INSIDE

A new attempt to boost the booking agency business

PolyGram leads

classical market

POLYGRAM HAS leaped ahea

of EMI to take the lion's share of a classical market still dominated

a classical market still dominated by the labels' two prime movers. Boosted by Luciano Pavarotti's success, PolyGram claims 66.7 per cent against 22.6 per cent for EMI

whose roster is led by Nigel Ken-

nedy. The figures from Gallup's full price survey for July to September do not include Pavarotti's huge selling. In Concert collaboration

selling In Concert collaboration with Placido Domingo and Jose

The two labels' combined share

of the market shows little change from April to June when honours

were shared at around 43 per cent

each. The dramatic change does not

TO PAGE THREE

Correros.

ON THE ROAD

AGAIN

MUSIC WEEK Lewis quits R1 for EMI ADIO ONE head of music Roge Lewis is to leave in November to join EMI as classical director after three years at the station



£2.25 U.S. \$4.00

COMMENT

No-one expects straight-talking from a politician, but out and out hypocrisy is some hing else tirely. Yet it is hard to think of

Education Secretary John MacGregor and Arts Minister David Mellor in any other way after the past week's backdoor dments to the

Broadcasting Bill.

Both of them have recently osed as friends of the ind Mellor addressing the BPI AGM Mellor addressing the BPI AGN in July, MacGregor performing the topping-out ceremony for the industry-funded School for the Performing Arts in Croydon just last week. Both of them offered fine words

congratulating the industry on its contribution to the economy and its success in world markets.

and its success in worra markets. Yet both belong to a Government which now seems set on undermining the industry. In particular the latest attempt to "fix" the bidding for national

commercial radio station franchises smacks of narrow minded elitism.

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

Charly Records launches its Roadrunner service The move comes six months after Lewis failed in his bid to become head of music at Radio Three but SOUND MOVES marks his return to the classica field where much of his earlier ca-How soundtracking is breaking new talent er was spent. His classical background in-MAKING IT BIG

cludes experience as a conductor and as a horn player. But in 1981 he joined Radio Tees as a pro-ducer before moving to Capital Radio in 1984 and Radio One, as

ree years at the station.

Radio in 1984 and Radio One, as a producer, in 1985. Lewis says his stay at Radio One has been "better than 1 had ever imagined" and describes criticisms by others of his involvement with the network's music policy as "part and parcel of the job". "I am proud of what we have

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



field after three years

broadcasting and playing music across a wide range," he says. Lewis's immediate plans for

classical division EMI's fined but he hints at staff changes "I cannot discount any structural changes in the division at a later date he says

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

TO PAGE THREE

Government dashes industry's FM hopes

THE GOVERNMENT has shattered the plans of the music industry for a national commercial adult rack

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

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

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

The industry and prospective bidders like Rock FM, backed by publisher EMAP and concert promoter Horvey Goldsmith, had hop-ed that pop would be defined norrowly to leave the way open for an adult station playing rock.

The omendment scotches this hope by labelling virtually all modThe industry has reacted strongly to the amendment, which is almost in to be passed.

RCA managing director Lisa Anderson says: "This is outrageous

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

Paul Russell, chairman and chief executive of CBS Records, says: "It's exasperating that a Govern-ment whose philosophy revolves arounds pragmatic enterprise con-not do more for a business that does so much for itself so success-

fully." The row hinges on the allocation of the three national commercial radio franchises. Since one is re-served for speech, there can be at most only two music based ser-

But there is only one high q But there is only one high quality FM frequency available which is actually suitable for music. By insisting that one of the two music services will be barred to

pop or rock broadcasters, the Government has effectively weighted the franchise contest in broadcasters.

Tim Schoonmaker, managing di-rector of Emop Radio, one of the backers of the high-profile Rock FM bid, says Arts Minister David Mellor, who is piloting the Broad-costing Bill through Parliament, is promoting th cultural elite. ng the interests of a narra

It is an example of a junior mi ister trying to impose his tastes on 50m people," he says. But Shadow Radio Authority

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

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

receive Royal Assent next mont

Bill may mean lost earnings

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

PPL, which collects copyright payments from broadcasters, says the measure is a potential disaster for the industry. Chairman John Brooks says: "I

hope it's all a mistake. The Govern

hope it's all a mislake. The Govern-ment surely cannot realise the ef-facts of what it is doing." The amendment effectively says that a Copyright Tribunal arbit-rating in a dispute between PPL and a broadcaster cannot rely on

and a bradacaster cannot rely an precedents except in the narrow field of statutory licences. It makes broadcast copyrights a special case, says Brooks, "In the long term it will weaken them and record copyright owners are going to get smaller payments."



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Lewis auits FROM PAGE ONE

force in the broadening of Radia One's output into more than just music and has been a particular champion of our new female DJs. EMI's director of strategic mai

keting David Hughes - to whom Lewis will report — says the com-pany had been looking "for quite hile" for someone to fill the newly-created position.

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

Powell hits back: I believe in music

MCA BOSS Tony Powell has hit back at acci at majors are more interested in making money than breaking new talent. At the Dance Aid Trust awards

lunch last Thursday, PWL chairman Pete Waterman stormed: "Majors don't give a shit about anything other than money".

But Powell, on stage to collect omer award on behalf of Adomski, retorted: "I run a major record company, and I be-lieve in music, I believe in artists that's why Adamski has got this award."

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

OFT rejects claims of "coercive practices"

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

composers have been rejected by the Office of Fair Trading. An investigation was launched after the PRS called for measures to stop TV companies demanding the rights to works con mmissioned

for film or broadcast use. PRS chief executive Michael Freepard says: "We are disap-Freegard says: "We are disc pointed but not very surprised."

6 Analysis **G&M blames collapse on PolyGram** 8 Country; charts 10 Tracking; The Other

THE OWNER of dance music wholesaler and distributor G&M is blaming PolyGram for the cor pany's collapse into receivership. Martin Hewitt claims his con

pany's failure was a direct result of the major ending a deal, which omounted to 45 per cent of G&M's PolyGram refuses to comment

the claims Hewitt says G&M was on course

for a £7m profit when PolyGram withdrew its business in May this

"PolyGram refused to provide a letter of explanation. We were tak-en off the face of the earth and I don't know why," he says. "We were moving 50 per cent

of all their dance product and all their marketing people were still getting their salaries," he adds, claiming that G&M was an "emarrassment" to PolyGram. Mike Perch of Rhythm Kin

which is believed to have lost £40,000 as a result of the collapse, supports Hewitt's theory. "G&M was the only serious dance one

was the only serious dance one stop and they were a big part of our success," he says. Adam Mado of Shefiald-based Iobel WALUMM Mado, which sign-ed a distribution deal with G&M this year, rasy. "The dance ane-stops supply shops who dan't pay very well, who ren't meeting their overheads this year, G&M became en maior-arichabled, the majors. too major-orientated, the majors panicked and the shops got word and decided not to pay them," he says. Derek Jones, group credit man-

PolyGram, declines to comment on the accusations, say ing: "I don't think it's fair to com ent on on account

ship. "When the receivers h meeting all the creditors will be able to attend," he says. Meanwhile, six of G&M's staff

have since moved to import overstocks wholesaler Panther Mu sic which is looking to take the place of G&M in the market.

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

The G&M creditors meeting i due in December. The recei

2 Live Crew LP: US dealer convicted

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

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

Florido-based dealer Charles Freeman was convicted by an allwhite jury for selling a sexually ex-plicit album (As Nasty As They Wanna Bej that had been banned by a federal judge. Sentencing has

een set for November 2. Jury instructions followed a US Supreme Court standard saying material could be found obscene if it had no artistic merit and appealed solely to prurient interests. A tape of the album was played to the jury.

After the conviction, Jay Berman, head of the Record Industry Asso-ciation of America, said: "It sets a rible precedent, It has the potenterrible precedent. It has the poten-tial for encouraging harrasment, particularly of small independent retailers. This is not going to go away. We have to spread the view

that this is censorship." Dana Kornbluth, of the Nationa Association of Record Merchandis ers, said she hoped the ruling would be reversed on appeal. "Al-though 2 Live Crew may be offensive to some people, we don't con-sider it obscene," she said. Luther Campbell, 2 Live Crew

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

Legal wrangle cooking over Kickin' rights

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

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

I have explained my position to "I have explained my position to Cooking Vinyl and it is in the hands of my solicitor now," says Harris, who claims he registered Kickin' for his sole use last year. 'It isn't beneficial to us or them to use the same name. If you are going to start a new dance label you have to find something fresh you have to ind something tresh and attention-grabbing. This will only cause confusion," he says. "I don't want to take legal action unless I am forced to," he adds. But Cooking Vinyl director, Mar-tin Goldschmidt dismisses Harris's

claims as "ridiculous". Says Goldschmidt: "It is as if In

ternational Business Machines told International Computers it should change its name. It's ridiculous."



PETE LAWRENCE of Cooking Vinyl

"I can't see any confus many people have heard of Kickin'? More people have heard of Kickin' Vinyl already and we haven't released a record yet." Market share FROM PAGE ONE PolyGram 's 33.2 per cent keeps it slightly ahead of EMI, which claims 30.4 per cent. PolyGram is mounting TV cam-paigns to back two new olbums

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with strong cross over appeal; Jul-ian Lloyd Webber plays Andrew Lloyd Webber and the mid-price alation Essential Classics.

The Lloyd Webber albums : the cellist cover popular hits from his brother's musicals and will be

piloted by a single, Variations 1-4. Released on October 15, it comes on the heels of the Richard Clayderman plays Lloyd Webber album which sold 250,000. The Essential Classics compilation on Deutsche Crammophon follows the success of a similar EMI package, The Classical Experience.

More market share details next week.



Radio Radio closes down

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

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

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

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

CD prices up at Nimbus

NIMBUS IS putting up the prices of its classical CDs Full price discs are increasing

rom a dealer price of £5.95 to £6.45 - the company's first in crease in three years, Nimbus claims. Sales and marketing manager Roger Bateson says record-ing costs are to blame.

K-tel buys share in Supertracks

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

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

K-tel's west London offices where it will a to run auto handling K-tel's smaller distribution

All existing distribution deals originally done via EMI will con-tinue through the new partnership.

R 1 E F S R

THE MEAN Fiddler has won its battle to open a fourth Londor venue after a local licensing com mittee overruled residents' objec-tions. Mean Fiddler boss Vince Power now plans to open the 1,500 capacity venue at the for-mer Old Grand Theatre in Clapham in January

A local pressure group Battersea Against The Rock Venue had vaic-ed fears that concerts would lead to a higher crime rate, drugs and

ISLAND RECORDS' head of A&R Nick Angell is being made a director just a month after joining the company. Marketing manager Alan McBlane has also been ap-Alan MeBlane has alto been ap-pointed as a director in the changes made by kland managing director Marc Marci. "Alan and Nick are valued members of the team and appointing them to the bard was an inevitable step," says Marct. Angell moved to kland after six years with Phanagram and McBlane left Polydor to join kland these ware area. Island three years ago

WEA makes late play for music video market

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

The company is launching Warner Music Vision with a pack-age of releases on October 22, a decade after a similar video arm was set up by EMI and seven years ehind PolyGram. Ray Still, Warner Music Vision's

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

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

that 50 per cent of all write re-leases are expected to be ovail-able on Laserdisc by 1992. "We've got a backlog of hit videos that we've never really attempted to market in a software form," he says. "We can now offer our artists a real presence in how oner market, not just an CD and cas-sette, but video as well." Warner Music Vision is to be



STILL: 'Bullish' entry into the music video market

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

ed as a completely separate entity from Warner Home Video. "They ore in the film business, we are in the music business," says Still. See next week's video for fur-

ther details Third BID

looks to be

biggest yet

THIS YEAR'S Berlin Independence

Days is set to become the most sig-

from eastern and western Europe

gathering together. The event, the third, takes place on October 23-25 and discussions

will focus on how to make the most

of the awakening markets in east

Attendance is expected to top last year's 1,438 and 471 firms

represented. More than 135 bands will appear in 15 venues.

This year, there will also be an in-

crease in the number of east Euro

Maxwell sells

ting an end to a partnership that began when the music video chan-nel launched in 1987

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

MTV stake ROBERT MAXWELL is selling his 51 per cent stake in MTV put

The event is subsidised by the The event is subsidized by the Berlin Senate in a bid to develop the independent sector. Contact Brian Leafe on OB1-960 1871 for more details.

European countries.

pean acts

nificant yet with representation

Increased profit protects Chrysalis from recession

CHRYSALIS SAYS profits last year will help the co pany continue to grow around the world and survive the UK reces-

sion. Speaking at the company's sales conference, chairman Chris Wright said Chrysalis — whase turnover rose from £13.9m in 1988/9 to £21m in 1989/90 — is now in an extremely healthy positio

"We now own the freehold of our own corporate headquarters and, unlike almost all of our corcompetitors, we do have huge bank borrowings at the current exorbitant rates of interest," he said

"We are perfectly equipped to reather out anything this curren storm can throw at us. You need have no warries that your com-pany faces any hardships from this quarter," he told staff.

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

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



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



NEW YORK: The record in dustry's worldwide growth rate will slump to just 2.3 per cent next year, compared with 5.5 per cent this year, according to investment ana-lysts at Shearson Lohman. But the industry will bounce back in 1992 with growth of 6.6 per the endoting will because back cost, says endoyt Raymond Katz. His report wagest is re-seasing could endot the second transformer and the second second transformer and the second second transformer and the second second part cost of digital culo larges wide soles access all formats accounting for 75 per cent of are set to rise to 1.4 hour with. The report says, the US oc. are set to rise to 1.000 units. The report says the US ac-counted for 27.5 per cent of worldwide sales by volume and 34.5 per cent of world-wide sales by value (at retail prices) in 1989.

WASHINGTON DC: The vinyl LP is on its last legs, ac-cording to latest figures from the Recording Industry Asso-ciation of America, Shipments dropped a massive 68 per cent to just 5.6m units in the first half of this year com-pared with 17.5m units in the same period last year. In contrast, CD shipments grew 36 per cent to 132m units. Overall, there is little sign of Overall, there is little sign of recession in the US with ship-ments up 16 per cent by value and nearly 11 per cent by val-ume in the first half. Ship-ments hit 424m units worth \$3.5bn in the six months to June. The figures include music video for the first time. The first half total was 4m units worth \$75m.

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

MELBOURNE: Coca-Cola is launching a A\$3m sponsor-ship deal to support the de-velopment of contemporary music in Australia, in co junction with Australia, in con-junction with Ausmusic. The campaign includes an od featuring Kylie Minague and a special promotion for an Australian music day an No-vember 24.

includes the classic tracks "Night & Day" "I Get A Kick Out Of Yoy" "I've Got You Under My Skin" and many more

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sos Cale Parter

The Third Unfurled



In 1988, over 1000 music professionals and 260 representatives o the international media attended the first Berlin Independance Days Seminar, 1989's attendance rose by 25%, as a total of 471 firms spen three days milling together and mulling matters over. It's proof indeed that Europe has long needed an independent conference, since a majority of the creative and business impetus in the independent sector has come from the continent, a notion recent dance music explosion has only reinforced hich the Since BID '89, revolutionary events in Eastern Europe have made Berlin an epicentre for the nineties, so where better to discuss the problems and possibilities relating to those newly awakening markets, as well as the rapid approach of the Single Europea Market in 1997

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

> Further details from our UK representative Brian Leafe 29 Beethoven Street London W Tel:081-960 1871 Fax:081-969 1694 Koethener Str. 38 1000 Berlin 61 Tel;(030)261 6343 Fax;(030)262 8806



Brought to book

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

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

Service Agency, The Station Agency and The Foundation Agency last week (MW Oct 6) and the creation of PTI is something of a tribute to the big-is-beautiful p a tribute to the big-is-beautiful phil-osophy, a principle preached in the US for years. At PTI, 20 staff are an hand to administer activit-ies, including a nucleus of seven agents, and the company is now in a position to claim 20 per cent of the LIK market

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

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

tige. "We are seen, rather scathing as Mr 10 per cent men but we of fer a necessary service for a small act wishing to make it big in an ex-citing business," he says.

