massive Castle Video account, BMG will not be able to further commit itself until March next year.

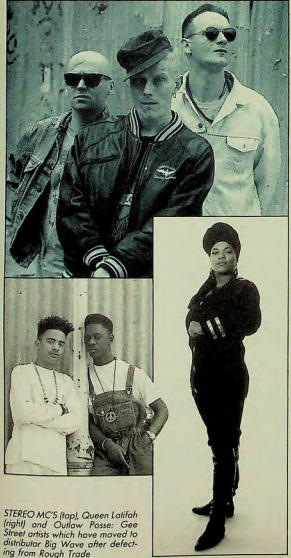
The plethora of aspiring labels is caused equally by artists seeing the advantage of forming their own label and dealing direct with a distributor, and by a lack of distribution outlets, feels Henderson. BMG's considerations when taking on new labels can be complex, but, he insists, are not entirely mercenary. "We have the Greensleeves label, obviously a fairly marginal form of music, and I believe we should give the opportunity to as many shops as possible to buy our product," he says.

Other labels on the move include the Passion group, which left Pacific in August for Pinnacle having had hits with Candy Flip and Jamtronic. "But we knew we had album product coming," explains

Passion director Anne Plaxton, "and saw that Pinnacle were about the biggest indie distributor, with a well established sales force, which Pacific lacked. Ironically, we still haven't released the album, but Pinnacle have been achieving very good pre-sales on some of our non-chart dance product using their salesless team. Because they're a bigger organisation handling more chart material, it's easier for dealers to make up minimum order levels if they want only one or two pieces of our product."

Revolver Distribution, led by managing director Mike Chadwick, is based in Bristol and carries a wide range of label styles. Its latest addition, formed by ex-Buthole Surfers member Kramer, is Shimmy Disc, a US label offering "a good, weird and wonderful selection of music" from a European office in Holland. "We're always on the look-out for interesting things," says Chadwick, "and we aim to have a good diverse catalogue of labels which fit into the Revolver ethos. We have everything from world music to thrash — if anything, we're a little short of pure indie rock, except for Heavenly which has acts like Flowered Up."

TO PAGE 32 ▶



STEREO MC'S (top), Queen Latifah (right) and Outlaw Posse; Gee Street artists which have moved to distributor Big Wave after defecting from Rough Trade

CASH & CARRY

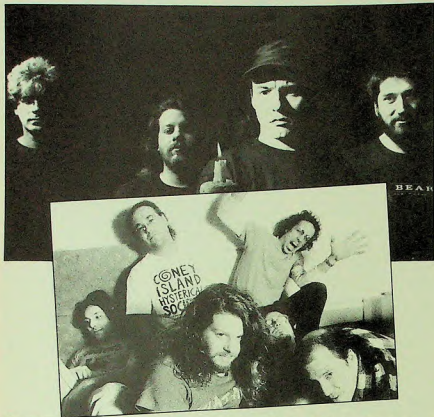
# Wave length

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KING MISSILE (top) and When People Were Shorter And Lived Near The Water: two of the 'weird and wonderful' bands on Shimmy Disc, now distributed in the UK by Revolver

► FROM PAGE 31

Another recent addition to the Revolver roster is Voiceprint, which features instrumental albums from the likes of Gong founder David Allen and ex-Van Der Graaf Generator member Nic Potter.

Sheer volume of sales is not Revolver's only consideration in taking on a label, however. "You've got to remember there's a recession on," adds Chadwick, "but you can sell if you have the right product."

Other distributors are re-organising to become more competitive. Arabesque, under MD Terry Winsor, has now split into three sections dealing with distribution, import/wholesale of non-parallel products, and export.

"People are becoming more aware that Arabesque is offering its services as a distributor — but we want to do more than that," says Winsor. "We have a related PR company called Winsor Beck, and if we're thinking of taking on a label we'll ask what they're doing to promote their product. You can't help too much as a distributor because the shops will only take so much product — so obviously the labels have to spend some money on promotion."

Arabesque can also recommend plugging and other promotional services, and the mainly dance-oriented labels which have taken up the offer in past weeks include Divine Records, Hi-Fi Records and Introspective.

Asking small labels how much they are willing to spend on promotion may seem tough, but to be

fair to the distributor, wholesaler or exporter, it does seem that he is getting the poorest deal in the music selling chain.

Steve Sparks, general manager of Caroline International, is not overly pessimistic about the coming Christmas season, which he feels has started early and well. "But the main problem is the attitude of labels to exporters. A lot of the time they don't want to know, then you hear from them when they have some great big overstock problem that needs to be handled," says Sparks. "Distributors take the smallest cut in the world. We're lucky if we get 10 per cent, which is very small considering the volumes we're turning over."

"It's difficult to work out the slice of the profit that goes to the labels — they do have the costs of recording the acts and publicising them in the first place. But around

TO PAGE 34 ►

**'We're always on the look-out for interesting things and we aim to have a good diverse catalogue of labels which fit into the Revolver ethos,' Mike Chadwick**

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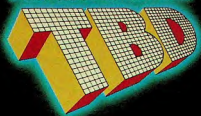
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► FROM PAGE 32

30 per cent profit goes to the retailer. A lot of them will claim that they're getting a much smaller cut than that — perhaps 22 per cent — but most dealers worth their salt will get discounts and free stock from the reps."

To be equally fair to the large retailers, they do have their own overheads, although it seems ironic that businesses which spend as much time selling newspapers, aspirins and pet food as music, should be making more from it than those who devote their entire business to nothing else.

One problem for retailers has been the difficulty of making up minimum order values when turnover is not as high as it once was. This can make it very difficult to provide a good service to customers coming in to order just one item.

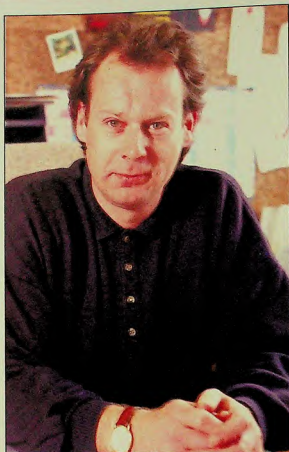
The value of minimum order doesn't seem to depend entirely on the size of the distribution company used. Arabesque, for instance, has a minimum order value of £60. EMI, however, manages to undercut this with a value of £50, and Pacific claims to be one of the most economical distributors to deal with, having a minimum order value of just £25.

BMG works in quite another way. It has no minimum order value as such, but will defer small orders — of five units or so — and combine them with the next incoming order from the same dealer. BMG often expects to hear from a dealer once in the morning and again later in the same day,

**'Distributors take the smallest cut in the world. We're lucky if we get 10 per cent, which is very small considering the volumes we're turning over,' Steve Sparks, Caroline International**

so the orders will be combined and despatched the next morning. For very small orders such as a single item, the item will be forced into back orders, and will not be despatched until the dealer orders something else.

However, the smaller dealers have recently been complaining about large trading deposits and minimum order value demands made by large distributors such as PolyGram [see *Music Week* Letters, October 13], so perhaps the future for many labels and retailers will lie with the independent distributors. Obviously this will expand as time goes on, but despite the dire warnings issued by the collapse of the giant PRT and Parkfield, the impression persists that there is still some space for new distributors with new facilities in a field which has until recently seemed crowded.



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*Spotlight on specialists: All the distributors highlighted offer specialist expertise to dealers wishing to build particular categories of product (based on Music Week new release listings in the last six months).*

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## R E I S S U E S

by Phil Hardy

CRITICS, LIKE millers, are supposed to separate the wheat from the chaff. Well this month, it's all wheat. Some re-issues are more essential than others, but everything that's listed is wholly deserving of attention. Accordingly, with no apologies for jumping across the musical boundaries in the manner of a maddened butterfly, here's on account of a batch of wonderful sounds.

For starters there's **Charles Brown** (the subject of *Hard Times & Cool Blues*, Sequel NEX CD 133). On the fade out of his version of Brown's 1951 hit *Black Night*, Bobby Bland dedicates the song to Brown, singing "Goodnight Charlie, wherever you are". Listen to *Hard Times* (particularly the melancholic *Driftin' Blues*) and you'll know just what it contains are the coolest, blues ballads of the Forties.

If Charles was cool, **James Brown** was heat personified, and live at the Apollo (Polydor, 843 479-2) is the prince of prince at his prime, 14 slices of unrefined soul. Some albums just grow and grow and grow on you, two perfect examples being the last back chams of *Daydream* (Capitol CLACD 194) and *Hums Of...* (CLACD 193) by the **Levin's Spoonful**. Both outings have their minor irritations, but such pleasures too: You Didn't Have To Be So Nice, Nashville Cats, Rain On The Roof. Simply wonderful, jng bond music as its best.