Increasingly an agent and a pro-moter are one and the same per-son, although most of the older agencies are keen to maintain the distance

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

It is up to the agents to take bids from promoters for each tour. In-variably, the highest bidder suc-ceeds, olthough there is a degree of layalty to promoters who have promoter puts up the capital risk, while the agent's role is more of

BRITAIN'S BIGGEST BOOKING AGENTS

Booking Agent The Agency

Asaard

International Talent Booking (ITB)

Prestige Talent

Primary Talent International (PTI)

Solo

Value Added Talent (VAT)

Wasted Talent **Artistes Agency**

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

The symbiotic relationship between ogent and promoter is obvi-ously crucial as Neil Warnock, managing director of The Agency, comments: "A promoter is only as comments: "A promoter is only as good as the last show he did for us and, therefore, if he does well he shouldn't feel threatened be-cause we'll use him again," he says.

For their part the promoters also abide by an unspoken allegiance to particular agents. "Some agents do a good job and others don't, so you avoid warking with them again," says Pete Wilson, promoter for Harvey Goldsmith Entertain-

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

their acts better." The US booking agent has taken a more corporate line for many years; as UK outlets fragmented, their US counterparts formed conglomerates. Today their expertise is not restricted to rock 'n' roll; or-ganisations like the William Marris Agency, ICM and CAA deal in entertainment across the board, tak ing in film, theatre and television UK outlets are a corner shop, then the Americans offer the chance to browse round a hyper-

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

Primarily, the decision to form PTI was to strengthen the position of its agents. Martin Hopewell, cofounder and partner at the new

Principal Clients

Rolling Stones, Pink Floyd, Status Quo, Sinead O'Connor, The Poques, Public Enemy

Tanita Tikaram, Anita Baker, The Beloved, Dusty Springfield, Hot House Flowers, Tom Waits

Whitesnake, Diana Ross, Wilson Phillips, The Mission, Aerosmith, Alannah Myles

Sting, Bryan Adams, Black

Adamski, Julia Fordham, Courtney Pine, Kylie Minog The Cure, Depeche Mode

Phil Collins, Paul Young, Big Country, The Stranglers, The Ramones, Meat Loaf

Erasure, Jimmy Somerville, Edwin Collins, The Man From Del Monte

Aswad, The Eurythmics, REM, Talking Heads, Simple Minds,

company, says: "I actually think that forming PTI was an incredibly smart, shrewd move. It's only in England that people are asking why we have done it. In America that world's area first "

why we have done it. In America they wouldn't even flinch." According to Hopewell, the big-ger the agency the more scope there is to diversify — the inclusion of the Foundation's dance clients is a prime example — and the more security and kudos it offers its agents. He also hopes that a bigger ar-

ganisation will have more clou when it comes to addressing industry issues, particularly the fact that US agencies are able to avoid UK outlets and book their artists directoutlets and book their artists direct-ly into Europe, something which is not reciprocated in the States. "If you have a larger share of the market then you have a greater

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

As for PTI, this is only the begin-ning. Although the company is barely a week old, there are long term plans to break into film and TV and to recruit other agents and

support staff to join them. Reactions to the formation of PTI have so far been very positive, despite the fact that some agents are wary of joining forces with perceived competitors and argue that service not size is at stake. How ever, safety in numbers is fast becoming the most sensible maxim for the one man agent to adopt

The dilemma is no longer when should I merge, but with whom.

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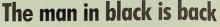


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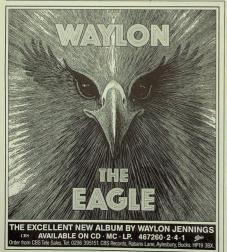
by Mal Peachey

HE LEGEND of Johnny Cash, 'The Mon In Black', is will large on the horizon of popular US music of the hvenieth control, Octamily known as a country nusic star, pop stars of the pool ond present who have found inspiration in the yorks and deeds of the former farmer's boy from Arkansas. 1990 is Cashi 35th year as a

1990 is Cath's 30th year or so singing stor but it has also been one or handly arrive in the Wom October 15, it will have been at the third attempt. Twice previously had to be scrapped due to his it has "house Of Cath" on Johnny Tennessee, there is little physical sign of the lits that have dogged him for the post six months.

him for the post six months. "I feel better than ever physically," he drawls in a voice that is remarkably close to his growling signing tone. "My bload pressure's fine, I've had no trouble with my heart." He underwent bypass surgery late in 1989. "The only problem at the moment is my jaw poining me a little."

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





JOHNNY CASH: 35 years in black and white

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

March with old pab Willie Nelson, Waylon Jennings and Kris Kristofferson as the Highwaymen, As Cash explains, "The metal didn't take and become the part didn't take and become the part of the take and become the only didner to reight vecks. If was an ordeal." Of course the only thing which the famously tough singer complexing about is not being able to twork. "This is the longest lit. I wang work".

The eventments of a cosh has had to endure has mean that the LP Boom Chicks Boom, released in May of this year, has gone largely unpromoted. However, PolyGram is re-promoting the record with press and radio ads to caincide with Cash's vair. The record follows closely the precedent set by Cash's second PolyGram LP Classe. Cash second PolyGram LP Classe. Cash is that mede his "sound" so formline.

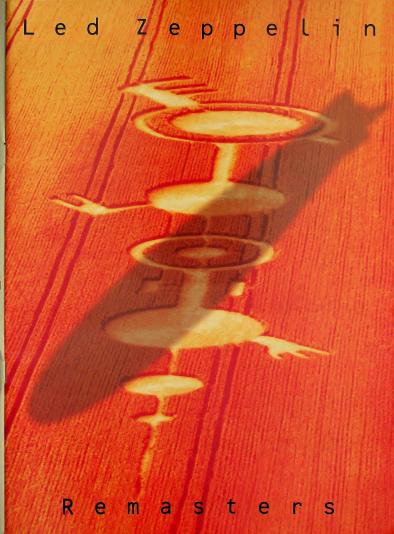
"Simplicity is the name of the game for me these days," he says. "No matter what new material I have written over the years, people have always wanted to hear the classic Cash songs done with the simple four-piece band."

And that is what he has returned to, with almost starting success. When CBS dropped Cash back in 1985, it was true that he hadn't mode a decent or half successful for find habet since 1977s. If for the habet since 1977s something of an anomaly since it was the only cash LP of the decade to be universally acclaimed. "Other people though that they know how to make a Johnny Cash May to Let' was distance, is high

Other people thought that they knew how to make a Johnny Cash P. so I let'em do it for me, 'is his explanation of the dismal series of sugary, over-produced IPs which failed to provide any his during the Seventies and early Eightes and lead to CBS dropping him from its roster. Which, it the reaction of a sold-out Albert Holl of last year was anything to go by, that was CBS's loss, not his. "That right in the Albert Hall was great," remembers Cash, "In the States I always seem to have new, young fins turning up at gigs, and if a specially grathying when it The gig was climot half mode up of people seemingly too young to know what Johnny Cash did for a know that Johnny Cash did for a know what Johnny Cash did for a know that John State S

Boom-Checko-Boom. Given the strong molerial on Boom-Checko-Boom, and Crab's suggest that this, and subsequent visits will not be sell-out successer. At 58, Cash Will seems invincible. The voice is as strong as ever, as is har commitment — to music, varitis the commitment — to music, varitis the commitment — to music, varitis the commitment — to music, varitis not committee and the second second context and so on John Carter-Cash with him, Johnny Cash knows he is on to a very good thing.

TOP-10 COMPILATIONS LPS DUETS 2 2 GREATEST HITS RCA PISOLO7 (RMC) 3 3 THE COLLECTION San Revens Collector Ser CCSUP 183 (EMG) 4 THE KENNY ROGERS STORY 5 5 ANTHOLOGY Kenny Rogers Conneiseur VSOPLP 148/PI RE THE VERY BEST OF DON WILLIAMS TIS GOTTA RE MAGIC B ANNIVERSART - 20 YEARS OF HITS 9 RE DOLLY PARTON'S GREATEST HITS O 10 SPECIAL COLLECTION Copy EST 2112 MUSIC WEEK 13 OCTOBER, 1990



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CHART COMMENTARY

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The full default section of the Other Chert, Fields Of The Hephilin bids into the top points on with her moody and moloic, new obum Edystam, while New Model Amry return to the album work with ingurity of number of ideal Amry return to the album work of the section of the section of the action of the other and the section of the section of the point. The Denrich purveyors of the blonds wave of positive point. The Denrich Buds return with their section album Crowdoddy and al 0 the Nega Chy Fear at Who Care Wins, while al 10 The Feiring Amsteria (Win Care).



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1	-	ELYZIUM Felds Of The Neohilm	Beggers Barquet BEGA 115 (W)
2	1	HEAVEN OR LAS VEGAS Control Twins	4AD CAD 0012 (87)
3		IMPURITY . New Model Army	EMI EMIC 3581 (E)
4	3	LOVEGOD The Soup Drogons	Row TV/Big Life SOUPLP 2 (RT)
5	2	THE REAL THING	Slauk/London 2281541 (*)
6		THE LAST TEMPTATION OF REID	Alternative Tentocles VIRUS 84 (87)
7	5	BOSSANOVA The Paula	4AD CAD 0018 [87]
8	•	CRAWDADDY The Derling Bads	Epic 46/10/21 (C)
9	11	GOLD MOTHER	Foetona 8461891(F)
10		WHO CARES WINS Mega City Feer	Decoy D11 20 [7]
11	12	RITUAL DE LO HABITUAL	Warner Bros WX 336 (W)
12	8	45 84 89 The fail	Beggers Banquet BEGA 111 (W)
13	10	& LOVE FOR ALL The Lifest Time	Fortune \$461891 (F)
14	6	TIME'S UP Living Colour	Epic 4449201 (C)
15		VIVA DEAD PONIES	Kitcheeware KWLP 15 (APT)
16	9	LIFE Inspirel Corports	Con/Hate DUNG 8 (RT)
17	6	GOO Sovie Youdb	Galles 7599242971 (W)
18	17	LOVEY tempeheads	Aduatic 7343121371 (W)
19	7	VIOLATOR Depecte Mode	Mate STUMM 64 (RT)
20	13	HARMONY OF CORRUPTION Nepole Deals	Earsche MOSH19 (RE)
		Compiled by Music Week fr	om Gallup Data

A&R INDIES

Dave E Henderson

THROUGH THE general success of the likes of The Stone Roses, there seems to be a late '91 trend towards the blurring of pop mu-sic's boundaries. The likes of The Mad Jacks, The Spoons and many more have attracted an ec-lectic mix of musical styles to cre-ate sounds that are universally mmercial while still bearing the hollmarks of creativity, innova-tion and the spirit of being inde-pendent — the very idea of do-ing something that is different. Commercial success for a seemreek's first two items certainly bode well for future. Rare are one such group . . . ond Blair 1523 are another. Whereas Rare offer more of the direct line influence of the Roses — offering an artier aside due to their collective backgrounds — Blair 1523 slip in everything from Pink Floyd psychedelia to power pop to make their debut one of great substance. Rare's Set Me On Fire 12-inch on the Setanta label through APT has already been singled out in Music Week as be-ing of note and Blair 1523's four track untitled EP on Wilde Club Records through Backs and the Rough Trade Group certainly de-

ALSO RUBBING shoulders with The Stone Roses were Dutch group The Serenes, who supported the Mancunians on a re cent trip to the Milky Way Club in Amsterdam. They were criticalimed for their a ly accle ney of the lowlands, a distinction that might be taking their nert pop music a little too far. Hower, those in search of the kind of wispy post-anorak strumming of wispy post-anorak strumming of yore could do warse than in-vest in the group's debut album Barefoot And Pregnant on Antler/Subway through the Rough Trade Group. Also from Antler/Subway comes a sound Anner/subway comes a sound more synonymous with the label's austere Eurobeat roots. Code Industry's new album, Method Of Assembly, holds all the rumbling hallmarks we've come to expect from anothe style of music that seems to be finally gaining its share of com-mercial success with the Likes of Nitzer Ebb and Meat Beat Maniences. That progress has been helped by Luc Van Acker who has turned up in more than a few throbbing ensembles as well as having taken the production con-trols in the cause of the music. His latest efforts arrive on the Ant-ler/Subway sister label World Domination under the group title of Danceable Weird Shit the simplishic tille Here's The Rec-ord. Ranging from the beaty and aggressive to the swing groove of metallic reggae, Van Acker sounds like a Tesco version of Adrian Sherwood, the tackier moments adding even more credit to his reputation. On anher Antler/Subway subsidiary, Martyn Bates — former vocal-ist with Eyeless In Gaza — releases a new solo set called Stars Come Trembling under the Integrity logo, and pretty melancholy and introspective it is too.

THE BURNING question, some 20 years offer the death of Jim Hendrix, is, do we really wont a band to cover all liss song, and do a notionwide fourT. Do we want hem to bue called THM Hendrik do we wont an album of their versions Well, stronger things have hoppened. Electric Homsteland, by The Homsters an On The Beach Recordings frictual Function and your the theorem targer. A Abring 'The Word and plenty more, and used and plenty more, and they and plenty

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ON A more classic denotifiers, The Meter — prime funky inthe Meter — prime funky inthe Meter — prime funky in-Noville Bothers classifiers in the featured both Ari and Cyrille Nevelle visuated metering relaxed on Special Delivery through Rebeater meter Scale Cold Fisky winster meter Cold Cold Fisky both halded and more sperego. Beater meter is a special both Beater meters in the special spectra Beater meters in the spectra Beate ON A loader on, Real Suidely, heir debut abun on Suidely, heir debut abun on Sondammer Horach Heinde, Taber till **5 The Greet Ker** (abst. in general on the Angubaged on Rodowner skine hab Rodottore. And, on another Speed on Rodowner skine hab Rodottore. And, on another **International Speed**, which follow the **Flux**: debut EP for the label methoded a couple of an excing min of sounds and some near melodic sectors to kerk it all karge legeher.

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ON AN international slant, Finland's 22-Pistepirkka relations Bare Bone. Nest which comes with the threat that it is a chrythm and blues/art freak sound. Mixing uncomfortable elements of The Cramps, The Fall and all points in between it cartainly suggests that there's more to Finland han a series of half-backed punk bands. Distributions in the UK is through Somet/Alligator.



RELEASE DATE: 15TH OCTOBER 1990 Delition date 315t March 1991

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1.

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MUSIC VIDEO

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Nigel Grierson: art house brushes with mainstream

by Adam Blake

HEN CBS video commissioner Steve Hodges teamed Bros with director Nigel Grierson last year, he had made a brave move in a business often criticised for playing safe. Grierson is best known for his

hounting and provocative work with Black and David Sylvian. His with black and David Sylvian. This style suggests many hours spent in darkened rooms digesting the films of Tarkovsky and Bunuel, and is for from the mass, market oppeal of Bros. Fortunately for Hodges, Sister was an effective clip, capturing the mood of the mournful track with the vocabulary of fine art cinema. "I saw it as a challenge," SOYS

Grierson, who has repeated the trick with Cliff Richard and The Be-

loved. Grierson's brushes with the more frequent. He has just signed a worldwide commercials and mu-sic video deal with Limelight Films, which should see his career gain

ing a higher profile. Besides his videos, Grierson is known for his work as a sleeve designer for 4AD Records, whose vi signer for AAD Records, whose vis-ual image he largely created. A graduate of the Royal College Of Art, he has a degree in photogra-phy and a PhD in film. Forming his phy and a PhD in film. Forming his own design company, 23 Envel-ope, while still a student, Grierson designed sleeves for The Cocteau Twins, Yazoo and This Mortoil Coil Now directing full time, he hopes to eventually move into feature films, but describes his immediate ambition as "getting the right song to work with".

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

trying to follow the eating where i m trying to follow the sentiments of the music as much as possible." Grierson's videos tend to be shot overseas, in noturalistic settings. He uses strong elemental motifs — fire,

D





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

water, rocks, sand — and more often than in monochrome. "I prefer black and white be-

cause it immediately abstracts things but, on the other hand, you can get more realism as well."

can get more realism as well." Currently working with budgets between £40,000 and £60,000 Grierson says his style is not dictat-ed by cash. "If somebody suddenly gave me twice the budget I'm used to I would just use it to try and perfect what I'm doing, all those little details you can get right," he says. Grierson's aim is to create a new

kind of pop video, one in which the visual image not only promotes the song it accompanies, but also

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

S

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

Dealer price: 20.95. Comment: Noving provided some of the withest and brightest singles of the mid-Eighties indie boom, Yorkhin's Wedding Present went on to join RCA and refine their thrashed-guidar pop. This 13-track video captures them at various video captures them at various stoges of that rise to success, in no particular ander, and combines promes with live footage and home movie clips. Produced and directed by the delightfully named Swire(i it may not be the mast tech-nically proficient work but it does manage to show the character of the band — a group that does what it does for the fun of it. Their some of human is weiden sense of humour is evident throughout the video, even during the live performance sequences, and it is the sheer energy and vital

ity of their songs that endears it to e viewer

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

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

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

sequently, he is often uneasy when he is talking to anyone other than close friends and at his happiest and most humorous - when he is with his backing band The Bad Seeds. The film also conveys the trials of going on tour, in this case the US, and the disappointment when things don't work out right. What mars the whole video is the poor sound quality. The viewer is left straining to hear the mony con-versations and even the live performances sound distant and un-balanced. If you can live with that, then this has to be one of the most interesting and enjoyable rock documentaries for a long time. Sales forecast: The number of people that flock to see Cave whenever he is making a live or public appearance is evidence of his huge audience and their devo-tion to his work. Expect this to become a prized possession.

MUSIC WEEK 13 OCTOBER, 1990

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Marching From October 15

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

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

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

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



13 OCTOBER 1990		MUSIC WEEK
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13 OCTOBER 1990

THE ANNIVERSARY WA

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MUSIC WEEK 13 OCTOBER, 1990



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MUSIC WEEK 13 OCTOBER, 1990



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Status Quo

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CBS			** 3/	-

more detailed playlist breakdown, tracking specific records, is available from the Resea partment. For details of this weekly service, call Graham Walker on 071-583 9199 e

ecceds are eligible for the grid if they o) are on the current Radio 1 playlist, or b) had 4 r more plays an Radio 1 last week as manitored Radio 1's Rameo computer or c) are atured on 11 or mare current IRS playlists (A & B list).

AIRWAVES

New round of specialists on air by next year

THE FIRST of 16 new specialist mu-sic radio stations could be on the air next year.

The Shadow Radio Authority will odvertise the new local commer-cial licences following the an-nouncement of the new national franchises next year. The licences will all be located

litan areas where there

is an existing commercial station. The authority is expecting appli-cations from groups wishing to provide specialist music or speech programming different from that currently available.

Paul Boon, choirman of the As-sociation of Broadcasting Devel-opment, believes potential bidders for specialist stati ne will wait until

CMA awards to get **UK radio coverage**

THE POPULARITY of country music UK bro ters was app ent this week with a large number congregating in Nashville for the 24th annual Country Music Associotion Awards. The October 8 show was due to

be broadcast live, via satellite, to 20 BBC local radio stations. Chan-nel Four's The Word will broadcast ner rour's The Word will broadcast e report of the show on October 12 and Mark Cooper, co-producer of the BBC's New West series which begins October 26, is filming a piece for the BBC's Late Show. Cooper's segment will include an interview with David Conrad of Market and Show of Show of Show of Show of Show Market and Show of Show of Show of Show of Show of Show Show of S publishers Almo-Irving.

First-time CMA nominee Garth Brooks is the top contender for the 1990 awards with five nomina-tions. Other contenders include Kathy Matteo and Reba McEntire.



REBA MCENTIRE CMA nomi

Metro wins battle to take control at YRN

METRO RADIO has won its battle to take control of Yorkshire Radio Network. Newcastle-based Metro was bidding against Trans World Group, owner of Piccadilly and Red Rose radio stations, which has withdrown its hid

withdrown its bid. The deal values YRN, with sta-tions in Sheffield, Hull and Brad-ford, at £16m. YRN returned a profit of £1.5m for the last financial year, but like most radio operators, revenue for this year has fallen and

£410,000

The deal is subject only to the agreement of YRN shareholders at an EGM to be held on October 19.

YRN increased its audience figures in the last quarter by more than 150 per cent and the group has been laoking at complementing its regional assets after the news last week of a further commercial radio co tract to be advertised for North Yorkshire

Spectrum launch problems: IBA agrees compensation

THE IBA has agreed to pay new London station Spectrum substan-tial compensation for the ethnic station's abortive launch earl

Spectrum was forced to postpone its late spring launch due to interference from the pirate Radio Caroline which continued to broadcast on the same frequency the IBA had allocated to Spectrum.

The station is believed to have

spent £400,000 promoting the lounch of its new service to the public and advertising egencies. Both sides have agreed not to dis-clase the terms of compensation, but the payment made by the IBA is thought to be in the region of 125,000.

Spectrum chairman Johr Kyriakides says he is "not unhappy with the payment but was expect-ing a little more."

ne music format from independent

national radio is known. He says: "Specialist music sta-tions in big cities will attract a lat of interest, not only from local people, but from large British and European conglomerates desper-ate to enter UK radio at any cost."

Boon adds that the current de pressed profits from commercia pressed profits from commercial radio may hold back some of the established stations from applying. "This may allow new bload to en-ter radio," he says. The new metropolitan areas are

The new metropolitan areas are Birmingham and West Midlands, Manchester, Mersnyside and South/Central Lancs, Glosgow, Edinburgh, Leeds, and West Yorks, Sheffield, Humberside, Tyne and Wear, Notlingham, Derby, Leises-ter, Belfost, Cardiff and South Weiles, Britol and Southampton. • The authority is to offer further unences in areas where no existing

incences in areas where no existing commercial radio station exists commercial radio station exists. These are: Alton, Aylesbury and/or High Wycombe, Blackpool, Cardi-gan Bay, Chellenham, Chesterfield, Calchester, Harlow, Heads of Welsh Valleys, Inverurie, Kingy Lynn, Kirkcaldy and Glenrothes, North Wales Coast, North West Devon, Pitlachry and Aberfeldy, Slough, Windsor and Maiden-head, South Shropshire and St Albans and Hertford.

COMPACT

DIGITAL AUDIO
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2 1 X 1905 Mercury/Phonogram
3 2 IN CONCERT, Various Decco
4 3 LETER WITHOUT PRECIDICE VOL 1 George Richted Epic
5 S SUPPOG WITH Bloe John Rockes Phonogram
6 - REFLECTION, The Shadews Polydor
7 6 THAT LOVING FEELING VOL 3, Various Dino
8 - DOCTOR ADAUKSKI'S MUSICAL _ Adamski MCA
9 9 SOUL PROVIDIR, Michael Bolton CES
10 - ESSetTULI CLASSICS, Verson Deutsche Gramm
11 - NEL'S BTOK The Pogues Pogue Mohore/WEA
12 20 JUST THE TWO OF US, Various Ep-c
13 8 OOH LAS VEGAS, Descon Blue CBS
14 7 MARIAH CAREY, Marich Corey CIS
15 4 THE RAZORS EDGE, ACIDC Accor East West
16 15 FOREIGN AFFAIR, Time Turner Coprol
17 18 BUT SERIOUSLY, Phil Collins Virgin
18 - UK BLAK, Carpe Wheeler RCA
19 11 STEPHING OUT-THE VERY BEST_ too lockson A3.M
20 19 WILSON PHILLIPS, Wilson Phillips SBK
© CIN: Compiled by Gallup for Music Week and BBC.

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CD
Prince
Paisley Part ONLY YESTERDAY ** CD Carpenters THE BEST OF 1968-1973 CD The Steve Miller Band VIOLATOR . CD BEST OF TALK TALK-NATURAL HISTORY
CD Talk Talk Parlophone PCSD 109 MAMA SAID KNOCK YOU OUT CD LL. CoolJ Def Jam 4673151 UNDER THE RED SKY CD Bob Dylan LOVEGOD () CD Soup Dragons IMPURITY CD New Model Army Paisley Park/Warner Brothers WX 361 (W) Reprise/Warner Brothers WX 374 Vertigo/Phonogram DBTV 1 Raw TV/Big Life SOUPLP 2R Capitol EST 2133 EMIEMCX 3561 CBS 4671881 Arista 210682



INCORPORATING LP, CASSETTE & CD SALES

TOP 75 H

13 OCTOBER 1990

A&R

THEEA

THE EAR was so impresed with a bin there trady dama by london-basaf four parce **listed:** that he was not a four parcel **listed:** that he was noted for the there was more from heir beta, by there was more from heir beta, by there was more from heir beta, by there was more for heardwas in there is also a surface of the source of the there is also a surface here the source of the base of

No Mean one serious young men from Hemel Hempstead who recently picked up some rove reearily picked up some rove reversion of Denovary's Colours on the Hilden Art label. It was a sightly danced up reetiment, built was the use of violin which goes tope is the kind of stuff hal could go down very well with on-compusituent/Maloby Akaler readers. Then arrything, but the use of Halt fiddle gives them on unmidickeello sound and with tunes like Herover's Break and Life Is Elsewhere waiting hove a sizeable cuit authene. Charry Ref Records has been

Cherry Red Records has been keeping a low profile recently. Now it plans to become stuchmore productive, and the first fruit debut single by Wolverhamptors'. Penelope's Web, Potholer is a little jangly affair which sounds like Loyd Cole fronting Aztec Camera. But while their influences are very much to the force, there is enough peter are worth keeping an ery non. Befast lobel Good Vibrations.

Befatt Ibel Good Vabricoso witaway be fordy remembered witaway be fordy remembered witaway be fordy remembered witaway be fordy remembered witaway and the series of the series of the witaway and the series of the series of the Befatt forumpere witaway for the series witaway for the series of the the series witaway for the series of the the series witaway for the series of the ord if is in the North made it more of life in the North made it more the bala outway in the North made it more and the series witaway and the series of the se

their coreer any good. The Orendchildren are a fivepiece Bah outil whose threetrack, home-recorded tope sith sounds uitre professional. Star of the show is the vocalist, Jane M Reswhose tones recall a younger Elke Brocks. The band's playing is extremely sitk, and their sound should please anyone who bemans the obsence of IPou. The First track, Repo Man, is the most instantly catching with its use of samples from the film, but it's weet

R

samples from the film, but it's Sweet Talk which most adequately shows off their moture sound. The music is quite unfashionable, but no less effective for it, and it deserves a listen or two. **Death Valley Boys** is the

Death Valley Boys is the monitor the Colorbial James Expensions: use for their accusals pensions: use for their accusals pensions and the second of the table of the month of the second in order released to a Cooking Wingl at the end of the month. The savad in and end of the month. The savad in and end the lack of duplication of songs shows that the gays want to keep the two emilles separate. But what will the band do if his incortional the lack of doubling the the what will the lamb do if his incorfour here will tell.

The Mark ore a London-based dow who have been receiving college radio arplay in the US without really gating anywhere here. The song, Take My Advice, is a word delivery recalls the fer Shop Boys. The guitarit also features in another Ear-featured combo, Bark Psychols, and though it is hard to indee from esong. A&R talk should check out one of their failly the lase from Covenity's Jen-

The tope from Coventry's Janwary Park's more of a curols' egg, freetom is a time allow of egg, freetom is a time allow of the tope of Monton Left Home however is a cloying over the top belied into Whody. Day improves moters, with some lovely clinic guitor, but it all sounds as if some work is needed. But her ore a young band, howing ployed only five ging band howing ployed only five ging band howing more theoreming to band as the methoreming to the tope of the tope of the tope of the tope of the tope house tope of the tope of tope of the tope of tope

The Hovercheirs are an insigned Scumhorps band with some very sweet indie sounds an heir four-track tope. Another Angel is particularly good, sounding like a single in the making, and its guitar noise will impress fons of everything from House Of Love to My Bloody Volentine. Heaven She Soid has some excellent drum work and sounds like a live showstopper.

Best donce track on The Ear furniable this week is **Internations**: I fell in Love With A Stranger. It is an addy attractive offair in that the lovey" fulle girl lost" vacels of Sorah Jane provide a sharp contral to the rapped section and particularly the section of sampled Swahi khanting.

PERFORMANCE

Scott does a Newport

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

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

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

he had just revisive as me extric guitar. Gone were the jigs and back come the old songs. With backing from the Kick Horns and guitar solos thrown in here and there, nothing could have been more removed from the comparatively sedate atmosphere of gigs on the group's last low.

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

similar. But that said, some songs sparkled. Medicine Bow and Be My Enemy suited the big loud brassy sound and The Whole Of The Moon and Fisherman's Blues monaged to retain their original character and colour.

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

NICK ROBINSON

Back down Dury lane

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

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

an old then returning toute. It's probably the humour in his offbect songs that has made him so popular. While all the punk bands foll of angst were mouthing off about social decay and heartache, he was singing about Clever Trevor and Plaistow Patricia. Such a down-lo-earth and hu-

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

songs. His London dates were not only a celebration of his finest moments but also a tribute to his former drummer Charlie Charles who died recently of cancer. Dury's affection for Charles and sadness for his death was evident but didn't prevent the singer and the audience from having a jayous night out.

from having a joyous night out. Old favourites such as What A Waste, Sweet Gene Vincent and the sublime There Ain't 'Alf Been



THE WATERBOYS: this is the C-major

Some Clever Bastards were performed immoculately by the Blockheads — a mixture of original members and new friends — and their versatility kept the set varied and full of neat touches.