Lennox, the four CD box set from EMI (CDS 79 5220-2) is su-

perb. Even though it's sadly let down by its booklet (pics and lyrics, but missing the biographical/critical text **John Lennox** deserves), the chronological organisation of the material is to be applauded. It should be one of the box sets of the Christmas period, especially if EMI rereleases *Happy Xmas* (hint, as if it were needed).

Did Tamla or Atlantic (including Stax) produce the best soul music of the Sixties? Now there's an issue to debate. On Soul Decade (ZD 74816-2) BMG has produced a double 32-track CD containing, and for the first time, the best of Atlantic and Motown soul. They're all here, Grapevine, Midnight Hour, My Guy, Just One Look, Tracks Of My Years. Did I mention soul? Well after the Sixties came the Seventies, which are wonderfully documented year-by-year in Knight's Soul Years, all double 24 track CDs which so far include 1970 (RNCD 22070), 1971 (22071), 1972 (22072), 1973 (22073) and 1974 (22074). All the hits and more from Aretha to Kool & The Gong with Sly and Harold Melvin and the Blue Notes.

And after the Seventies came the Eighties which is where Old Gold enter the picture with its new series, *A Kick Up The Eighties*, Vol 1 of which, *Senses Working Overtime* (OG 3520), is a nifty 14 track set featuring hits from **Madness**, **Big Country**, **The Specials** and **Squawking** among others. Even

more contemporary is *Snop It Up* (CD HITS 12), a 32 track collection of recent hits. The subtitle reads "The Best of 1968-1973" but in the light of The Joker's recent success maybe **Steve Miller** will be remembered as a Nineties act. Certainly EMI's greatest hits collection (CDP 7952712) which does come complete with a proper booklet, should do as well now as it did the first time. Our thanks to Lennox's issue of The Joker, surely the schoolground hit of the year.

Some artists are timeless, so let's just thank CBS for *Forever Gold* (CD 32238), a greatest hits from **The Tely Brothers**, and for **Sly & The Family Stone**, *Greatest Hits* (EPC 4625242), which is just that, and a slice of soul history to boot. *Castle for Miles Davis* The Collection (CCSWCD 249), Ace for **Little Richard**, *His Greatest Recordings* (CDDH109). Sequel for **Amos Milburn's** *Blue and Boogie* (NEXCD 132), EMI for **Edith Piaf's** collection of live recordings. At The Paris Olympia (CDP 7944652 2) and lest we forget, BMG, for **Elvis' Golden Records** Volume 3 (ND 82765) which covers the period 1960-61.

Now what's the difference between essential and important albums? Well, take **Brinsley Schwarz**. Now I was there and saw them in their prime, so I know they're great/essential, but were you? Sure they put the pub in black, but is that enough? I don't

know, but *Silver Pistol* (Edsel ED CD 190) and *Phase Don't Ever Change* (ED CD 237) are mighty impressive arguments, and I haven't even mentioned **Nick Lowe**.

Almost as fine is **Jonathan Richman's** *23 Great Recordings* (Essential ESCD 128) which comes complete with *Roadrunner and Roadrunner* (Twice). Definitely minor, but so exciting, are **The Beau Brummels** (whose Autumn in San Francisco, ED 141), collects together their 15 minutes of stardom). **John Stewart** (whose *Blondes, Line, UK 9000 14*), includes some of his finer major label moments) and **Badfinger** (whose *Day After Day*, ESSCD 135, captures a cult band in live performance). In the same category are **Johnny Tillotson**, all of whose hits, including the evocative *Poetry In Motion*, are collected together on ACE CDCHD 946, and **Joey Dee and The Starlighters** and **Ronnie Hawkins**, all of whose major recordings are collected together on two Best Of's (CDP 794896 2 and CDP 794890 2, respectively). Definitely more bizarre is **Linkin Park** (whose *Live Through This*, NEXCD 132), the subject of I Never Danced Nowhere (Charly CD 224), while cult corner is the home for two Best Of's (CDP 794896 2 and CDP 794890 2, respectively). **The Cadillac** (NEMCD 604) and **The Cletones** (NEMCD 603).

Now here's a question, who is more significant **Jack Scott**, the

subject of *The Way I Walk* (Roller Coaster RCDD 3002) which includes all his Capitol recordings, or **Gene Vincent**, the subject of a four-volume complete CD box set from EMI (CDS 7 74593 2). I'd vote for Scott and certainly EMI seems to have little faith in Vincent, seeing as the enclosed booklet is just pics.

**Albert King** is the subject of two marvellous live recordings from Ace, *Wednesday Night in San Francisco* (CD5XE 031) and *Thursday Night ...* (032). Recorded with a pick up band while preparing for the *Live Wire* album of 1968, they see King playing the old repertoire (Crosscut Soul, Born Under A Bad Sign, etc) with real joy. Live and One The Move (Sequel NEX CD 123) sees **James Cotton** in similar vein, but sadly with fewer hits to play with. Equally offering is Ace's **Big Mama Thornton** set *The Original Howl Dog* (CCCHD 940), 22 tracks of blues shuffling, and Oh No Not My Baby (CDKPN 949), 28 tracks of sophisticated soul from **Maxine Brown**. Turning to talk, the Best Of Richard and Mimi Farrow (Vanguard VCD21722) may not be quite that (it misses *Morgan The Pirate*) but it's still marvellous.

Some albums grow on you, a prime example being **Carly Simon's** *Coming Round Again*, given a welcome new lease of life from BMG (261 038). Other examples of this include **Leonard Cohen's** *Im Your Man* (CBS 460642 2), **Levee's** *Out There* (BIG Beat CDW KD 69) and, to my surprise, **Cyndi Lauper's** *True Colors* (Portrait PRT 4624932).

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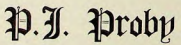
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**ACE**  
A POCKETFUL OF DREAMS

Stage 3 International

## FOR SALE



**TDK**

NEXT DAY DELIVERY NATIONWIDE

CAROUSEL TAPES

UNIT D, INCHROOK TVE, WOODCHESTER, STROUD, GLS SEY

☎ 045-383 5500

### FOR SALE

5 cassette racks

2 security wall cassette racks

4 video racks

2 poster racks with sleeves

All used for 2 months only

SELLING AT HALF PRICE

4 older record racks £25.00 each

Tel Bolton 0204 41937 (daytime)

## DISTRIBUTION

### ROSET DISTRIBUTION

invites record companies or bands with records for dance,  
reggae or indie releases for distribution.

WE ALSO OFFER:

Strike force to shops • Teleshops • Record Promotions

INTERESTED? TELEPHONE OUR SALES OFFICES —

Steve 0327-71802 (24 hours) or Pam 071-435 0412 — Fax: 0327-381021

CHRISTMAS IS COMING — DO NOT BE LEFT OUT!

**ALL BOX No. REPLIES TO:  
BOX No.  
MUSIC WEEK  
23-27 TUDOR STREET  
LONDON EC4Y 0HR**

## OPPORTUNITIES

### ESTABLISHED RECORDING COMPLEX

looking for people with  
enthusiasm and good  
communication skills to  
promote our studios.

If you are already  
established in the music  
industry and would like to  
represent our company in your  
spare time we would  
also like to hear from you

071-609 9450

## DISCS

## PANTHER MUSIC

### PANTHER FOR DANCE!

- stockists of all new UK dance  
product
- new 12", LPs and CDs imported  
from USA and Europe
- full telesales service
- van sales covering London and  
South East England

### PANTHER FOR VALUE!

- deletions, overstocks and special  
offers on CD, tape and LP
- quality budget and selected full  
price labels
- van sales service throughout the  
UK
- showroom open for personal  
callers 9.30-6.00 Monday-Friday

### PANTHER FOR SERVICE! CALL US NOW!

#### PANTHER MUSIC

UNIT 4, CHAPMANS PARK IND ESTATE  
378-388 HIGH ROAD, LONDON NW10 2DY  
Tel. 081-459 1212. Fax: 081-459 1119



## EQUIPMENT

Breaking up  
is hard to do...



## POSTING RECORDS?

Then use our  
PROTECTIVE ENVELOPES!

For ALL your packaging needs - RING NOW!

Contact Kristina on 081-341 7070 (6 Lines)

WILTON, OF LONDON

Stannope House 4/8 Highgate High St. London N.6 S.E.