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

Panic in the Manic world

"THIS is an old song but it's the best song you'll ever hear," gosp Jomes of Maria Street Preachers before the guitars come tunbiing back in. Not bad dar self-belief, but the tile track from the Webh quarter's latest PN ew Art Riot is an assoul of pop ambition, from its lyrical outrage and erupting melady line to the tight, white jeans and eveloner.

This show of the Falsen was MSPs seventeembed, but a couplexperformance good never dispote performance found never a single the sevent sevent and the false seventeembed taking and the sevent sevent sevent sevent the sevent sevent sevent sevent the land of the Mon sevent sevent sevent sevent the land of the Mon sevent sevent sevent the sevent sevent sevent the sevent sevent sevent sevent the sevent sevent

Songs like Teenage 20/20, Strip It Down and the forthcoming single Motown Junk register their challenge with some of the poise and handsome devilly of The Smiths, although MSP are still in an embryanic state, with a million rehearsals and milles to clock. Hearing Statovers dedicated to Happy Mondays' Shaun Ryder and Stone Rases' Jan Brown was deliciously ironic because the band have signed to Jeff Barnet's Heavenhy label, Barnet doubling as Factory's press officer and whose last signing was howered Up. London's answer la Manna Kataka Ston. MARTINA ASTON.

Dance: the live attraction

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

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

Their live sound. Secondly, they have a great focal point in singer Bille Ray Martin. Not only des she posses one of the UK dance scene's finest new voices, laced with angst and emation, but she is also a great performer, moving and dancing in intriguing and captivating ways. The show feels very continental,

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

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

primary

(praimari) *(adj).* original, holding or sharing first place in time or importance or development

talent

(tælent) *(n)*. special aptitude or gift (for); high mental or artistic ability; *colloq*. persons of talent

international (internæshonæl) (*adj*). existing or carried on between nations; agreed on by many nations

VERY BEST WISHES TO AN APPROPRIATELY NAMED COMPANY FROM ALL AT

Harvey Coldsmith Entertainments Limited





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13 OCTOBER 1990





	AC/DC Acontenstruck Acontenst B 8907(III)	LET'S PUSH IT CootempolChrysals COCL03 220(E)	BE TENDER WITH ME BABY Caphel(12/CL593(E)		TAKE MY BREATH AWAY CBS 6663617(C)	3 SONGS (EP) The Wedding Present BCA PB 44021 (12°-PT 44022) (BMG)	Beinda Carliste Virgin Virgin VSC 1291(5)	SUICIDE BLONDE Mercury/Phonog	FOUR BACHARACH & DAVID SONGS (EP) DeaconBlue OBSDEACM 12(c)	The Shamen One Little Indian 46 TP7 (12"-46 TP12) (RT)	THAT MAN (HE'S AI Inner City	THE OBVIOUS CHILD Paul Simon Warner Brothers W9549(T)(M)	S ELEVATION Openism/Arista 113583 (12"-613653) (BMG)	WHERE ARE YOU BABY? Betty Boo Rhytm King LEFT 43(I) (RT)	Bombalurina Carrior VELLOW POLKA O Bombalurina	46 COLD HEARTED Vrgin America VUS(T) 27 (F)	56 FOOLS GOLD/WHAT THE WORLD IS WAITING FOR States Restore CREED 13 (P) States Restore CREED 13 (P)	41 LIVIN' IN THE LIGHT RCA PB 43839 (PT 43940) (BMG)	40 BLACK CAT AAMAMMS87IF	AHomeboy, AHippie&AFunkiDredd TamTamTTT 031 (TTT 031) [PMD]	55 BACK TO REALITY The Intelligent Hoodium A&MAMYD 598(F)	EROM A DISTANCE Adamto: East West A 7820(T) (M)	38 FALL (EP) Creation CRE087(1)(P) Creation CRE087(1)(P)	34 SHE'S SO FINE EMI(12[EMIP1158(E)	48 Curtis Mayfield & Ice-T Capital (12/CL 588 (E)	23 HOLY SMOKE EMILIZIEMIPI 153(E) EMILIZIEMIPI 153(E)	CRAZY Meacwin ZB 44037 (12° ZT 44038) (BM6)
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Dead Dead Good/Situation Two SIT 74(T) (HT)	CBS CHIM(T) 3 (C)	MY SKIN Circa/Virgin YR(1) 53 (F)	MCAMCA() 1435(F)	Warner Brothers W 9547(T) (W)	olution KLFComm KLF0040018TD	Mercury/Phonogram MER(X) 331 (F)	EVERYBODY (RAP) Orinnal Bernent Orch/W Williams escon/Pica PB44701 (PT44702) (BM6)	Food/EMI(12)FOOD 25(E)	RCA PB 44023 (PT 44024) (BMG)	4th + B'way/tstand (12)BR/W 188 (F)	GH Vrgin VS(T) 1300(F)	CBS 8559320 (12"-8559326) (C)
The Charlatans DeadDea	HEAVEN The Chimes	I'VE GOT YOU UNDER MY SKIN Neneh Chemy Cir	THE SPACE JUNGLE Adamski	CRYING IN THE RAIN A-Ha	WHAT TIME IS LOVE? The KLF/The Children Of The Revolution	BODY LANGUAGE Adventures Of Stevie V	EVERYBODY (RAP) Criminal Element Orch/W Williams	RIGHT HERE, RIGHT NOW Jesus Jones	DANCE OF THE MAD Pop Will Eat Itself	CONTRIBUTION Mica Paris featuring Rakim	HANG IN LONG ENOUGH Phil Collins	VISION OF LOVE Mariah Carey
2	28	29	4	NEW	4	31	8	37	NEW	43	47	8
ž	24	25	26	27 19	28	29	30	31	32 関	33	34	35



RAPPIN' BROOKLYN STYLE TOTALLY MASSIVE! AVAILABLE AT LAST!! VINYL · TAPE · CD



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TWELVE INCH	2.1 TOTAL CONFUSION	22 3 CULT OF SNAP	23 25 BODY LANGUAGE Adventures Of Sterie V	24 2 THE EXORCIST	25 THE POP WAI Eat lisati	26 2 FANTASY Fertasy U.F.O.	27 22 MAKE IT MINE	28 % BACK TO REALITY	29 TH JAZZ THING	30 Tay Voung Disciples	31 8 FALL (EP)	32 THE REALITTLE TIME	33 28 IVE GOT YOU UNDER MY SKIN	34 20 NEVER ENOUGH	35 14 3 SONGS (EP) The Wording Present	36 15 THEN The Charlaters	37 THAT MAN (HE'S ALL MINE)	38 TAW LET'S TRY/DIDN'T I BLOW	39 12 WHAT TIME IS LOVE?	40 THE HIT WHEEL (TURTLES)
TWELV	I 3 MEGAMIX Technotoric	2 1 SO HARD Pet Shop Boys	3 4 I CAN'T STAND IT Twenty 4 Seven	4 2 I'VE BEEN THINKING	5 26 WORLD IN MY EVES Depecte Mode	6 5 FASCINATING RHYTHM Bass-O-Matic	7 IS SHOW ME HEAVEN	8 11 ANNIVERSARY WALTZ-PART 1 Status Cuo	9 TEM MORE States Of Mercy	10 21 HAVE YOU SEEN HER M.C. Hammer	I 1 10 IT'S A SHAME (MY SISTER) Mone Love (seat True image)	12 12 HEAVEN	13 33 RIGHT HERE, RIGHT NOW	14 LET'S PUSH IT	15 6 GROOVE IS IN THE HEART	16 22 CONTRIBUTION	17 13 TUNES SPLITS THE ATOM MC Tunes Voraus 808 State	18 7 GROOVY TRAIN	19 24 ELEVATION	20 II EVERYBODY (RAP) Criminal Element OcchWiendel Williams

Ter/Virgin TEN(X) 312 (F) East West YZ 498(T) (M)	st YZ 498(T) (M)		26563776) (C)	Virgin America VUS(T) 29 (F)	Talkin Loud TLK(X) 2 (F)	Kickin' - (KICK 1) (SRD)	XL Recording - (XLT 15) (W)	CBS YOUNG(T) 6(C)	E SCLPD 5881(E)	London LON(X) 274 (F)	Eternal/WEA YZ 495(T) (W)	Epic SHAKY 14 (C)	
	TenVirgn	East Wer	CBS 6563777 (12"-6563776) (C)	Virgin Ameni		Kickin'-	XL Recordin	CBS1	AISHMENT DUE Daptiol CLP 588 (12"-12CLPD 568) (E)	London	Eternal/WE	Epic	
	DON'T BE A FOOL	A BEAT CALLED LOVE	JAZZ THING Gang Starr	٨	GET YOURSELF TOGETHER Young Disciples	THE EXORCIST The Scientist	FANTASY Fantasy U.F.O.	HEAVEN CAN WAIT	ARSTHE PUP	HEART AND SOUL No Sweat	BEAUTIFUL PEOPLE Stress	MY CUTIE CUTIE Shakin' Stevens	
	Loose Ends	A BEA		CANDY Iggy Pop	CET Voung	THE EXOF The Scientist	FANTASY Fantasy U.F.	HEAVEN Paul Young	HOLY W Megadeth	HEART No Sweat	BEAU	MV CI Shakin'	
	4	67	MEW	NEW	NEW	62	65	22	8	WEW	MEW	NEW	
-	64	65	99	63	89	69	20	12	22	73 🖪	74 12	15 1	



15th leeds, the irish centre 16th leicester, leicester university 17th london, town and country club 19th glasgow, king tuts wah wah hut 20th slough, thames valley college 18th manchester, international 1 22nd birmingham. goldwyns ON TOUR IN OCTOBER

WW

and the second

Nonucities

25th bristol, victor

US TOP FORTIES

SINGLE

1)	2	PRAYING FOR TIME, George Michael	Columbi
2'	1	CLOSE TO YOU, Maxi Priest	Charism
3*		I DON'T HAVE THE HEART, James Ingram	Warner Brother
4*	7	ICE ICE BABY, Varilla Ice	SB
5*	13	BLACK CAT, Janet Jackson	ASP
6	3	(CAN'T LIVE WITHOUT YOUR) LOVE, Nelson	DG
7'	11	ROMEO, Dino	Islam
8	4	SOMETHING HAPPENED ON THE WAY TO, Phil Collins	Atlanti
9'	15	EVERYBODY EVERYBODY, Block Box	RC
10	8	OH GIRL, Paul Young	Columbi
11*	16	CAN'T STOP, After 7	Virgi
12"	17	GIVING YOU THE BENEFIT, Pebbles	MC
13*	18	SUICIDE BLONDE, INXS	Afanh
14	12	MY, MY, MY, Johnny Gill	Molow
15*	19	UNCHAINED MELODY, The Righteous Brothers	Verv
16		BLAZE OF GLORY, Jon Bon Jovi	Mercur
17	9	DO MEI, Bell Biv Devoe	MG
18	20	POLICY OF TRUTH, Depeche Mode	Sir
19.	24	LOVE TAKES TIME, Mariah Carey	Columbi
20	10	RELEASE ME, Wilson Philips	SB
21	21	THIS IS THE RIGHT TIME, Liso Starsfield	Arist
22'	27	CHERRY PIE, Worront	Columb
23"	23	FLY TO THE ANGELS, Sloughter	Chrysol
24*	25	SAY A PRAYER, Breathe	A&A
25*	26	FEELS GOOD, Tonyl Tonil Tonel	Win
26*	31	MORE THAN WORDS CAN SAY, Alion	EM
27	14	HEART OF STONE, Taylor Dayne	Arist
28*	37	PRAY, M.C. Hommer	Copile
29	30	CRAZY, The Boys	Motow
30*		UNCHAINED MELODY, The Righteous Brothers	Gur
31.		KNOCKIN' BOOTS, Condymon	Epi
32	35	TIME FOR LETTING GO, Jude Cole	Repris
33"	39	JOEY, Concrete Bionde	LR.
34	34	TIC-TAC-TOE, Kyper	Atlant
35	32	ALL I'M MISSING IS YOU, Glenn Medeiros	MC
36		GEORGIA ON MY MIND, Michael Bolton	Columbi
37		UNSKINNY BOP. Poison	Enigm
38		LIES, Envoque	Allant
39	33	DIRTY CASH (MONEY TALKS), The Adventures Of Steve V	Mercur
40*		OOOPS UP. Srap	Arist

ALBUMS

1	1	PLEASE HAMMER DON'T HURT 'EM, M.C. Hommer	Capitol
2	2	WILSON PHILLIPS, Wilson Phillips	S8K
3	3	MARIAH CAREY, Mariah Carey	Columbio
4*	5	LISTEN WITHOUT PREJUDICE, George Michael	Columbia
5	6	POISON, Bell Biv Devoe	MCA
6	4	BLAZE OF GLORY/YOUNG GUNS II, Jon Bon Jovi	Mercury
7.	14	CHERRY PIE, Worront	Columbio
8.	9	GHOST, Original Soundtrack	VS
9	7	EMPIRE, Queensryche	EMI
10	10	FLESH AND BLOOD, Poison	Copitol
11	12	THE REAL THING, Feith No More	Slash
12	11	SOUL PROVIDER, Michael Bolton	Columbia
13*		X, INXS	Afantic
14	8	GRAFFITI BRIDGE, Prince	Paisley Park
15	13	TIME'S UP, Living Colour	Epic
16	16	COMPOSITIONS, Anito Baker	Elektro
17	15	VIOLATOR, Depeche Mode	Sire
18	19	BUT SERIOUSLY, Phil Collins	Atlantic
19*		THE RAZORS EDGE, AC/DC	Alco
20	20	AFTER THE RAIN, Nelson	DGC
21	21	STICK TO IT YA, Slaughter	Chrysolis
22	18	STEP BY STEP, New Kids On The Block	Columbia
23.	40	TO THE EXTREME, Vanila Ice	SBK
24	17	I'LL GIVE ALL MY LOVE TO YOU, Keith Sweat	Vintertoinment
25*		MAMA SAID KNOCK YOU OUT, LL Cool J	Def Jom
26	23	NO FENCES, Gorth Brooks	Copitol
27	22	JOHNNY GILL, Johnny Gili	Motown
28	28	SHORT DOG'S IN THE HOUSE, Too Short	.ivo
29*		PAINKILLER, Judos Priest	Columbia
30	27	DETONATOR, Ratt	Ationic
31	24	PRETTY WOMAN, Original Soundtrack	EMI
32*	32	THE GREATEST HITS, The Righteous Brothers	Verve
33	25	RITUAL DE LO HABITUAL, Jone's Addiction	Womer Brothers
34	26	JANET JACKSON'S RHYTHM NATION 1814, Jonet Jockson	A&M
35	31	RAGGED GLORY, Neil Young & Crozy Horses	Reprise
36*		FAMILY STYLE, Voughon Brothers	Epic
37*	39	TWIN PEAKS, Original Soundhack	Warner Bros
38	30	100 MILES AND RUNNIN', N.W.A.	Ruthless
39	29	IN THE HEART OF THE YOUNG, Winger	Allantic
40	33	PERSISTENCE OF TIME, Anthrox	Island

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

LP REVIEWS

A	L	B	UM		0	F
T	н	E	W	E	E	K

A&R

VAN MORRISON: Enlightenment. Polydor 847 100-2. Curouty, Avcient Surset, Ind a "greet" Man in the Surset in a "greet" Man in the Surset of Surset endre Schölenment continues some of that feel, but carries much more backbone. To capitalise on a newer following is obviously the stephano, but Marrison dis-hards wippenetrable in The Days Before Rock YN 861 for the real staff. DH

STOCKIT

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

THE PERFECT DISASTER. Heaven Scent. Fire Records. FIRE LP27, Pure, exhibitanting rock albums seem few and far between these days. Neil Young has just proved that nahing beach the guby Perfect Disaster take a similar tack but add bissect-out, almost dreamy interfudes to the sound of ringing guitars. The drift of moods works extremely well making the album enter.

THE AUNICHTY: Bload Fire & Live, Polydar 87/1071. Gisweigar grans rokars The Almight has specific the last year jiing up the road mileage, to general acclaim, so it's filling that hire second album should be a live one. This eight track, budge priord erlease captures the band in all their roucous glory, highlighting the fact that within their lickstor bload they have some highly memorable times atom contribute that should see their status continue to build.

FIELDS OF THE NEPHILIM: Elizium. Beggars Bonquet, BEG 115. If you hought The Mission was going to rather rackist externes, then Nephilim prove that there is still life in progressive Goth toget anywhere. Mind you, to their fons this probably monna from howens or ensure it is in stack. NR

FRONT LINE ASSEMBLY, Coupity, Cript. Third Mind Records, TMLP 64. Distribution, APT. The third full-length about from this canadian electronic outiff and, with recent trends factioning a multimize sound from Lines Istentis scanabul edi keyboards, snokled vocels, looped parts and anthemis fuiwarding, Caustic Grig is every bleep and. bleet the darker adge of Depacter Mode and The Fe's flop Bay.

COLIN JAMES: Sudden Stop. Virgin America VUSLP 20. Thumping a guitar with all the conviction of a new-born six-string hero, Cain James Ionds in the terrtory carved out as esemingly vocated by Bryan Adams. A tout collection of trenchart pop scens; their move from one musical base to anafter without really achieving o herem enn. And like all organ bail moke the game more accessible here are a gaggile of tunes, big in saminent and execution that will appeal to many yet reple the purid.

ELECTRIE 101: Electribal Memories. Mercury. 842 965. With only eight tracks, including one cover of Odysky's Inside Out and two versions of the excellent Talking. With Myself, one wonders exactly how much Electribe 101 have a optime. The track that runs smoothly but never really grips the Elestener. Part ingles success should ensure a healthy chart position. Newsy.

TOTO- Pest To Present 1977-90. CES 465998 Like Phasinen, Toto CES 465998 Like Phasinen, Toto moulded logether some of pop's finer points – Juel Nohmonies, melodic guitar solos and punchy hooks – into a reasonable likeness of great songs. Yat they were as fragling abacit hat to enlinesent many a dull childhood moment. And for those who missed out, but can vaguely recall some of the sitcker songs tuch as reasonan or Hold The Line, this greatest his pockage bory bondste the la into one-give KEITH TIPPETT AND ANDY SHEPPARD: 66 Shades Of Lipstick. Editions EG — EGED 64. As et of 16 short free improviations for piono and horns. Actually, this is not "difficult" music at a difficult" indicated the assourters of Keith Jorreit or Line dominers of Keith Jorreit or Line dominication of Keith Jorreit or Line dominiproducer Robert Fripp has done a splendui job. Fine music, a thoraughly worthwhile project. All

EDITH STRATEGY: Exith Strutegy. Big Cot Records ABB19. Distribution: Rough Trade Control and the structure of the control and the structure of the control and the structure of the control structure of the structure of the physical conditions and an executive Strategy's brief existence and one previous single couldn't begin to hint at the quality of this record.

CEORGE BENSON AND THE COUNT BASIE ORCHESTRA. Big Boss Bond, Women 7599. 26295-1. One for jozzera ond Benson fons alkk, this is obvioutly a labour of great lowe. Benson sings (and scatt) his heart out and plays a beaufidity relaxed jozz guitar throughout. The Base Urk are, of works best when it swings hardest, but then those Benson fors must have their ballds. AB

MORE LP REVIEWS p32

Label/Catalogue Na (Distributar)

FOLK & ROOTS ALBUMS

27 37 TITLE, Arist

		and a stand a s	
1		ROOM TO ROAM, The Waterboys	Ensign CHEN 16 (C)
2	п	THE DOMINO CLUB, The Men They Couldn't Har	ng Silvertone ORE 512 (P)
3		MIDNIGHT STROLL, Robert Cray	Phonogram 848652 (F)
4	-1	FREEDOM AND RAIN, June Tabor & The Oyster Ba	ed Cooking Viny/ COOK 031 (RE)
5	7	BROTHER'S KEEPER, The Newle Brothers	A&M 395-312 (F)
6		THE NEIGHBORHOOD, Los Lobos	Slash/London 828150 (F)
7	3	THE HEALER, John Lee Hooker	Selvertone ORELP 508 (P)
8	1	THE BONNIE RAITT COLLECTION, Borrie R	aitt Warner Bros 7599262421 (M)
9	4	SHADOW HUNTER, Davy Spillane	Cooking Winyl COOK 030 (RE)
10	6	DREAM LETTER - LIVE IN LONDON, Tim Bu	ckley Demon FIEND 200 (P)
11		LIFE AND LIMB, Martin Carthy/Dave Swarbrick	Special Delivery SPD 1030 (RE)
12	9	IRISH TIMES, Patrick Street	Special Delivery SPD 1033 (RE)
13	5	DUETS, Emmylou Harris	Reprise 7599-25791 (W)
14	18	1990, The Albion Band	Topic 12TS 457 (CM)
15		STRUGGLE, Woody Guthne	Special Delivery SPD 1034 (RE)
16	15	DAYS OF OPEN HAND, Suzante Vega	A&M 395293 (F)
17	13	VANILLA, Biowzabela	Soucial Delivery SPD 1026 (RE)
18	8		forld Circuit WCD 017 (STERNS/F)
19		MOUTH MUSIC, Martin Swan/Taikha MacKenpie	Triple Earth TERRA 109 (STERNS)
20	21	THINK LIKE A HERO, Alas Ron Kavana	Chiswick WIK 88 (P/HS)
21	24	UNCERTAIN PLEASURES, Mary Coughian	WEA WX 333 (W)
22	12	THE BIG BEAT, The Barely Works	Cooking Vinyl COOK 024 (RE)
23		STRAY DOG TALK, David Halley	Demon FIEND 187 (P)
24		SET, Youssou N Dour	Wrgin V 2634 (F)
25	15	HOOTENANNY, Various Artists	Cooking Viryl GRILL 003 (RE)
26	70	BLUES FOR TRANSYLVANIA, Muzsikas	Hannibal HNBL 1350 (RE)
27	22	SUGAR, Leon Redbone	Private/BMG 210 555 (BMG)
28	14	LITTLE ROCK TO LEIPZIG, The Dyster Band	Cooking Viryl COOK 032 (RE)
29	26	CAJUN SOUL, Eddle Laleure	Hannibal HNBL 1353 (RE)
300		GIGANTAFRIQUE!, Pepe Kale	
			Globestyle OR8 062 (STERNS)
Re	e b	est selling folk and roots music LPs for Augu	ist 1990, compiled by Folk
00	-	magazine (081-340 9651) from a nation	of survey of specialist and

is magazine (081-340 9651) from a national survey of specialist and eral record dealers.

MUSIC WEEK 13 OCTOBER, 1990

INGLE OF THE WEEK

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



BLUE AEROPLANES: Loved Four Track EP. Ensign ENYX 636. Ar object lesson in playing to one's strengths and patience. Once the strengths and patience. Once the band that cropped up at the bat-tom of every bill, they finally got the sound right and blassomed. Strumsome and radio chummy, over the four tracks they repay a little debt to Lou Reed with Sweet Jane and revisit trouble with a Richard Thompson cover. A prel ude to greater things, hopes are high for top 40 and not misolared



MORRISSEY: Piccadilly Palaver HMV POP1624. Suggs on addi-tional vocals and the Longer Winstanley production team lend this very strong Modness over-tones, further underlined by the song's jaunty, ironic style. Not a startling relurn, more a toe dip to see if it's safe to come back out again. Tees up the forthcoming LP and hits compilation.



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

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

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

Someone, Phonogram EJS2412. Again various AIDS charities bene-



SINGLES Reviewed by Duncan Holland

THE FAT Lody sings; from an india to a m

fit, again John sings an effortless ballad and again the result is samething only a cur would denegrate. Unlikely to be another Adamski remix, in with a shou

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

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

NO SWEAT: Heart And Soul London LONX 274. "She's 17 with a runaway dream ... " still. Irish pop metal which would be be likened to to Whitesnoke, but nonetheless com petent. Tilting at anthems, the production doesn't really carry the balls-against-the-wall approach to take this into the charts.

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

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

THE FAT LADY SINGS: Man Scared EP. East West YZ537. Having built up a strong indie fal-lowing, The Fatties debut for a major in confident style with more than an echo of the Associates. Singer Nick Kelly tries out a few octaves and it's only the worrying "fool-the DJ" pause towards the end that will prevent this from getting the required airplay to lay the foundations for the new LP.

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

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

A&R

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

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

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



TC	PIN	DIE
TC	P-40-SI	NGLES
1 2 3	CAN'T STAND IT	BCM.BCM8 395(2) (P)
	GROOVY TRAIN	Produce MILK 102(T) (F)
	THEN The Chorletons	Silvation Two SIT 74(T) (RT)
	WHAT TIME IS LOVE?	KLF Communications RLF 001(2) [RT]
	Pepeche Mode FALL (EP)	Mate (12)80NG 20 [21]
0 / 1	FOOL'S GOLD/WHAT THE WORLD	Creation CREO B7[T] (F)
1 3 4	The Store Roses MAKE IT MINE	Silvertone ORE(T) 13 (P)
	WHERE ARE YOU BABY?	One Little Indian 46 TP7 (12) (RT)
	NOTHING TO LOSE	Rhyther King LEFT 43(T) (RT)
10 0 4	Stagens THE EXORCIST	Khyfne King/Mate SEXY 01(T) (RT)
12 9 8	Scientist LA SERENISSIMA DNA	Kickier-(KICK I) (SRD)
13 13 4	BAREFOOT IN THE HEAD	Row Boss (12) FEASS 006 (PAC)
	A Max Called Adam FISHES EYES	Big Lile BLR 25(T) (RT)
	New Feat Auto Doffsells RHYTHM OF THE RAIN	Hey it Again Sam BIAS1627(APT)
16 16 2	THERE'S NOTHING LIKE THIS	PWL PWL(T) 60 (P)
17 15 2	IT'S A MOMENT IN TIME	Kongo Donce (DPST 7) (SP) Tem Tem 7TTT 030 (TTT 030((PAC)
	ROBINSON CRUSOE	Imaginary MIRAGED 115 (APT)
19 1	SOUL THUNDER	Bess (c-(BASS 2T) (RT)
	COME TOGETHER	Creation CIEO 76(7) (7)
21 17 13	I'M FREE The Scop Drogons	Row TV/Big Life RTV 9(T) (8T)
22 22 27	STEP ON Happy Mendage	Factory FAC 2722 (12 - FAC 272) (7)
23 20 2	ITAL'S ANTHEM	Base-Ic-IRASS 3TI IRTI
24 14 16	NAKED IN THE RAIN	W.A.U./We Mode/Big Life BLR23T (RT)
25 18 5	ICEBLINK LUCK	4AD (8)AD 0011 (RT)
26 25 3	I DON'T EVEN KNOW IF I SHOULD	One Little Lodian 4219 7 (RT)
	ROCK 'N' ROLL NIGGER (EP)	Lazy LATY 20 (RT)
28 24 13	LFO IFO	Worp/Ower Right (EFT 39(T) (RT)
29 23 11	TRICKY DISCO	Warp/Outer Rhythm (WAP 7) (RT)
	ONE LOVE The Stone Room	Silventore ORE(T) 17 (P)
	SHALL WE TAKE A TRIP/MOODY	Foctory - (FAC 268) (P
97 00 10	MADCHESTER RAVE ON E.P.	Factory FAC 2427 (12" FAC 242) (P)
33	PSYCHO COUCH/ALIEN DETECTOR	Non Fiction YES(3) 3 (PAC)
34 29 2	THE WEEPING SONG Nick Cove & The Bod Seeds	Mule (12)MUTE 118 (81)
35 EIII	CHANGE Behr Ford	Rhythm King/Mate-(128FORD 7) (87
36 28 4	STEPPING STONE/FAMILY OF MAN	Produce MILK 1015 (MILK 101) (P
37 1	THE MAN WHO INVENTED JAZZ Bobby Velectico	8 ig 1/6 81.8 29(1) (81)
38	IT'S ON Removed Up	Herverely (32 HVN 3 (87)
39 26 3	FUN TO BE HAD (EP)	Mate (12)MUTE 115 (RT)
40 1111	SAVED BY YOU Fendrogon	To# PEND 75 (12-PEND 125) (P)

DISTRIBUTION



ELTON JOHN: You Gotta Love

MUSIC WEEK 13 OCTOBER, 1990

© CIN Compiled by Gallup for Music work BSC based on a monitor sample of 500 B440 monot calves, incomparing Urb, Cas- settes and Colo sales. Francoused in co-		
JORDAN: THE COMEBACK O CD Prefab Sprout Kitchenware/CBS.KWLP	9 31	40
MUSIC FOR THE LAST NIGHT OF THE PROMS CE Sir Charles Groves/RPO/Sarah Walker Cirrus CTVLP 507	9	60
PUMP UP THE JAM * CD Technotronic Swanyard SYRLP	60	00
Londonbeat CD Anxious/RCA.ZL.74810	7	00
HIGH ON EMOTION-LIVE FROM DUBLIN O CD Chris De Burgh	G2 8	69
BLAZE OF GLORY/YOUNG GUNS II CD JonBonJovi Vertigo 8464731	10	00
SEASONS IN THE ABYSS CD Slayer Del American/Phonogram 8468711	18	34
THE ESSENTIAL PAVAROTTI ** CD Luciano Pavarotti Decca 4302101	3	3
SYNTHESIZER 2 CD Testar STAR2428	5	32
MIDNIGHT STROLL CD Robert Cray Mercury/Phonogram 8468521	24	60
THE LA'S CD Gol Discs 8282021		30
LOOK HOW LONG CD TenVirgin DIX 94	9 19	29
STEPPING OUT - THE VERY BEST OF O CD Joe Jackson A&M 3970521	8	28
HEAVEN OR LAS VEGAS CD 4AD CAD 0012	7 16	N
THE NORTH AT ITS HEIGHTS CD MCTunes ZTT/WEAZTT3	6	N
ARMYTHM NATION 1814 CD ARMAMA 3920	56	S
WORLD CLIQUE C CD Elektra EKT 77	25	24
STEP BY STEP * CD New Kids On The Block CBS 4666961	21	NB
RUST IN PEACE: CD CapitolEST2132		22
MC Hammer DON'T HURT 'EM Capitol EST 2120	30	3
The Waterboys CD Ensign/Chrysalts CHEN 16	10	20
Wilson Phillips SBK SBKLP 5	0 10	Act