Telex: 267363 Fax: 081-341 1176

## JEWEL BOXES

State of the Art Perfection  
ANWELL INDUSTRIAL LTD

USA / CANADA

(800) 800-4769

(714) 472-0579

FAX (714) 859-5725

EUROPEAN (UK)

(71) 935-7879

FAX (71)935-4077

## SERVICES

### The Wholesaler

RECORDS...CASSETTES...COMPACT DISCS  
TOP 100...K-TEL-STAR...BIG DISCOUNTS...  
LARGE BACK CATALOGUE...RARITIES...  
OVERSTOCKS...SPECIAL OFFERS...VIDEOS  
CALENDARS...24 HOUR DELIVERY...  
WEEKLY CATALOGUES...  
TELEPHONE SALES...  
ONE STOP...EXPORT...  
ARABESQUE



Arabesque Ltd!

NETWORK HOUSE, 29-39 STIRLING ROAD, LONDON W3 8BQ  
UK SALES: 081-992 7732. INTERNATIONAL SALES: 081-992 8096  
BUYING: 081-993 4278. FAX 081-993 8276. TELEX 291906 ARAB G.

## FIRST CLASS

RADIO AND CLUB PROMOTIONS

Experts in  
promoting dance  
records in  
Scotland &  
N. Ireland

WEEKEND IN SCOTLAND ARTIST  
PROMOTION. WE PAY FOR  
★ HOTEL ACCOMMODATION  
★ INTERNAL TRANSPORT  
★ RADIO MICROPHONE  
★ CONTRIBUTE TO TRAVEL EXP.

For full details contact:

Bill Grainger — Phone: 0506 54305; Fax: 0506 630907

## SHOPS FOR SALE

Four prime London locations (including prestigious West End  
Store) ideal for a company with record retailing experience  
and with ambitions to expand the video retailing side of  
their business.

Attractive leases, loyal client base and over 7335 square  
feet of selling/storage space.

Offers invited

Contact Box No 2075 c/o Music Week

## UNLIMITED SELECTION

We've a huge choice of quality  
records readily available. We  
buy records worldwide and  
are constantly updating stocks  
and making our customers

If you're on FAX . . .

try our Fax Order Service  
and take advantage of the best  
offers in the world in record  
buying time.

FAX ORDER No.

0952 620361

or phone

0952 616911

OLDIES UNLIMITED

Dept MW68, St Georges

Telford, Shropshire TF2 9NQ

Telex: 35493 Oldies G

or phone

071-609 9450

Write or call NOW for our  
latest list.

G.R.S.

DISTRIBUTION

3 Chestnut Street

Manchester M11 5EN

Tel: 061-236 368/9

1000's OF DELETIONS,

OVERSTOCKS, MID AND

FULL PRICE ALBUMS

Write or call NOW for our  
latest list.

## APPOINTMENTS

Experienced Sales Person required

Extensive knowledge of UK Dance product essential. Clean driving licence an advantage.

Please apply, detailing your previous experience to Music Week, Box 2074.

## MANAGEMENT

### INTERNATIONAL MANAGEMENT

Required for established artists with two major label album releases worldwide.

Reply Box No 2073

## VIRGIN MUSIC GROUP

require a

### Business Affairs Administrator

Virgin Music Group require a business affairs administrator based at our W10 offices.

You need to have a basic understanding of business affairs — preferably in the music industry, together with excellent communication skills and an organised approach.

The successful applicant will be responsible for their own areas of work whilst working within a team and will require keyboard literacy or word processing skills. This position, therefore, would suit an experienced Secretary/PA looking for a more challenging role. Salary negotiable.

Please apply in writing, with full CV and day time telephone number, no later than 16 November 1990 to:

Cathy Cooper, Personnel Manager, Virgin Music Group, Kensal House, 553/579 Harrow Road, London W10 4RH.



Phonogram Limited

## International Marketing Manager

Phonogram needs little introduction with a wide ranging artist roster including Tears For Fears, House Of Love, The Mission, Electric 101, Status Quo, and the marketing of Elton John.

We currently have an opportunity for an International Marketing Manager to join our International Marketing team.

Reporting to the International Marketing Director, you will be responsible for co-ordinating international releases for our UK artists on a worldwide basis. This will include working closely with the UK Marketing Department to ensure that cohesive marketing strategies are developed in international territories.

Candidates must have experience in UK or International Marketing within the record industry and have excellent communication skills and the ability to motivate a wide range of people.