20	19	18	17	16	5	14	13	12		10	9		-	6	on	4	8	N			LI T	
19	15	14	17	12	16	ᇜ	9	13	=	10	a	7	NEW	3	N	ø	00	*	-	T	LP-BEGA	1
TEENAGE MUTANT NINJA TURTLES (OST) O CD Various SBKSBKLP6	Various RAVES 4 CD Rumour RUMLD 104	SNAP! IT UP - MONSTER HITS 2 CD Various CBS/WEA/BMG HITS 12	Various CD Various COST) **** CD	KNEBWORTH - THE ALBUM CD Polydor8439212	Various CD EMIEMTYD 50	TOP GUN (OST) * CD CBS 70296	Various CD EMI/Virgin/PolyGram NOD5	Various CD Dree Divity 7	CET ON THIS 2 CD Telstar STAR 2424	Various CD Telstar STAR 2433	MEGABASS CD Various Telstar STAR2425	Various CD EMIUSAMTL 1052	Various Deutsche Grammophon 4315411	Various Dover/Chryselis ADD 16	Various CD A&M SLAMM1	Various CD Epic 4671591	Various Motown/Atlanto ZL 74816	Various CD Epic MCOD 11	THAT LOVING FEELING VOL 3 CD Various DireOMTV11	20 COMPILATIONS	GA 113 • MC - BECC 113 • CD - BEGA 113CD Distributed by WEA Records Ltd.	Produced by Mick Harvey

*** = TRIPLE PL (900,000 un e = GOLD (100,000 units) CD: Released on	75 35	74 53	73 *	72 "	71 =	ze 0 2	69	68 ^{s2}	67 57	66 58	65	64 74	63 ±	62 49	61 50	60 46	59 59	27	57	36 %	
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NINIA TURTIES plus friend



PALACE PICTURES' sci-fi tholler Hardware



MARK RICHARDSON SRK Rec. rds marketing director

A movie soundtrack can break an act, and make a film. But which comes first? Paula McGinley reports on how the industry is increasingly seeing this as a viable new market

Reeling in turtle talent

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

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

Turtle Power cotapulted hitherto unknowns, Partners In Kryme, into the highest chart entry ever achiev-

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

Such a blunt assessment of the soundtrack's role in artist promo tion is echoed by EMI, currently basking in the success of its plati-

num Pretty Woman album. The record features tracks by David Bowie, Robert Palmer, Roy Orbison and Natalie Cole as well as developing artists on the EMI roster. Pretty Woman was a signifiroster. Prefty Woman was a signifi-cant leg-up for Swedish duo Roxette who until then had been scratching around in the lower legions of the UK top 100. Their contribution, It Must Have

Been Love, reached number three and hard on its heels came Listen To Your Heart from their The Look.

burn, The Look. "If's a symbiotic relationship," says Mike Andrews, general man-oger at BMI for the UK and US. "If Must Have Been Love broke them as a band and also shifted the Pretty Woman soundtrack from gold to platinum. The set up works well for both sides."

Others remain more sceptical about the effectiveness of movies

to promote new acts. There are so many variables at work on a film soundtrack and unveiling newcomers via this medium depends on the sucess of the film, depends on the sucess of the tilm, how long the song is actually play-ed on screen and whether it is a strong piece of music in its own right. The company you keep can also affect your chances.

If an unknown is an vinyl with the likes of U2 or David Bowie then copies will sell more readily. Epic product manager Mauree

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

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

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

hen it comes to pro nen it comes to pro-moting old favour-ites, the local cinema can again be a lucan again be a lucan again be a lu-crative marketing tool. David Bowie's 1990 Changes album and Natalie Cole's new LP, Good To Be Back, both feature their Pretty Woman tracks and were promoted on the back of the film.

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

ZZ Top have returned strongly following their inclusion on the al-bum from Back To The Future Part III. The trio also appear in the movie and WEA's marketing man-ager. Tony McGuiness is in no ager, Tony McGuiness is in na doubt that the film rescued them from obscurity. "ZZ Tap's performance both on

en and on the album has re kindled interest and let people know that they are still around," he

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

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

It does not necessarily follow that a box office smash in the US will seduce the UK viewer and in e cases it is best to sit tight until the film comes out. In others, the soundtrack album might carry a hit single which is worth releasi fore the film arrives, as SBK pre-dicted with Partners In Kryme and dicted with Partners In Kryme and RCA gambled in 1987 when it brought out (I've Had) The Time Of My Life, by Jennifer Warnes and Bill Medley as the pre-publicity for

Dirty Dancing began to take off. For SBK, pushing the Ninja Turtles soundtrack to a public in the grip of turtlemania has already been a relatively smooth campaign al-though when the company began its marketing strategy at the begi ins marketing strategy of the begin-ning of the year, no one could have predicted the hysteria sur-rounding those "lean, green fight-ing machines". But now parents with offspring under 10 have been worked block but be bare. with offspring under 10 have been carried along by the hype and with the movie's lounch in the US and the TV series showing over here, the phenomenon has become big-

ger than the film. Not surprisingly, Richardson directed his resources at children through standard formats such as posters and badges. He admits that Virgin was not

pleased about the album appear-ing months ahead of the movie, but far from being premature, SBK's initiative has meant strong retur for both companies

To structure a successful cam paign prior to a movie's appear ance requires a close working relationship between film and record

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

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

At other times a film company may approach a publisher to put together some songs for a soundtrack or write the score from

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

ace Pictures sci-fi thriller Hardware ace Pictures sci-fi thriller Hardware was put together by film music supervisory company Still Moving Music and was released last week by Paris-based Milan Records.

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

Film companies are becoming noticeably keener to support top league soundtracks in tandem with their movies but that, according to their movies but that, according to US music supervisor Bonnie Greenberg, can ultimately be dam-oging to the film. "It's got to the stage that people just stick songs in movies when they don't need to be there. Sometimes

the whole point of the soundtrack is to make a sountrack album." she

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

Original material does not always equate with impressive sales figures and the essence of a successful soundtrock is its auality, irre spective of whether or not it was

written for a particular film. But as other areas of the industry contract and soundtrack quality imcontract and soundardex quality im-proves, it is worth keeping a shrewd eye on the possibilities from the flicks. We've come a long way from Play those Geoff Love And His Orchestra Great War Themes Of Our Time. TOPDANCESINGLES

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

THIS WREN W	EEK ON CHART	W
	THE EXORCIST Scientist	Kickin'/GTI -(KICK 1) (SRD)
2 3 3	HEAVEN The Chimes	CBS CHIM(T)3 (CBS)
3 28 2		Arista 113683 (613683) (BMG)
4 1 3	FANTASY Fontasy U.F.O.	XL -(XLT 15) (W)
5 s 3	THERE'S NOTHING	LIKE THIS Kongo Dance - (DPST 7) (SP)
6 32 2		RCA PB44071 (PT44072) (BMG)
7 45 2	CONTRIBUTION Mico Poris feat Rakim	4+B'/Island (12)BRW188 (F)
	FASCINATING RHY Bass-O-Matic	Guerilla/Virgin VS(T) 1274 (F)
	IT'S A SHAME (MY Monie Love/True Image	SISTER) Cooltempo COOL(X)219 (E)
10 46 7	BACK TO REALITY Intelligent Hoodlum	A&M AM(Y)598 (F)
11 Maw	MEGAMIX Technotronic	Swanyard SYR(T)17 (BMG)
-	I CAN'T STAND IT Twenty 4 Seven/Copt	BCM BCMR 395(X) (P)
3	HAVE YOU SEEN H M.C. Hommer	Capitol (12)CL590 (E)
4 24 2	I'VE GOT YOU UN Neneh Cherry	DER MY SKIN Circa/Virgin YR(T)53 (F)
	DON'T BE A FOOL Loose Ends	Ten/Virgin TEN(X) 312 (F)
16 y 3	BODY LANGUAGE Adventures Of Stevie V	Aercury/Phonogram MER(X)331 (F)
17	OMEN Orbital	ffrr/London F(X)145 (F)
8		mpo/Chrysolis COOL(X)220 (E)
	FLOWERS Titiyo A	isto 113212 (12" 613212) (BMG)
20 16 2	SUPERFLY 1990 Curtis Mayfield & Ice-T	Capitol (12)CL586 (E)

OPIO ALBUMS

LOOK HOW LO	Ten/Virgin DIX94/CDIX94 (F)
	ren/virgin DiA74/CDIA74 [r]
2 UK BLAK	RCA PL74751/PK74751 (BMG)
THERE'S NOTH	
	Kongo Donce KDLP2/KDCT2 (GAM)
	NOCK YOU OUT
4 3 3 LL Cool J	Def Jam/CBS 4673151/4673154 (C)
- IVORY	
5 9 2 Teena Marie	CBS (USA) E45101 (Imp)
- WORLD CLIQU	F
6 6 Deselite	Elektro EKT77/EKT77C (W)
- THIS IS TONGU	IE 'N' CHEEK
7 S Toroma 'a' Chank	Syncopate SYLP6006/TCSYLP6006 (E)
OPEN INVITATI	
8 EIE Gerold Alston	Motown (USA) MOT6298 (Imp)
9 WAREHOUSE R	
9 7 3 Various	Rumour RUMLD104/ZCRUMD104 (P)
SLAMMIN'	
10 4 2 Various	. A&M SLAMM1/SLACC1 (F)
and the second second	and the second se

CULT OF SNAP	
21 12 4 Snon Aristo 11	3596 (12 613596) (BMG)
IT/C & MOMENT IN TIME	
22 3 3 4 For Money Tom Tam 7T	T020 (12: TTT020) (PAC)
COUL TUUNOTO	1030 [12 111030] [140]
23 37 2 Juno	Boss-Ic -(BASS 2T) (RT)
	BOSSIC (DWDD X1) (W1)
24 10 6 Caron Wheeler RCA PB 43	TOTAL DE LOCAL DE LOCAL
	339[12 P1 43940] (DMO)
25 MAKE IT MINE	-
	incion 4017(461P12) (K1)
26 TOTAL CONFUSION	
27 26 A Londonbest	OUTYOU
	nzious ANX[T] 14 (BMG)
BAREFOOT IN THE HEAD)
28 14 4 A Man Colled Adam	Big Life BLR 28(T) (RT)
29 GET YOURSELF TOGETH	ER
Young Disciples	Talkin' Loud TKL(X)2 (F)
1177 67.4.13	and the second second
JET STAR	ADVERTISEMENT
	DECCAL
081-961 5818	REGGAE
	CHART
REGGAE DISCO CH	
1 (1) GET READY Michael Propher & Richy Tuffy	taxion PE

3	(2)	THE STOPPER Curry Renks	Fordiver FAD 074
4	(7)	RETREAT Cuty Ronks	Steely & Clervie SCT 12
5	(6)	RETREAT SOUND BOY Curry Ranks	Solpe SJ1 13
6	(4)	RYKERS ISLAND Coco Teo	Mr Doe MDD 014
7	(5)	SLOW DOWN Private Collection	White Label PSP 013
8		STAMINA Ricky Tulky	Paulon RE 02
9	(12)	MURDER DEM Nejaman	Steely & Cleania SCI 11
10	(9)	MY TIME Barrington Levy	Tune 1OR 32
11	(10)	ZIG ZAWYA Deddy Ter	Ujome Undis 001
12	(8)	SPECIAL QUEST Anthony Righ	Sweet Music AR1
13	(15)	CU OONUH Reppie Stepper	lechniques WRT 62
14	(17)	SECRET GARDEN Downs Brown & Friends	White Lobel NM 007
15	(18)	WAYNE WONDER WILL WAIT Wayne W	
16	(19)	BOX BOUT Nordo Renks	Shocking Vibra SVT 14
17	(14)	CASSANDRA Fronkie Poul	White Label SCT 12
18	(13)	SHE'S OUT OF MY LIFE Wayne Wander	Solje Sil 12
19	(20)	NO RICH MAN Philip Famous & Super Ranking	EMD 091
20		THE BOMMER Cuty Ravis	White Lobel SVT 13
1		REGGAE ALBUM CHAR	Т
1	(1)	PURE LOVERS VOL. 2 Vanous	Chorm 0.7102
2	(2)	SILLY GAMES Jone Kay	C & E CEUP 1001
3	(5)	MR DOO VOL 2 Vories	Mr Doo MDLP 002
4	[4]	GOLDEN TOUCH Shokbe Ranks	Greensleeves GREL 1.41

5	131	LEGAL TENDER Vanous	Solye SILP 1
6	17)	OUT PON BAIL Najonon	Externance or EALP 5
7	(6)	PRAISES lored Kibeston	RAS Records RAS 3054
8	(8)	PUNNANY TEGEREG VOL 1 Voneva	Shocking Vibes VPRL 2139
9		12 KUTS OF RUFF STUFF Value	Mining Lob MillPOOT
10	(12)	EXTERMINATOR PRESENTS VOL. 3 Vorient	Externingfor ENIP 6
	(28)	RAW GROOVE Voriest	Fashion FADLP 017
2	(14)	NATURAL SUN TAN Moles 8	Arive ABLF 058
13	(10)	GREENSLEEVES SAMPLER 4 Ventor	Greenaleeves GREE &
4	191	REGGAE HITS VOLUME & Voront	Jetstor JELP 1008
15	(15)	BLOWING WITH THE WIND Augusta Falls	Greeniceves GIEL 149
16	(13)	CRUCIAL VIEW Cracel Tables	ATHO ARLP 055
	(20)	HEARTBREAKER Gregory Juncos	Long BETCE 1788
18	(19)	UPRISING, BLACK SCORPIO VOL 2 Vorce	Bleck Scarpia DSR 9743
19	(27)	RAPPIN' WITH THE LADDIES shabbo Rosis	Greenleeves GREL 150
20	(-)	A TOUCH OF CLASS Sugar Merch	Jonero's SWLP 001

30	CINT .	JAZZ THING Gong Storr CBS 6563777(6563776) (C)
31	-	GROOVE IS IN THE HEART/WHAT Elektro EKR 114(T) (W)
-	-	CRAZY
32		Boys Motown ZB44037 (ZT44038) (BMG) GROOVY TRAIN
33	27	Form Produce MILK 102(T) (P) YOU'RE WALKING
34	18 -	Electribe 101 Mercury/Phonogram MER(X)328 (F)
35	30 :	DO ME! Bell Biv Devoe MCA MCA(T)1440 (F)
36	22	I DON'T EVEN KNOW IF I SHOULD Soul Family Sensation One Little Ind.42TP7(42TP12) (RT
37		ITAL'S ANTHEM a Ital Rockers Bass-ic -(BASS 3T) (RT)
38		TUNES SPLITS THE ATOM MC Tunes Vs 808 State ZTT ZANG 6(T) (W
39		SO YOU LIKE WHAT YOU SEE Somuelle Atlantic/East West A7864(T) (W
		SHARE Yomanda Big Beat - (BB0019) (Imp
41	NEW	OVERLOADED (EP) Altern 8 Network/Kool Kot -(NWKT 10) (P
42	23	COMING BACK FOR MORE A&M AM(Y)579 (F
43	NEW	IT'S HAPPENIN' Plus One feat Sirron MCA MCA(T)1405 (F
44	-	RIGHT HERE RIGHT NOW 4 Western Block/Terri Symon Epic 6561827 (6561826) (C
45	36	SPIN THAT WHEEL (TURTLES) 2 Hi Tek 3/Ya K Kid Brothers Org. (12)BORG16 (TRC/BMG
46		INDUSTRIAL BREAKS Project 86 Nu Groove - (NG 060) (Imp
47		A BEAT CALLED LOVE 3 The Grid Eost West YZ 498(T) (W
48	44	MOVIN'/PAIN 2 Lee Marrow Champion CHAMP255 (CHAMPX12255) (BMG
49	41	FOOLS GOLD/WHAT THE WORLD IS Stone Roses Silvertone ORE(T)13 (P
50	49	CUBIK 2 808 State Tommy Boy (USA) - (TB 959) (Imp

TOPIO BUBBLER!

1	ZIG IT UP Ninja Man And Flourgan Sure Delight -(SDT 23) (JS)
2	ROPE A DOPE STYLE Levert Atlantic (USA) -(086129) (Imp)
3	WILDLIFE (EP) K-Klass F.R.O(FRO 104T) (SLF)
4	KILLING TIME JTQ (James Taylor Quart.) Urban URB(X)61 (F)
5	SOMETHING AIN'T RIGHT Slow Slow feat Dee C Lee MCA MCA(T)1444 (F)
6	SPIRITUAL HIGH Moodswings Zoom - (ZOOM 004) (P)
7	THAT MAN (HE'S ALL MINE) Inner City TEN TEN(X)334 (F)
8	IT'S GOT ME IN A SPELL Anthony Acid/Brutol Bill City Limits -(CL 3006) (Imp)
9	YOU CAN'T BUY MY LOVE Kool Skool Capitol (USA) - (V15604) (Imp)
10	7-DAY WEEKEND/KEEP WITH THE Open House Nu Groove -[NG 061] (Imp)





sconstrued by a certain

doncers traditionally ha

for soul rhythms that are compatible with (or, thanks to club

compatible with (or, thanks to club owners' music policy, replacements for) the reggae heartbeat, singing is important too, but the emphasis tends to be on sinuously tugging

comfortingly familiar the better

Yes, uptempo house and rave music is indeed huge in the No now, but it is also still much in

demand down South, especially

when slower and blacker mus

London, however, where the traditionally rooted **Soul II Soul** rhythm has already slowed many

dancefloors down again, the instantly influential **Kiss 100 fm** is playing both house and soul,

playing both house and soul, although it's the increased exposure for the slinkier sort of soul material that's proving particularly significant. Sales of slower black music are definitely rising locally, and dance facking are served.

and dance fashion as a result

seems at last to be swinging back from faster white to funkier black

an incremental radio station. Now

if Kiss can cause one of the reggae tracks it plugs to cross over, that

particular city, town, village or hamlet is not intended as a personal slur, OK?). Indicative of the slowing tempo

must be the steady sales enjoyed in recent weeks by, on LP, the

Invitation (US Motown/Toj MOT-6298) and also mainly slov TEENA MARIE Ivory (US Epic E 45101), and on 12-inch JEFF REDD What Goes Around Come

Around (US Uptown Records MCA12-53919), a lightly soulful swaying jogger that's becoming a real underground "sleeper" in London. Other imports shifting we around the middle of last week

lovely mellow listening soul GERALD ALSTON Open

really will be a measure of its power! (The importance of rap

among the generation of dancers (the majority) too young to have been clubgoers prior to 1986,

BRUTAL BILL & ANTHONY

UNST WEEK'S "North-South divide" front page story highlights a fraught area as I have learned to my cost! I once referred to "pop jocks up North", which meant ACID (It's Got Me) In A Spell (US City Limits Records CL 3006), a numbling and bleeping frontic ng and b thunderer; PROJECT "86" specifically "those pop DJs who are up North" but it was Industrial Bass (US Nugroave NG 060), last week's Nugroove elease, a droning and thrur emi-bleeper; AL B. SURE! misconstrued by a certain influential opinion maker in Manchester (long since a friend again thankfully!) as meaning "all DJs up North play pop". Let me tell you, they can be particularly influence them another Missunderstanding (US Warner Bros 0-21744), a probably MC Nammer influenced brisk swingbeat jumper; **KC FLIGHTT** Jump For Joy (US RCA/Popular 2629-1-RD), a frenetically scurrying hip house rap. tricky and partisan around Manchester ... where, it should be pointed out, mid and down temp quality soul has for years has a more fanatical specialist following

PICK OF THE WEEK

WHITNEY HOUSTON I'm Your Baby Tonight (Extended Remix) (Arista 613 594) Obviously the most of offering of the week, this bright but intensely wailed bumpily jolting LA & Babyface creation is at fir miniscent of Diana Ross & The Supremes' Love

On album here are JUNIOR GISCOMBE Stand Strong (MCA Records MCG 6105), an

impressive much stronger soul set han his recent : suggested, and BASS-O-MATIC Set The Controls For The Heart Of The Bass (Virgin V 2641), with pop-aimed lightweight lechno fliers and weightweight fliers and weightier jigglers YOUNG DISCIPLES Get Yourself Together (Talkin Laud TLK3, via Phonogram), jazz funk DJs **Femi & Marco**'s superb DJs Femi & Marco's superb Carleen Anderson wailed subtly rare grooving jogger is already huge in London after play on Kiss 100 fm (but will it soread²¹

SAMUELLE So You Like What You See (Atlantic A6151T), another that's massive on Kiss 100 fm, a Foster McElroy created mesmerically n

wingbeat swayer; GANG STARR pzz Thing (CBS 656377 6) a Mo' Better Blues movie feature fjozz; MICA PARIS featuring Rakim Contribution (4th + B'way 12 MICA 1), a tensely building different treatments, ecology being

the message (sort of); **TECHNOTRONIC** Megamix (Swanyard Records SYRT17), a straightforward greatest hits megamix aimed at their teenage pop fans and significantly not mailed to club jocks; OFFSHORE I Can't Take The Power (AA 001) I Can't Take The Power (AA 001), an apparently German **CBS** originated but possibly here bootlegged pounding galloper histing at (though not like) **Snap**'s hinting at (though not like) So ald title line: LEE MARROW

12X-255), a Brass Construction title line quoting but not otherwise similar b bounder; RIO RHYTHM BAND Carnival Da Casa (A Hooj Choon HOOJ 1T, via Sparton), a brightly cliched rattling amalgam of jolly





by Stu Lambert TORONTO'S LARGE Caribbean population is making the city a prime location for hip-hop talent. Island's 4th 8"way label started the action, charting with Dream Warriar's Wash Your Face In My Sink, and new other labels are siz-

Sink, and now other labels are siz-ing up Toranto's potential. It took a local boy to put the in-dustry wise. Toranto-born Nick White of Island's promotion department has known Dream War-riors' manager Ivan Berry for four years and mentioned his home years and wn's rap and reggae scene to Island last year.

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

The 4th+B'way label has more Toronto material: Carla Marshall's earthy tribal hip-hop/reggoe Champions should not be missed when it comes out later this month and hardcore crew Krush and Skad release an EP in January with

an album following in February. Dream Warriors' new single My Definition Of A Boombastic Jazz Style is released on November 5 With a hit already behind them, they can expect immediate atten-tion due to its rumbustious big band ok and cool rac iozz h

oting Canadian rap is as difficult as one might imagine "With such commercial material we could do a pretty straight pro-motion," says White of the Wash Your Face . . . compaign.

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

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

X-rated reggae King

by Kennedy Mensah WHEN BOB Marley died, the reg-gae crown passed from his roolsy rip into the dancehall. Yellowman ruled virtually un

challenged as the king of the early eightics, now 1990 sees the emergence of a new champion.

Shabba Ronks has every doncehall reggae fan eating from the palm of his hand. A string of hits in the reggae charts have made the words Shabba and reggae virtually synonymous. In Au-gust he had six tracks in the Jetstar reggae top 10 simultaneously and weekend's performance al Brixton Academy, though marred by a serious shooting incident dem-onstrated the devotion he instils in

A large proportion of the audi-ence was male, but Shabba at-tributes his success to his female

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

Dance

has recorded two LPs, Golden Touch and Rappin' With The Ladies for Gleensleeves.

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

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

The "clean side" is represented by tracks like Teach Them Proper, Shabba explains: "I can be as dirty as they expect of me, and as scep tical as it takes. I started off making reality records and got nowhere look at where I am now that I turn ed to the x-rated.

Why Real Time took its time

by Paul Stephenson THE LATEST in the burgeoning number of post-Soul II Soul dance collectives is Real Time Produc

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

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

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

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

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

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



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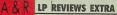




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THE CHARLATANS: Some Friendly. Dead Dead Good/Situation Two. SITU 30. Despite the similarly between their last two hit singles, Some Friendly sows certain deph to The Charlatans organ/guilar combination. Like The Stone Roses, they create a distinctive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

22-PISTEPIRKKO; Bare Bone Next SONET SUTCO 1007. What is tabout Scandirwania This addity fram northern Finland codi fall on deaf ears are get picked up a scene weink, subblegan loss, bubblegan broch hat surges and bubble with machinet and subble with sub

HAWKWIND: Space Bandits. GWR, GWLP 103, Doking at he life, hits could almost sound like a reissue but no, Dave Brack and his latest raw head off on another voyage through sci-fi dreamscapes that still acho to the sound of driving guitars and synths. It is standard Howkwind fare, but this time female vacals and a tauch of violin add another dimension to their music. Good to see them still out there | CHUCK PROPHET: ... NR | Aldo, Fire FIRE LP22, T

DANNY THOMPSON and WHATEVER: Elemental. Antiles an 8733. Danny Thompson is one of the best musicians we've god. Everything he ploys comes straight from his heart and this new record is full of grace, charm and vitality, from pastoral fak to earthy, grifty jazz, there's no question that this is anything but a fine work of art from o very fine artist.

WRECK: Soul Train. Play it Agoin Sam. BIAS 173. An externely from Chicago's finant content of the source of the source of the source state of the source of the most sounding vaccio and guilors to a set of hyperactive foll hype rhythms, and comes up with one of the most year. Produced by Steve Albin, Wreck's debut on only sounds rother like the ill-conceived Reperion, but solves the albin the theolde covers of Alary Horthoras.

THE BOBBY KONDERS PRO-DECT: Cool Cam & Callective. Desire. LUVLP 9. While house continues to evolve and infiltrate other areas of dance music, if is producer Bobby Konders still digging avoy at the roats. Lovers of arginan houseard will addres this album of straight forward dance tythms combined will suble metrythms combined will suble metrythms combined will suble metal fine reminder of how it all begon. NR CHUCK PROPHET: Brother Aldo, Fire FIRE IP22. This is a fire sola debut from Green On Red3 Chuck Propher. He never stroys too far from hart band's country soaked blues, but his pleasantly boozey tones give the songs their own edge. And while this is unlikely to convert anyone, those in the know will be delighted. File close to Green On Red and see the extent of heir cult stops.

CHBIS POLAND, Return To Metalopals, Roddrunner R873481, An instrumenti release from the farmer Megadeth guidersit, Return To Metalopals is built on the layers of sound, a solid, raco sharp array of riff, and hythms, and a fluid, anticipied guider total and a fluid, and provide total and a fluid, and and anticipied total anticipied guider and antital anticipied guider and anticipied anticipied guider and anticipied guider that anticipied guider anti

JANE POW: State. Target Records, PCT 001. The long-availated debut I/P from the mach-houlds Southampton boards, sees Jane Pow Inder, Instatening the intensity of guider based, their sound is both metodic and powerful, borrowing alighty from the States, but staying family, caudide, di- comengoncy family, caudide, di- comengoncy family, caudide, dicomengoncy family, caudide, dicomengoncy the late Wolfbounds. Recent press attention has been more than favourable and it induch'h be long family bates to be flow have as long family for the state of the states of the states of the states of the flow that the states of the sta



THE CHARLATANS: on absorbing debut

KREATOR: Come Of Souls. Noise NUK 158. Progression for German throuthers Kreator is simply to confirm their course, with this fourth full album as direct, savage and uncomposing as ever; strain remains their most obvious trademark, but there is an appeal within their structured through the loss elevated the band from abverge of major recognition. Should easily eclipte previous seles.

LES MYSTERES DES VOIX BULGARES: Volume Three. Fontana 846 626. Beware of imitator; this is what courts. In one way, being volume three of the Bulgarian choir's majesty, the mystery has gone, which means their fan base might only increase because they now have major distribution and potentially greater retail penetration. But the avesome purty and beauty of these bewitched voices will never cease.

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



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MUSIC WEEK 13 OCTOBER, 1990

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SOUNDS AUTUMN '90 - BACK TO THE STREETS

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Starting with the first issue of October and running all the way through to December, Sounds goes back to the streets with major consumer features on the issues that matter most to music fans.

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PROMOTIONAL SUPPLEMENT

All aboard the **Charly bus**

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

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

back-cotalogue. The Charly Roadrunner is the brainchild of chairman Jean Luc Voung who as far back as the Seventies had the idea of hiring a fleet of buses to travel across the US promoting the then-fledgling US promoting the then-fledgling Charly Records label. The idea did not get any further than the draw board but

as Charly reputation original idea has become fact.

The Roadrunner hits the road this week with a visit to shops in London's West End. It then moves on to Kent and the Home Counties as well as stopping off in Bristol, Bath, Cardiff and Southampton. November will see the Charly Roadrunner arriving in Essex and Countries and the second secon in the not-too-distant future

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



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

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

next day." The Charly Roadrunner is a con-verted London Transport Fleetline Levland DMS which first saw service back in 1974. It was previous ly the official campaign bus for the London Transport branch of the Transport & General Workers Union. Few who travelled on it then would recognise the vehicle now Work on its

'We have something like 3,000 titles in decode with a catalogue, so the Charly Roadrunner on os has become an important part of our catalogue mar- strategy — you could describe it as a Jean Luc Young's marketing centre on wheels'

> four months, and the downstairs deck is now a stack-room while uphile upstairs has been converted into a

> "shop" and hospitality area. The fixtures and fittings include the latest racking systems from Lift, the latest racking systems from Lift, and storage equipment from Fore-sight, while the Raven Design Group with Martin Ladd has de-signed the overall laok. Video monitors and a special Charly juke-box will allow dealers to see and hear titles from the vast catalogue voilable

available. Charly sales director Joop Visser is confident that the Roadrunner will prove to be a big success with dealers. "We were one of the first dealers. "We were one of the first record companies to break the £5 barrier on CDs, and the first inde-pendent company to go into the CD market in a big way. Charly was also the first to give away special compilation CDs with fullprice titles. And, of course, we were the first independent com-pany to distribute itself." Charly now distributes some 30 different labels and covers just

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

Charly's distributed labels are a

very important all company opalways the hard for labels that we bandle questi

them taking second place after our own in-house labels. Their product will be very much to the fore on the Charly Roadrunner, and it is our intention to give full priority and reward label loyalty shown to Charly Records over the years, Joop Visser explains.