In return we offer a competitive salary and benefits package including annual bonus and fully expensed company car. To apply, please write with full career details to:

Melanie Higgs, Personnel Manager, Phonogram Limited, 1 Sussex Place, London W6 9XS. Telephone: 081-846 8515 ext 5341.

## S·U·C·C·E·S·S

THE SPECIALIST RECRUITMENT CONSULTANTS TO THE MUSIC INDUSTRY

For assistance with your temporary or permanent vacancies, utilise our extensive portfolio of candidates covering: Secretarial, Administrative, Accountancy and Creative Personnel

FOR EXPERIENCED TEMPORARY OR PERMANENT STAFF CALL

Success Appointments  
12/14 Argyll Street, London W1V 1AB  
Tel: 071-287 7722 Fax: 071-724 1692

## CALENDARS

### 1991 OFFICIAL LICENSED ROCK CALENDARS

FROM  
K.G.B. PUBLISHING  
12 — BON JOVI  
SIMPLE MINDS  
HELIX  
ANTHRAX — UB40  
AND MANY MORE TITLES  
CONTACT ARABESQUE  
DISTRIBUTION NOW!  
Tel: 081-992 7732  
Fax: 081-992 0340

## DISPLAYS

### INTERNATIONAL DISPLAYS

SPECIALIST SHOP FITTERS TO THE MUSIC TRADE  
NEW RANGE OF DISPLAY/STORAGE SYSTEMS  
FREE PLANNING AND DESIGN SERVICE  
TEL: (0480) 414204  
FAX: (0480) 414205

## BUSINESS FOR SALE

### THRIVING MUSIC BUSINESS

Specialising in CDs and cassettes. South coast market town. Prime position. 21 year lease. T/O £190,000 on full year.  
Offers invited on FRS.000.  
Phone & See (0202) 556232.

## PROPERTY FOR SALE

### FOR SALE LEASEHOLD OFFICE SUITE

1200 sq ft with A/C Recording Studio Wandsworth, London SW18  
EDWIN EVANS  
071-409 1082

## ASSOCIATED VIRGIN LABELS

require an

### Experienced Press Officer

Associated Virgin Labels require an experienced press officer to deal with the dance side of its large and varied roster.

The successful applicant will be a specialist in this field and will have previous solid press experience in the music industry. Salary negotiable.

Applications with full CV and daytime telephone number by 16 November 1990, to: Cathy Cooper, Personnel Manager, Virgin Music Group, Kensal House, 553 Harrow Road, London W10 4RH.

## TELEPHONE SALES PERSONS

KINGDOM RECORDS are adding to their Team at their NW2 offices. If you have the following... Qualifications...  
- Sales experience in SELLING RECORDS, pleasant telephone manner, with an extrovert personality and the ability to sell a very wide range of Music —

Then ring Linda on 081-208 4448.

Excellent Salary & Commission

## C. K. APPOINTMENTS

MUSIC • FILM • TELEVISION

The new name in recruitment of secretarial and experienced personnel for the music industry

071-4911045

## To place your ad

contact Tim

071-583 9199

Ext 331

## VIDEO PRODUCTION (40+) ... £10,000

PT CLASSIC SEE (50+) ..... £7,000

MUSIC CREDIT CONTROLLER ... £15,000

CONTRACTS ADMINISTRATOR £13,000

DIRECTOR PA(90/60) ..... £14,500

PR SEE (80/60) ..... £13,500

... plus many more appointments in

the music industry



The permanent and temporary secretarial consultants to the music industry

## Handle Recruitment

071-493 1184

## CLASSIFIED ADVERTISEMENT RATES

Music Week Classified Advertisement rates at £12.00 per single column centimetre + VAT. Recruitment £18.00 per single column centimetre + VAT.

Spot colour — prices available on request.

Box number charge £7.00. 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3cms. Artwork Thursday 5pm, 9 days before issue publication date. Advertisements may be submitted as flat artwork or typed copy for typesetting.

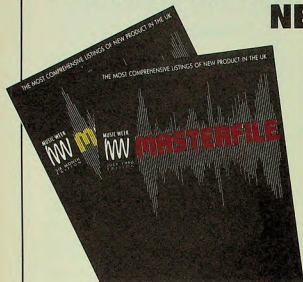
PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT

Further information contact: Tim Jones  
Tel: 071-583 9199 Ext. 331 — 23-27 Tudor Street, London EC4Y 0HR

Music Week cannot be held responsible for claims arising out of advertising on the classified pages.