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

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PROMOTIONAL SUPPLEMENT



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

FROM PAGE 35

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

Although the Charly Roadrunner was Jean Luc Young's idea, it was was Jean Luc Young's idea, it was a team effort that put it on the road. "A lot of people have put a lot of effort into it," says Tony Heneberry. "Jean Luc and Joop recognised the sales potential, and then it became a combined effort to ensure that the Roadrunner be To ensure that the Koadrunner be-came a reality. It's a good way of presenting catalogue that will al-ways be valid to the retail trade. The bus will be supplied with new stock on a daily basis because we know that it is fruitartaing for dealers when particular titles are dealers when particular titles are out of stack, and the Roadrunner will be calling on an average of six to eight retailers a day. There are also three telesales people and the sales force as back up." Charly Records head of press and promotion Alexandra Moran says: "The Roadrunner is pioneersays: "The Readrunner is pioneer-ing a new attitude in product buy-ing — apart from the obvious busi-ness element itself, we're out to prove that it can be fun too. The fact that much of the catalogue Charty handles is of historical and cultural relevance means that it is music that never dies, and for music that never dies, and to which there will always be a de-

Charly bus sales manager Cab Ellis adds: "Charly has always come up with innovative marketing and promotion ideas — it was one of the first record companies back in the Seventies to make use of the power of television commercials when The Shangri-Las' Leader Of The Pack was featured in a Levis commercial. Also, the company has always strived to have a good relationship with the retail trade reichonship with the retail trade — we were built by the independent trade, and stores like HMV, Tower and Virgin have supported us very well over the years. The whole aim of the Charly Roadrunner bus is to treat people as human beings and

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

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MUSIC WEEK 13 OCTOBER, 1990

NEWSINGLES

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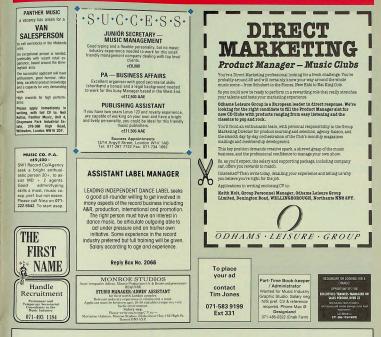
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MUSIC WEEK

If you're involved in either of these areas and want to be listed in 1991, fax your details to us NOW on 071-583 0955 or write to The Music Week Directory, 23-27 Tudor Street, London EC4Y 0HR giving us your name, address, telephone and fax numbers.

MARKETPLACE

APPOINTMENTS



FORTHCOMING FEATURE

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

DON'T MISS OUT

To promote your product to the UK Record Retailer contact: Tim Jones: 071-583 9199 ext 331 to book your advertisement



KING PLEASURE And The Biscuit Boys

Bearsongs extends catalogue

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

Mobile Music contains numero titles composed and recorded by pioneer R&B group The Treniers. Among them are songs performed in such movies as The Girl Can't Help It, Don't Knock The Rock and Calypso Heatwave. The Treniers' This is it is the title track of the latest album by Bearsongs and Big Bear Records artists King Pleasure And The Biscuit Boys and it was through this connection that Bearsongs general manager David Yeat made contact with Seymour Heller owner of Mobile Music

"I discovered that Mobile v not properly represented in Eur-ope and Seymour was pleased by he interest we showed," SOVS Yeats, who is seeking furthe covers and commercials opportun ities for these guintessential rock 'n roll era numbers. King Pleasure themselves will be performing self-penned numbers during the new series of BBC TV's The Paradise Club, which stars Leslie Gr ka Dirty Der

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

B R Т S

 CHANNEL FOUR commis ing editor Avril McRory and Phil harmonia Orchestra administrato Andrew Bennett are among the latest additions to the list of pan-

elists for the MPA Conference. event takes place in London on the 18 and 19 of this month and MPA general secretary Peter Dadswell says that all music industry mem-bers can book for the dinner on October 18 at the Tara Hotel

THE WINNER of the 1990 THE WINNER of the 1990 Cornelius Cardew Prize will re-ceive £200. Offered in memory of the radical composer who died in 1981, the award will go to the best short piece (15 minutes maximum vocal or instrumental in any style which "reflects the best traditions of the people of Britain and proof the people of britain and pro-gressive humanity as a whole." Closing date for entries is Novem-ber 15 and more information is available from Brigid Scott Baker on 0222 342329.

 IN A worldwide deal with Barry Manilow, BMG Music Pub-lishing has acquired rights in the singer/composer's past and future material. Manilow's past hits are contained in the Kamikazi Manicontained in the Kamikozi Mani-low, Townsway and Cityscape catalogues, while his new songs, including material on the forth-coming Because II's Christmas album, will be co-published with BMG.



Decca signs Blomstedt to second contract

by Nicolas Soames

DECCA HAS signed conductor Herbert Blomstedt and the San Francisco Symphony Orchestra to a second exclusive contract follow

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

Nielsen's Symphonies. The new contract, which begins in January 1991, will produce a further 15 discs over four years. These will include Sibelius's Sym-phony No 2, Tapiola And Valse Triste, and Hindemith's Concert Hard Science And Per-Music For Strings And Brass.

But the contract also takes Blomstedt and the SFS into main-Blomstedt and the STS into Malin-stream repertoire with Mendel-ssohn's Symphonies Nos 3 and 4, Schubert's Symphonies Nos 3 and 4, 9; and Prokofiev's ever-popular Peter And The Wolf with Britten's Young Person's Guide To The Or-

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

1

No 6 - Blomstedt and the SFS gave a memorable performance of Symphony No 5 in Saltzburg. As Decca's Ray Minshull pointed

out at the contract signing, the company looks like pulling off a similar coup with Blomstedt and the similar coup with Blomstedt and the SFS as it managed with Charles Dutait and the Montreal Sym-phony Orchestra. And, in much the same fashion

as in Montreal. Decca went to con siderable lengths to ensure an ideal recording venue for SFS by building a special portable en floor erected in the SFS's home, the Davis Hall. The company has the Davis Hall. The company has also designed a similar construc-tion for another US venue, the hall of the Cleveland Orchestra where Christoph Dohnany is producing some highly-praised recordings. At the Blomstedt signir

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

Publishing industry now worth \$3bn worldwide

ide was in excess of \$3bn according to statistics calculated by the US National Mu-sic Publishers' Association.

However, the NMPA figure: underestimate the contribution of UK music publishing to the global UK music publishing to the global total. While NMPA puts UK income from all sources at \$193m, PRS in-come from UK music users and mechanical royalties paid on Brit-ish record sales of approaching ish record sales of approaching E1bn together came to more than £140m. Adding monies earned by composers and publishers from synchronication, commercials and other commissions, the domestic UK publishing market was worth in excess of £150m last year.

According to the NMPA survey. Lindsey joins

Island Music

STEVE LINDSEY has been opp

ed general manager of Island Mu-sic. He was formerly with Warner

Chappell, Go! Discs Music and

says "the position is tailor mode for his talents and he is a very wel-come addition to our team."

and television around the globe ensured that the greatest propor-tion of publishers' income came from performance rights. 53 per cent of the turnover was deriv from this source, compared to 28 per cent from mechanicals and a surprisingly high 13 per cent fro

printed music soles. Synch and other rights account-ed for the remaining six per cent

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

deadline looms

wishing to enter the Eurovision fray have until November 1 to enter a song. Entrance fees are £40 for members of the Music Publishers Association and £100 for nonmembers. Entry forms are avail-oble from the MPA on 071 831 7591.

Eurovision '91

PUBLISHERS AND writer

CHANDOS HAS signed on exclusive contract with the Czech Philharmonic and its new musical director, Jiri Belohlavek, to make a minimum of four recordings a year over four years. It is the first time that the CPO

as signed a contract which excludes the state record company, Supraphon. Chandos will make all the recordings in Prague using the company's own equipment

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

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

 THE ISRAEL-born US cellist Matt Haimovitz has extended his exclusive contract with Deutsche Grammophon. Among the record-ings to be made will be music by Reger, Britten and George Crun

 WILLIAM RUSHTON narrates he children's classic Peter And The Walf on a new recording with the LPO under Sian Edwards on EMI Eminence (CD/TC EMX 2165). It is coupled with Britten's Young Person's Guide and Ravel's Mother Goose Suite. The second new re-cording of the month from the mid-price label is Mahler's Symphony No 5 with the famous Adagio with the RLPO conducted by Sir Charles Mackerras (CD/TC EMX 2164).

F S

And on its sister budget labe CFP, the French pianist Pasca Devoyon plays two of the most popular piano concertos -Schumann and Grieg with the Lon don Philhormonic under Jerzy Maksymiuk (CD/TC 4574)

 THE SOVIET viola player Yuri Boshmet features on two new re-cordings with the Moscow Soloits on RCA with whom he recently signed an extended contract. He plays Schubert's Argegiane Sonato, Bruch's Kol Nidrei and there on the solo of the solo of the sonato, Bruch's Kol Nidrei and other works in his recital disc Mikhail Muntian, piano (RD/RK 60112); and directs the Moscow Virtuasi in Tchaikovsky's Serendade for Strings and Greig's Holberg Suite/2 Norwegian Holberg Suite/2 N Dances (RD.RK 60368)

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

LETTERS

DOTIENS DIARY

II DOESN'T sens to have taken Roger Lewis long to prepare himself for hin new discus dan of LBN He takeys have simply had words with Simon Betris choul doing the Negl Konnedy had words with Simon Betris choul doing the Negl Konnedy laws extelled the news of FMI and septening of what law entry of the starts of the March septening of what law entry of the Analysis and the Analysis of the March and the Sensitis areas on an appointment inchesion for the Sensitis and the wordher. I, an even that agore Richard Bernano plenty to celebrate, Dooley wonders in the good mer Gines will be to a cape part participants of its lensthan-arguing ASAAP word, the megapatient sparsed in Tokys pand beliefs and participant betrief to an flactoria. Dooley supposes a colour paread in Polyders on the cardhir. All were from 100 pages Rondrumer mobile distribution center — a bay described by Rondrumer mobile distribution center. — a bay described by

Theme from

TWIN PEAKS

Described as a PEYTON PLACE for the 90's, David Lynch's 'soap open' TWIN PEAKS has taken American TV audences by storm. TIME magazine described it as being "like nothing you'ze seen in prime-time - or on God's earth"

It has been hailed as a breakthrough, Instorie, a cultural turning point. People all over America are even throwing TWIN PEAKS parties, TWIN PEAKS fever is about to hit the U, K, The series begins on prime-time BBC 2 on Monday October 22. You have been warried.

On October 15 the single Fulling/Theme from TWIN PEAKS by Julie Cruise is released by seea. Initial quantities of the secon-inch will contain free window stickers. The abum "MUSIC FROM TWIN PEAKS" (759926316114/2) is released on October 22.

Have fun.



Large bills are main burden for small stores

OUR EXPERIENCE of opening a new slore, now trading for five months, throws some light, I think, on your story about indie stores going bust (Music Week, September 22).

The most difficult thing for us has been to open accounts with distributors, most of whom require between £250 and £500 upfront to open accounts.

As you can imagine, with the number of distributors you need, this is quite a large sum to find.

this is quite a large sum to find. Others are just not viable. For instance we do not have an account with PolyGram as they demand an initial payment of £2,500 and exped us to spend a minimum of £10,000 a year with them. As a one-unit cutlet, we just do not have the they the second second second that the HWV we can trying to fill the voids left by the majors and lack back calabaum and more

As the HMV spokesman in your article stated, we are trying to fill the voids left by the majors and stock back catalogue and more specialist fields of jazz, blues and brass bands, But to obtain these we need accounts with distributors who can supply them.

We are, however, overcoming the obstacles placed by the PolyGrams of the world by going to smaller, more helpful compan-

C L Clarke Partner Now and Then Records 4 Hamblin Court Rushden Northants

What happened to service?

WHAT HAS happened to our industry over the last 20 years? When I first storted selling records we could place orders with the manufactures and get the some sort of service that we naw only get from some of the wholesalets, that is next day delivery.

Backtracking

Record Retailer, 14 October 1965 EMI lounches "Muite For Sophisticat" company: a down allown by Fronk Sinatro, Nex King Cole, Peggp Lee John King Cole, Peggp Lee John King Cole, Peggp Lee John King Cole, Pegg Lee John King Hort Jankwait, Markan King Port Jankwait, and Zarba's Dance by Marcello Minethi . Religious book publisher Ceoffrey Chapmon lounches Catholic label Clarion Records.

Music Week, 11 October 1975

Exactly one year offer becoming the first Decca MD, Ken East quits and joins Matewn as Landan-based intermational vice-prasident capitalising on the class links he established with the US label during this 22 years at PMI ... Home OIfice examines Radio Caroline programme lapes to discern which companies are supplying the pirate station with records ... David I along with other dealers am now using EROS, a computerised system that should be far quicker than any manual system used in the past.

Despite this apparent improvement in the system orders are now taking longer than ever before, as much as a week in some instances.

So what has gone wrong? Do we not deserve some explanation and a promise to at least try to improve the situation?

Perhops the faceless wonders at EMI and PolyGram can give us some new guidelines on how to order chart singles two weeks in advance so that we can have them in our shops at the right time. M S Builer

Complete Discery Oat St Evesham Warcs

Second worst? Surely not ...

THE INFERENCE that my sales force is the second worst in the music industry somewhat contradicted the positive feedback I have been receiving from the trade. Having spent the last six months

Having spent the last six months structuring the sales force and attracting new labels to the organisation, it is important for me to remind the trade and all concerned that, despite your article, I have a full soles structure involving field and telephone personnel fully operational.

As we have a sales account base of over 1,500, 1 find it rather difficult to believe that only 28 per cent of UK retailers have seen one of my sales team this month. All of these outlets are also phoned at least once a weak by the telestales department and by our new dance division Downbeat. Your report did, however, fail to

Your report did, however, tail to point out that 23 per cent of all those surveyed did not allow sales teams to call (these being High Street retailers such as Boots, W H Smith and Woolworths). Marcello Tammaro

Munns replaces Neil Stafford as EMI senior label manager...Don Arden switches licensing of Jet Records from Island back to Polydor.

Music Week, 12 October 1985

Denied by EMI Music chelf Ken Esst, numeuro Jan amongement by-out pensit, while Thom EMI admits is agent offent farth farth brought under ihn new hysing rules. Gallup schules Red Bus Ibbeangle by Imaginalian from chart doubles Ch bases with free holiday after, while PolyGram Naks CD dealer prices by Januar 20 per card Conferi in the High Gost over alleged non-payment of his control severance feet. Eliben John and with Dick James Aluce reasures after a the Nuce reasures. Busk ELWEGONE General sales manager Spartan Records London Road Wembley HA9 7HQ

Last Word on new talent

I SEEM to remember that in a former existence your correspondent, Tim Byrne, from The Word (Letters, MW, September 29) wamped almost an entire TV series of Motor Mouth with the kind of "drass" about which he now complains. Was he really as spall for choice that this was all that he could promote?

I agree entirely with Andy Gray's comments. Furthermore, Suggest that many "quality" artists (established or otherwise), dealers and consumers would be greatly relieved if some form of quality relieved if some form of quality control was intraduced into the industry, on both the signing and release fronts.

At the moment one is utterly mystified as to why the A&R sector is rewarded with such huge salaries if this is all they can come up with.

Hassan Dven Freelance studio engineer 17 Russell Court Woodstock Road Oxford OX2





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