# MASTERFILE

## YOUR COMPREHENSIVE GUIDE TO MONTHLY NEW RELEASES



### CHOOSE FROM TWO FREE OFFERS!

As a Music Week reader, we are able to offer you this superb research package for a limited period only with a choice from two available benefits:

- A A free copy of the 820 page 1987-89 incl. Masterfile Yearbook worth £50.  
or  
B A free copy of the 1990 Music Week directory worth £20.

Masterfile is the most comprehensive guide to new releases available in the UK, covering every existing recorded format. Masterfile's unique cross-reference and index system makes it the most easily used back catalogue directory around. For instance, even if you only know the name of one track Masterfile can tell you the album name (even if it's on a compilation), record label, catalogue number, distribution company, other available formats, titles of other tracks on the album, writer and producer, date of release, number of weeks in the chart, and even the highest position it reached.

In addition Masterfile provides:

- An A-Z of the year's singles and albums releases.
- Albums categorised by type of music.
- Classical releases by composer.
- Sell through video by title.
- Music video by artist.

Obviously if you are a retailer, a subscription to Masterfile could mean hundreds of pounds worth of extra sales; whilst Broadcasters, Music Publishers and Record Companies can save many hours spent on unnecessary research.

A year's subscription includes eight monthly issues, two quarterly issues, one half-yearly issue and culminates in the Yearbook.

If you wish to take advantage of this exceptional offer please complete the coupon below and send it to the subscription department, indicating which of the offers you would prefer.

#### MUSIC WEEK MASTERFILE, 120-126 Lavender Avenue, Mitcham, Surrey CR4 3HP

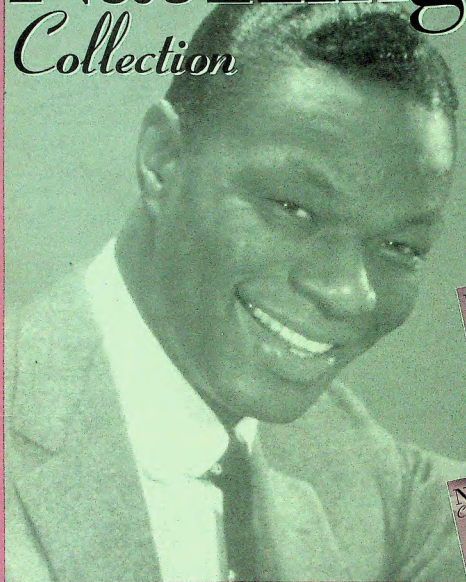
Please could you send me ..... copies of Music Week Masterfile every month. I enclose a cheque/PO for UK  £115, EUROPE/EIRE  £158/US\$265, MIDDLE EAST/N. AFRICA  £208/US\$345, USA/S. AMERICA/CANADA  £248/US\$409, AFRICA/INDIA/PAKISTAN  £278/US\$390, or please debit my credit card:  ACCESS/MASTERCARD  BARCLAYCARD/VISA  AMERICAN EXPRESS  DINERS CLUB. Card number ..... Expiry date ..... Signature .....

I would like to take advantage of offer A  3 year Masterfile Yearbook, B  Music Week Directory.  
Please send my Masterfile(s) to:

NAME ..... COMPANY ..... ADDRESS .....

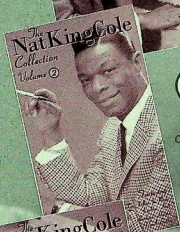


# The Nat King Cole Collection Volumes



1

CMP7011



2

CMP7012



3

CMP7013

## Featuring:

- Volume 1** Ella Fitzgerald, The Four Lads, Frankie Laine, Sammy Davis Jnr, The Hi-lo's.  
**Volume 2** Peggy Lee, Julius la Rosa, Eartha Kitt, Lurlean Hunter, Pearl Bailey.  
**Volume 3** Harry Belafonte, Johnny Mercer, Harry Warren, Mahalia Jackson.

Each video contains 4 programs and runs for 100 mins approx  
D.P. £9.04 each

Order now from B.M.G Telesales 021-500-5678  
or Castle Sales and Marketing limited.

  
CASTLE  
MUSIC  
PICTURES